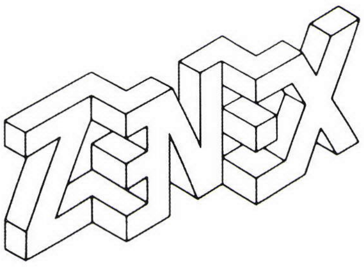
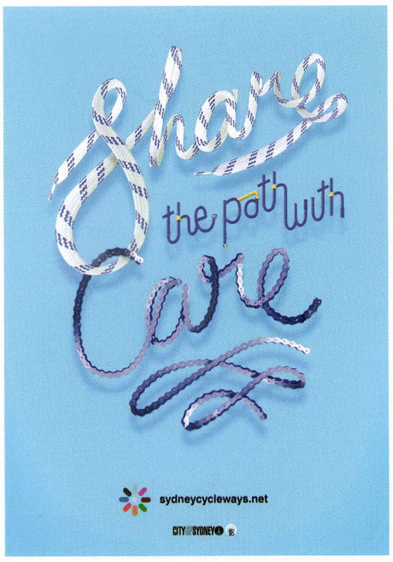
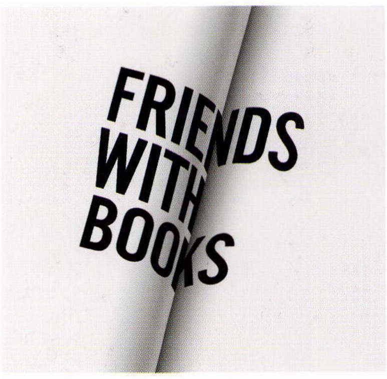


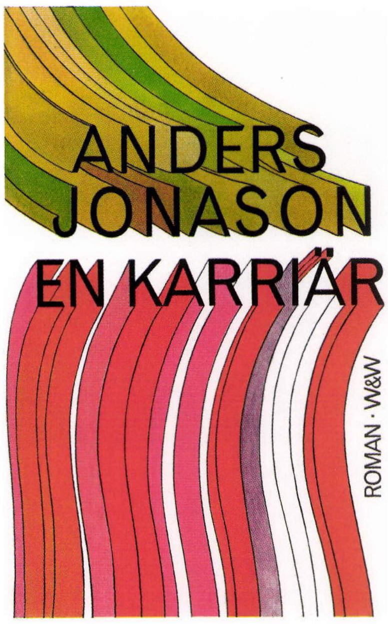
1981 · Tony Forster · UK · Logo · Zenex


Share
the path with
care
sydneycycleways.net
CITY OF SYDNEY

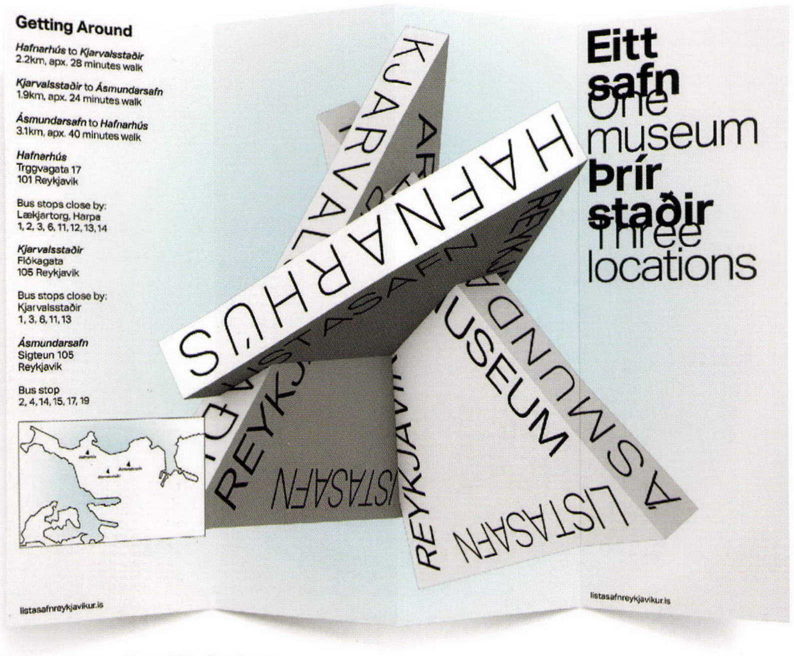
2014 · Frost* Design · AU · Poster


FRIENDS
WITH
BOOKS

2015 · Studio Claus Due (DK) · Logo · Art Book Fair Berlin


ANDERS
JONASON
EN KARRIÄR
ROMAN · W&W

1969 · Per Åhlin · SE · Book cover


Getting Around

Hafnarhús to *Kjarvalsstaðir*
2.2km, apx. 28 minutes walk

Kjarvalsstaðir to *Ásmundarsafn*
1.9km, apx. 24 minutes walk

Ásmundarsafn to *Hafnarhús*
3.1km, apx. 40 minutes walk

Hafnarhús
Trggvagata 17
101 Reykjavik

Bus stops close by:
Lækjartorg, Harpa
1, 2, 3, 6, 11, 12, 13, 14

Kjarvalsstaðir
Flókagata
105 Reykjavik

Bus stops close by:
Kjarvalsstaðir
1, 3, 6, 11, 13

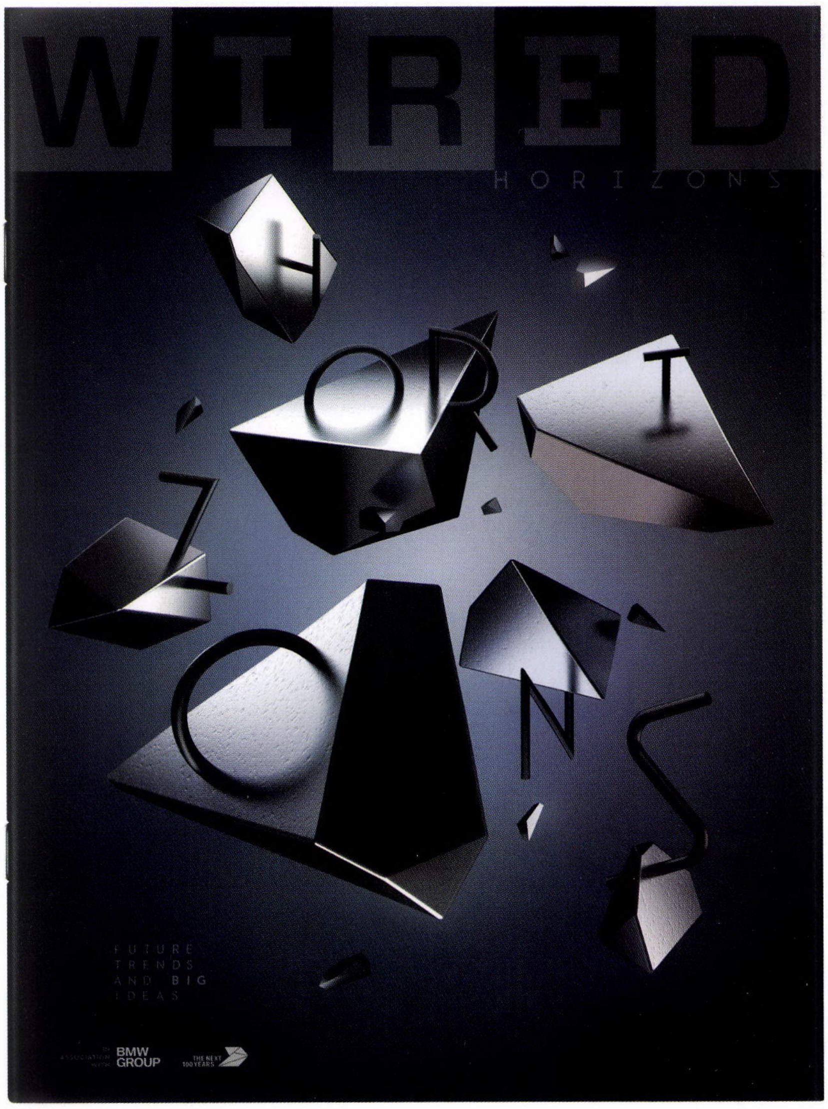
Ásmundarsafn
Sigteun 105
Reykjavik

Bus stop
2, 4, 14, 15, 17, 19

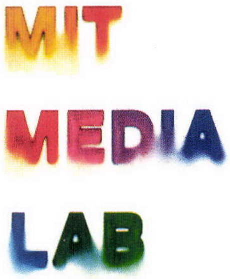
Eitt safn
One museum
Þrír staðir
Three locations

HAFNARHÚS
KJARVALSSTAÐIR
ÁSMUNDARSAFN
LISTASAFN REYKJAVÍKUR
LISTASAFN
REYKJAVÍK
MUSEUM
listasafnreykjavikur.is
listasafnreykjavikur.is

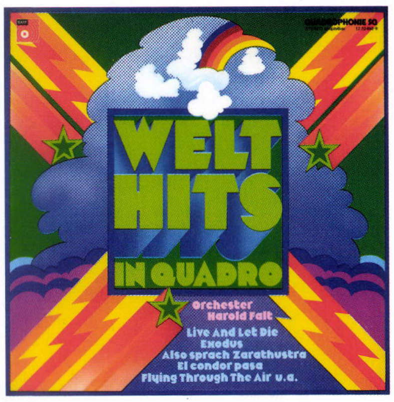
2016 · Karlssonwilker · US · Brochure


WIRED
HORIZONS
HORIZONS
FUTURE
TRENDS
AND BIG
IDEAS
BMW
GROUP
THE NEXT
100 YEARS

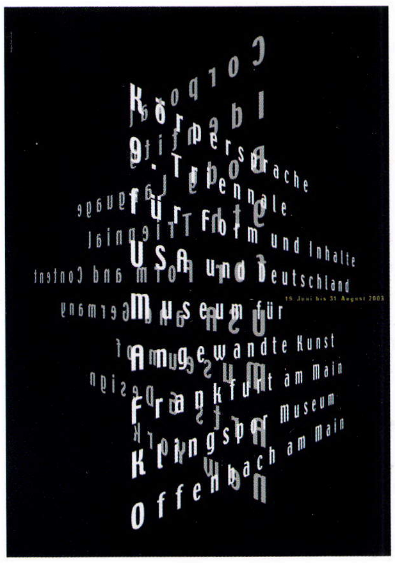
2016 · Sawdust · UK · Magazine cover


MIT
MEDIA
LAB

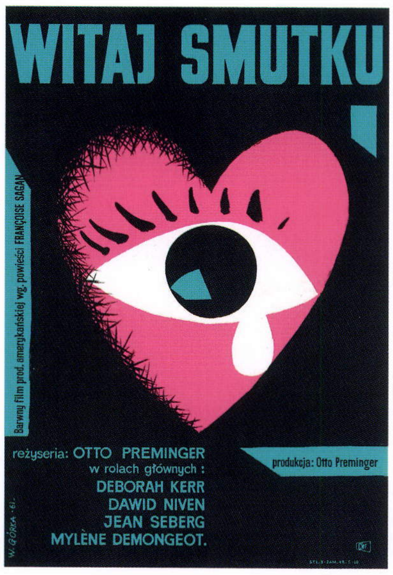
1990 · Muriel Cooper · US · Logo · MIT Media Lab


WELT
HITS
IN QUADRO
Orchester
Harold Falt
Live And Let Die
Exodus
Also sprach Zarathustra
El condor pasa
Flying Through The Air u.a.

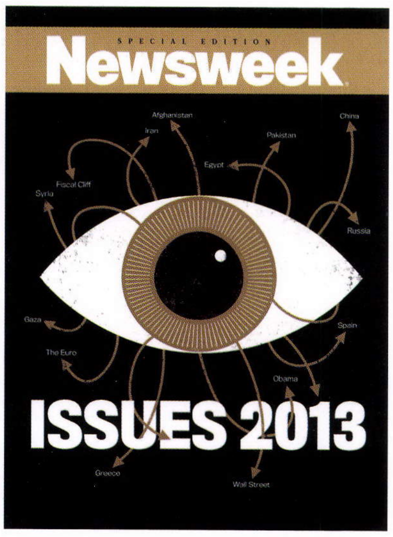
1975 · Anonymous · DE · Record cover


Körpersprache
9. Typennale
für Form und Inhalte
USA und Deutschland
Museum für
Angewandte Kunst
Frankfurt am Main
Klingspor Museum
Offenbach am Main
Corporal Language
Typennale
Form and Content
USA and Germany
15. Juni bis 31. August 2003

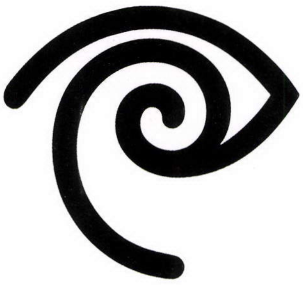
2003 · Uwe Loesch · DE · Poster ·


WITAJ SMUTKU
Barwny film prod. amerykańskiej wg. powieści FRANÇOISE SAGAN
reżyseria: OTTO PREMINGER
w rolach głównych :
DEBORAH KERR
DAWID NIVEN
JEAN SEBERG
MYLÈNE DEMONGEOT.
produkcja: Otto Preminger

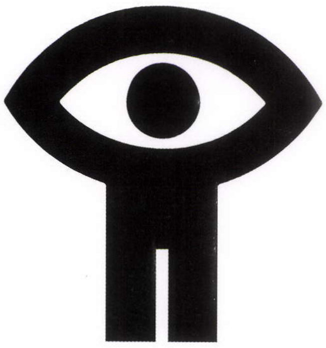
1961 · Wiktor Górka · PL · Poster


SPECIAL EDITION
Newsweek
Afghanistan
Iran
Pakistan
China
Egypt
Syria
Fiscal Cliff
Russia
Gaza
Spain
The Euro
Obama
Greece
Wall Street
ISSUES 2013

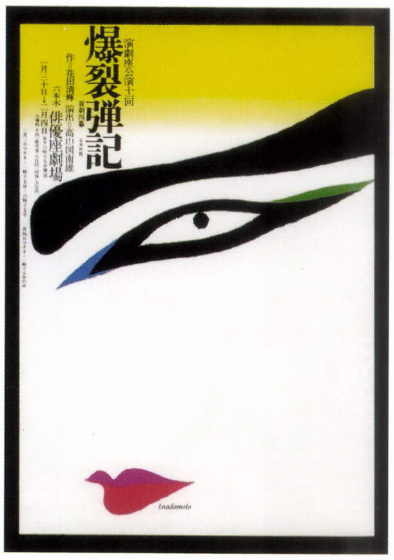
2013 · Edel Rodriguez · CU/US · Magazine cover



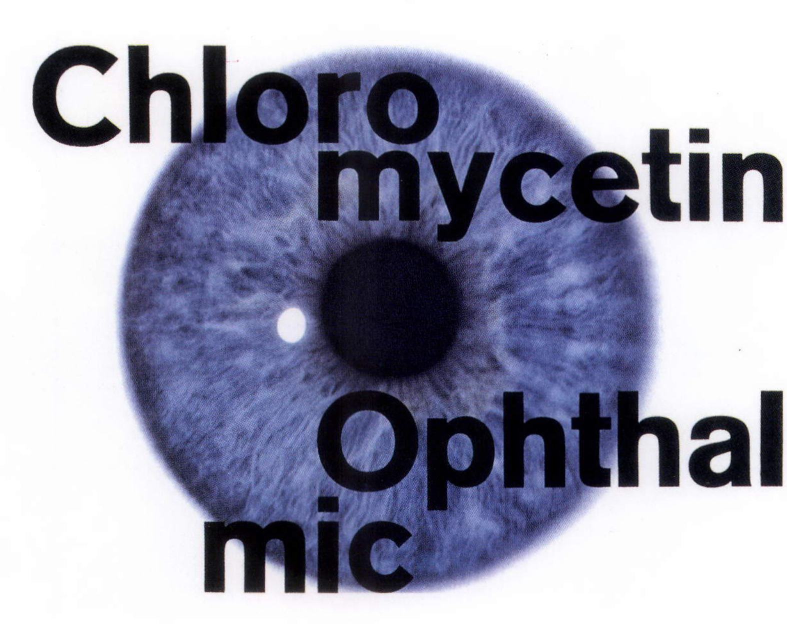
1990 · Steff Geissbuhler · US · Logo · Time Warner Cable



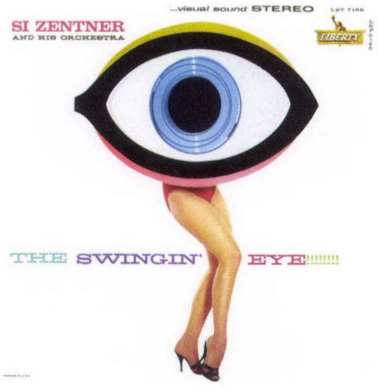
1970 · Georges Beaupré · CA · Logo · National Film Board of Canada


爆裂弾記
作＝花田清輝 演出＝高山図南雄
六本木 俳優座劇場

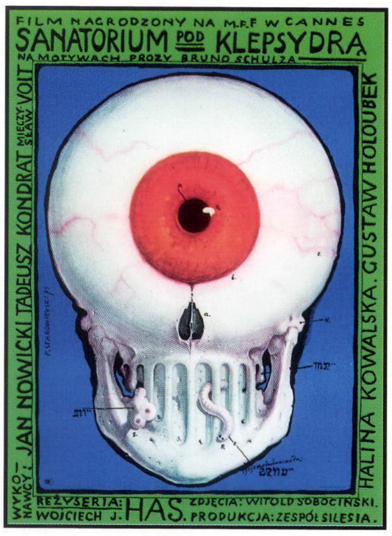
1968 · Tadahito Nadamoto · JP · Poster


Chloro
mycetin
Ophthal
mic

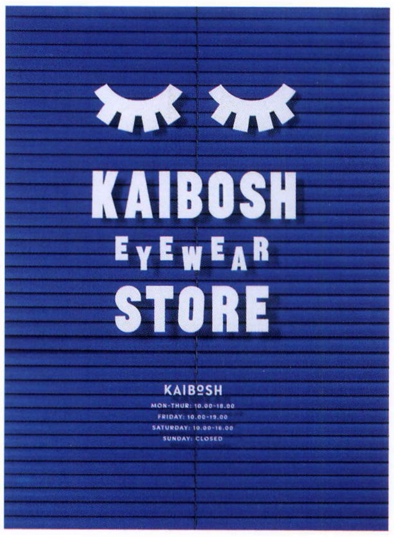
1960 · Michael Engelmann · DE/CH · Leaflet


SI ZENTNER
AND HIS ORCHESTRA
...visual sound STEREO
THE SWINGIN' EYE!!!!!!!

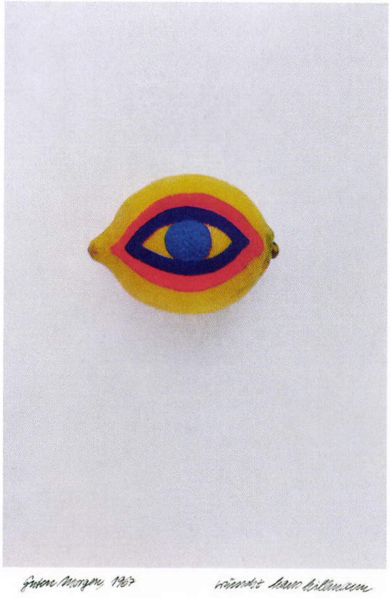
1960 · Anonymous · US · Record cover


FILM NAGRODZONY NA M.F.F. W CANNES
SANATORIUM POD KLEPSYDRĄ
NA MOTYWACH PROZY BRUNO SCHULZA
WYKONAWCY: JAN NOWICKI TADEUSZ KONDRAT MIECZYSŁAW VOIT
HALINA KOWALSKA. GUSTAW HOLOUBEK
REŻYSERIA: WOJCIECH J. HAS
ZDJĘCIA: WITOLD SOBOCIŃSKI.
PRODUKCJA: ZESPÓŁ SILESIA.

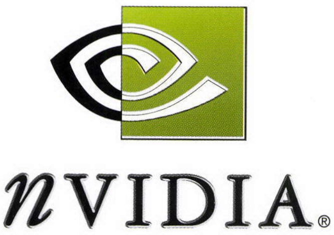
1973 · Franciszek Starowieyski · PL · Poster


KAIBOSH
EYEWEAR
STORE
KAIBOSH
MON-THUR: 10.00-18.00
FRIDAY: 10.00-19.00
SATURDAY: 10.00-16.00
SUNDAY: CLOSED

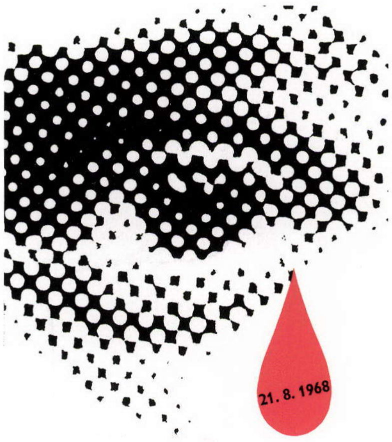
2016 · Snask · SE · Poster/Identity


Guten Morgen 1967
wünscht hans hillmann

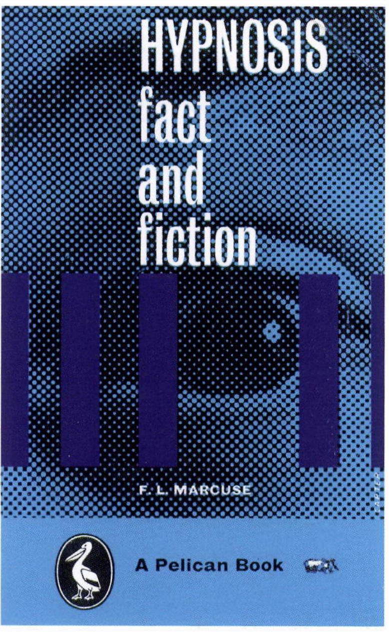
1966 · Hans Hillmann · DE · New year's card



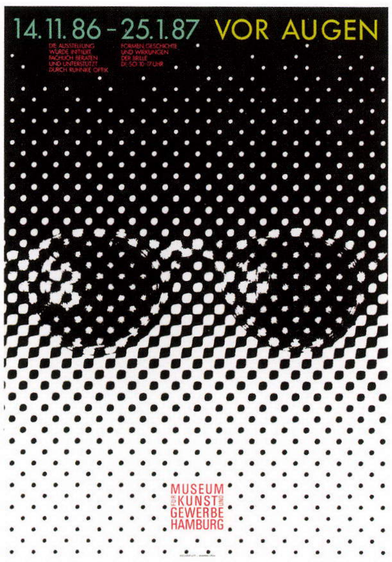
1993 · Anonymous · US · Logo · Nvidia



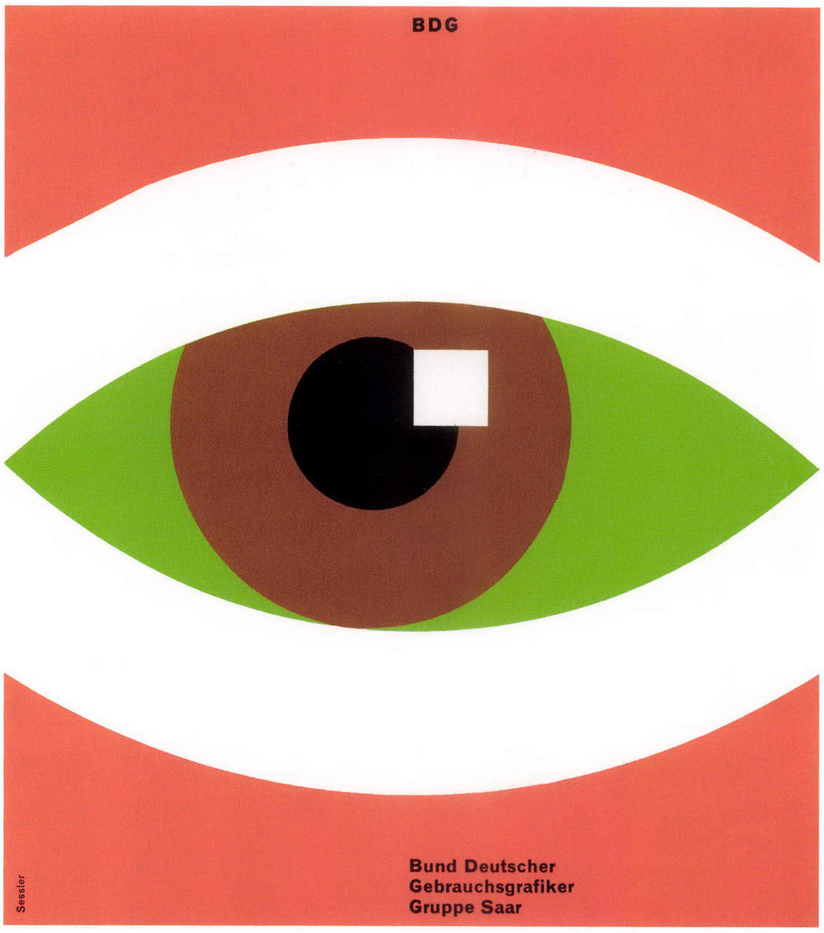
1968 · Václav Ševčík · CZ · Poster


HYPNOSIS
fact
and
fiction
F. L. MARCUSE
A Pelican Book

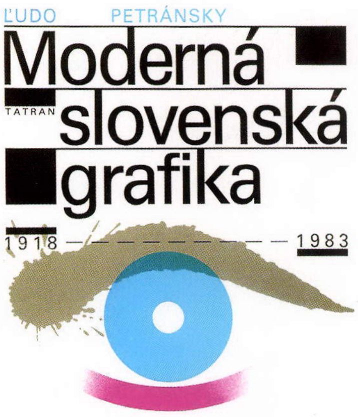
1961 · Larry Carter · UK · Book cover


14.11.86 - 25.1.87 VOR AUGEN
MUSEUM FÜR KUNST UND GEWERBE HAMBURG

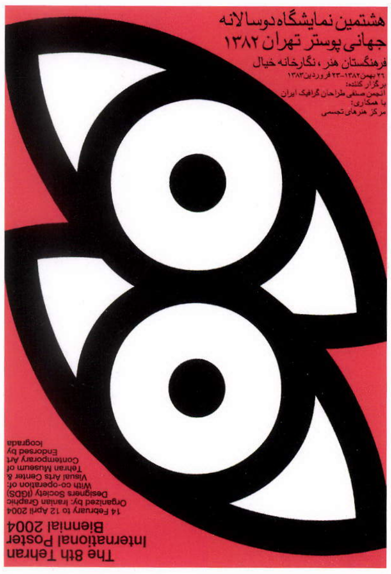
1987 · Ott+Stein · DE · Poster


BDG
Bund Deutscher
Gebrauchsgrafiker
Gruppe Saar
Sessler

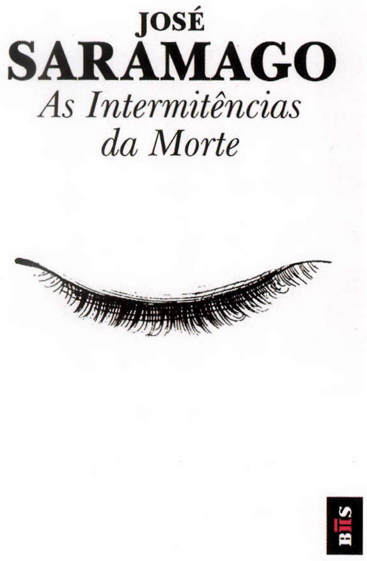
1961 · Robert Sessler · DE · Brochure cover


ĽUDO PETRÁNSKY
Moderná
slovenská
grafika
TATRAN
1918
1983

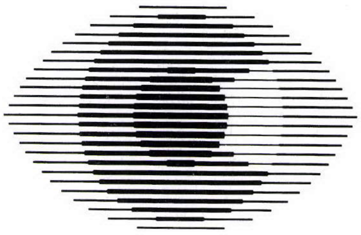
1983 · Vladislav Rostoka · SK · Book cover


هشتمین نمایشگاه دوسالانه
جهانی پوستر تهران ۱۳۸۲
The 8th Tehran
International Poster
Biennial 2004

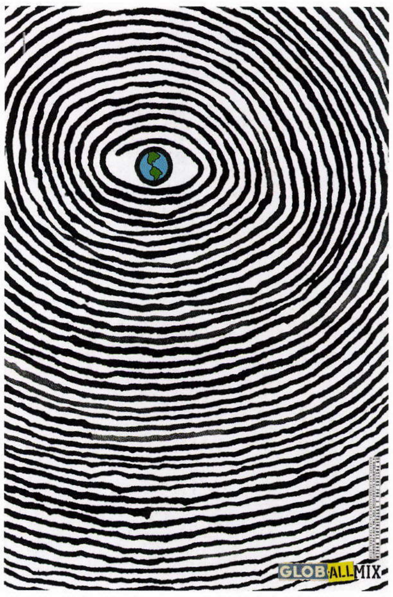
2003 · Alireza Mostafazadeh Ebrahimi · IR · Poster


JOSÉ
SARAMAGO
As Intermitências
da Morte
BIS

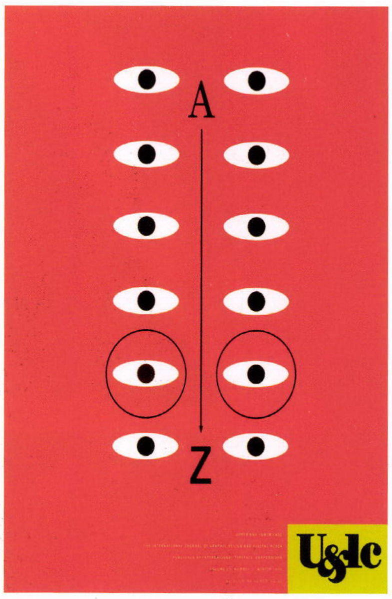
2008 · Jorge Silva, Silvadesigners · PT · Book cover



1987 · Malcolm Swatridge, Stephen Gibbons, The Partners · UK · Logo · Cambridge Contact Lenses

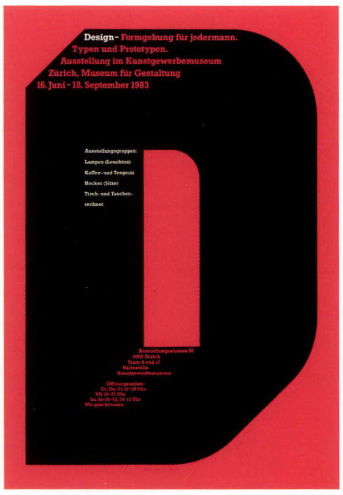

GLOBALLMIX

1992 · Gunter Rambow · DE/BR · Poster

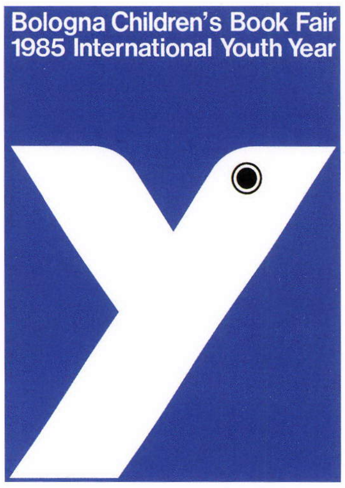


1996 · Carin Goldberg · US · Magazine cover

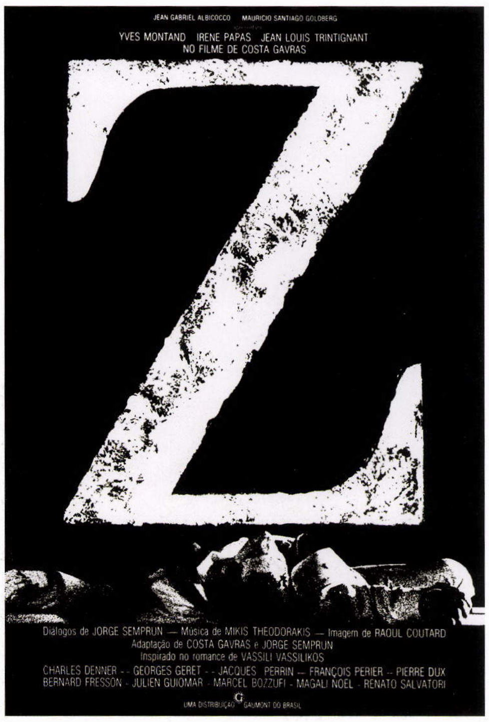
THE HISTORY OF


Design– Formgebung für jedermann.
Typen und Prototypen.
Ausstellung im Kunstgewerbemuseum
Zürich, Museum für Gestaltung
16. Juni – 18. September 1983
Ausstellungsgruppen:
Lampen (Leuchten)
Kaffee- und Teegerät
Hocker (Sitze)
Tisch- und Taschenrechner

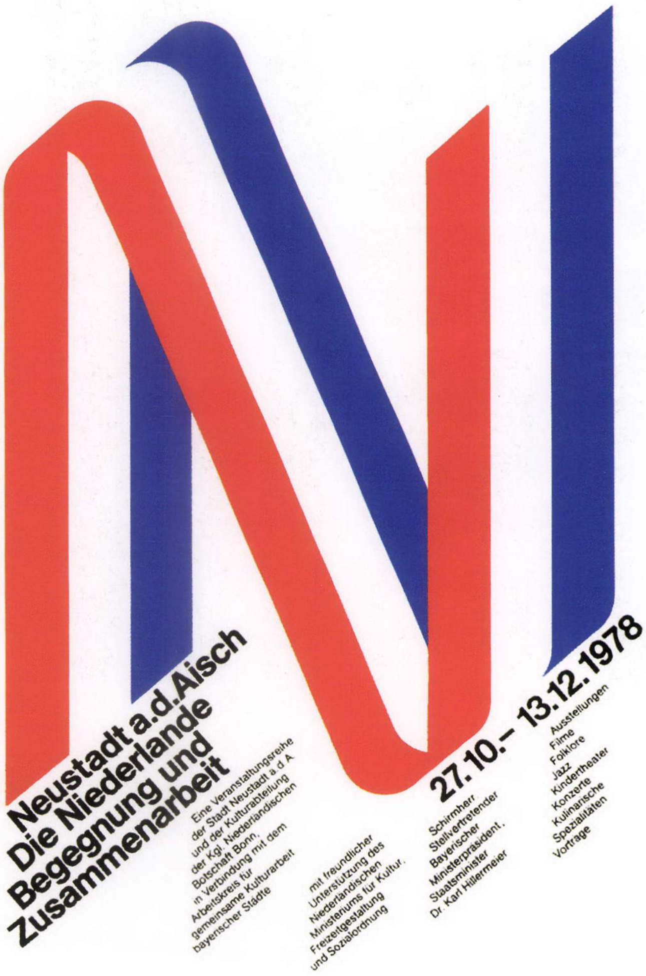
1983 · Jörg Hamburger · CH · Poster


Bologna Children's Book Fair
1985 International Youth Year

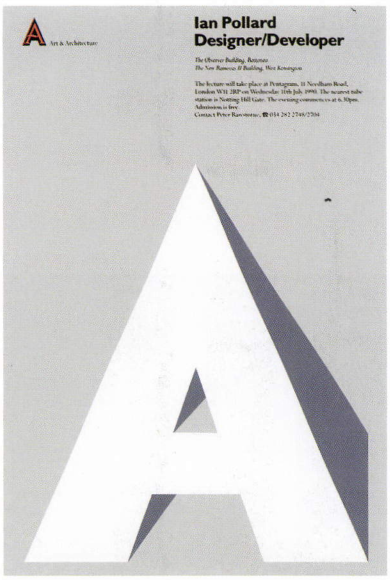
1985 · Gianni Bortolotti · IT · Poster


JEAN GABRIEL ALBICOCCO MAURICIO SANTIAGO GOLDBERG
YVES MONTAND IRENE PAPAS JEAN LOUIS TRINTIGNANT
NO FILME DE COSTA GAVRAS
Z
Diálogos de JORGE SEMPRUN — Música de MIKIS THEODORAKIS — Imagem de RAOUL COUTARD
Adaptação de COSTA GAVRAS e JORGE SEMPRUN
Inspirado no romance de VASSILI VASSILIKOS
CHARLES DENNER - - GEORGES GERET - - JACQUES PERRIN — FRANÇOIS PERIER -- PIERRE DUX
BERNARD FRESSON - JULIEN GUIOMAR - MARCEL BOZZUFI - MAGALI NOEL - RENATO SALVATORI
UMA DISTRIBUIÇÃO GAUMONT DO BRASIL

1969 · Anonymous · BR · Poster


Neustadt a.d.Aisch
Die Niederlande
Begegnung und
Zusammenarbeit
Eine Veranstaltungsreihe der Stadt Neustadt a.d.A und der Kulturabteilung der Kgl. Niederländischen Botschaft Bonn, in Verbindung mit dem Arbeitskreis für gemeinsame Kulturarbeit bayerischer Städte
mit freundlicher Unterstützung des Niederländischen Ministeriums für Kultur, Freizeitgestaltung und Sozialordnung
27.10. – 13.12.1978
Schirmherr Stellvertretender Bayerischer Ministerpräsident, Staatsminister Dr. Karl Hillermeier
Ausstellungen
Filme
Folklore
Jazz
Kindertheater
Konzerte
Kulinarische Spezialitäten
Vorträge

1978 · Gerhard Preiß · DE · Poster


Art & Architecture
Ian Pollard
Designer/Developer

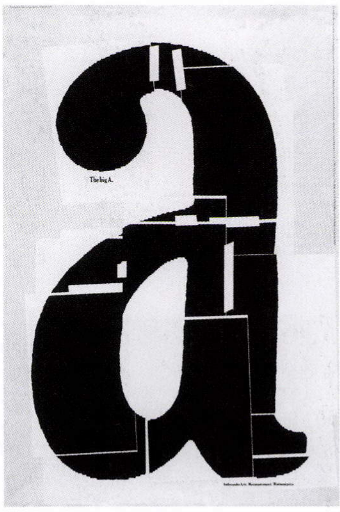
1988 · John Powner · UK · Poster

Jens Müller
Julius Wiedemann (Ed.)

X Warszawskie Spotkania Teatralne
listopad - grudzień 1974
JAN MŁODOŻENIEC

1974 · Jan Młodożeniec · PL · Poster

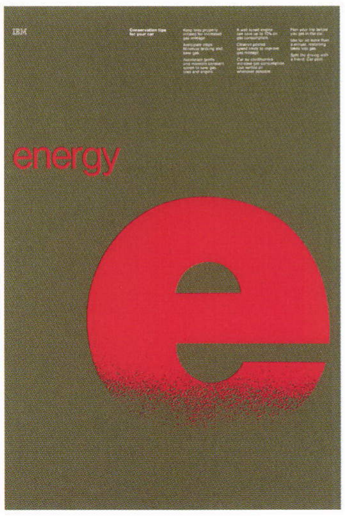
GRAPHIC DESIGN



1992 · Paula Scher, Pentagram · US · Poster

Vol. 2

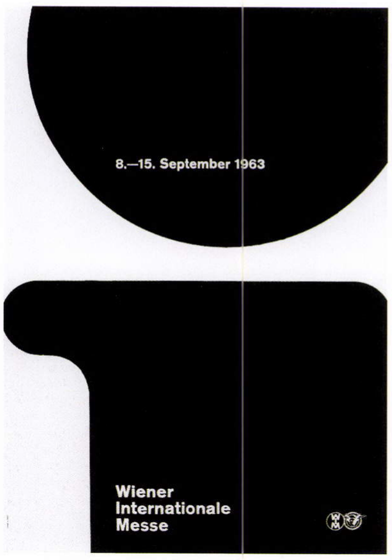
1960–TODAY



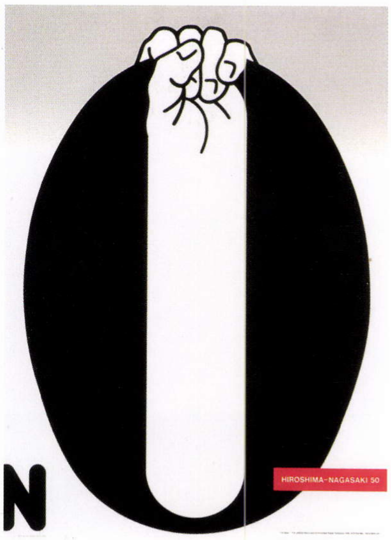
1980 · Kurt W. Gibson · US · Poster

TASCHEN

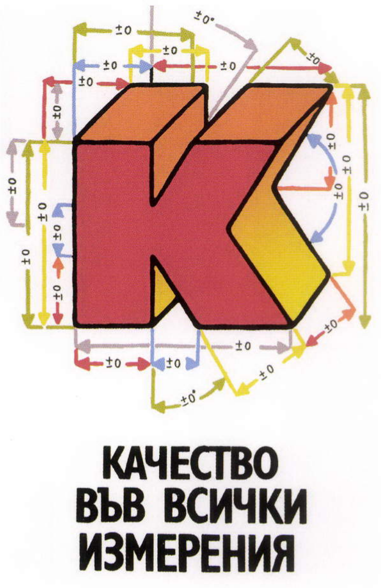
CONTENTS


8.—15. September 1963
Wiener Internationale Messe

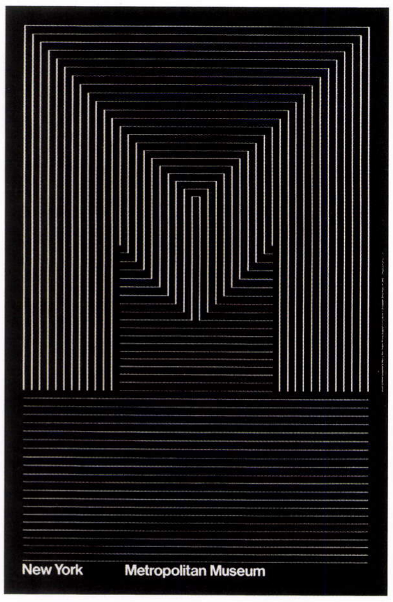
1963 · Anonymous · AT · Poster


N
HIROSHIMA-NAGASAKI 90

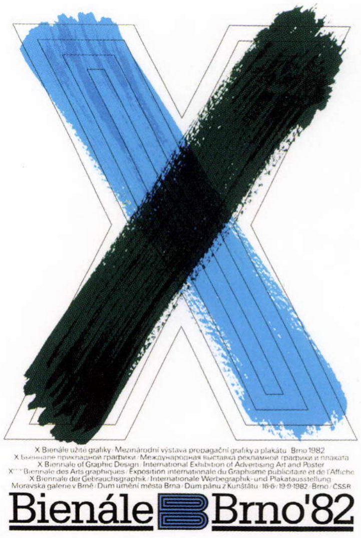
1995 · Shigeo Fukuda · JP · Poster


±0
КАЧЕСТВО ВЪВ ВСИЧКИ ИЗМЕРЕНИЯ

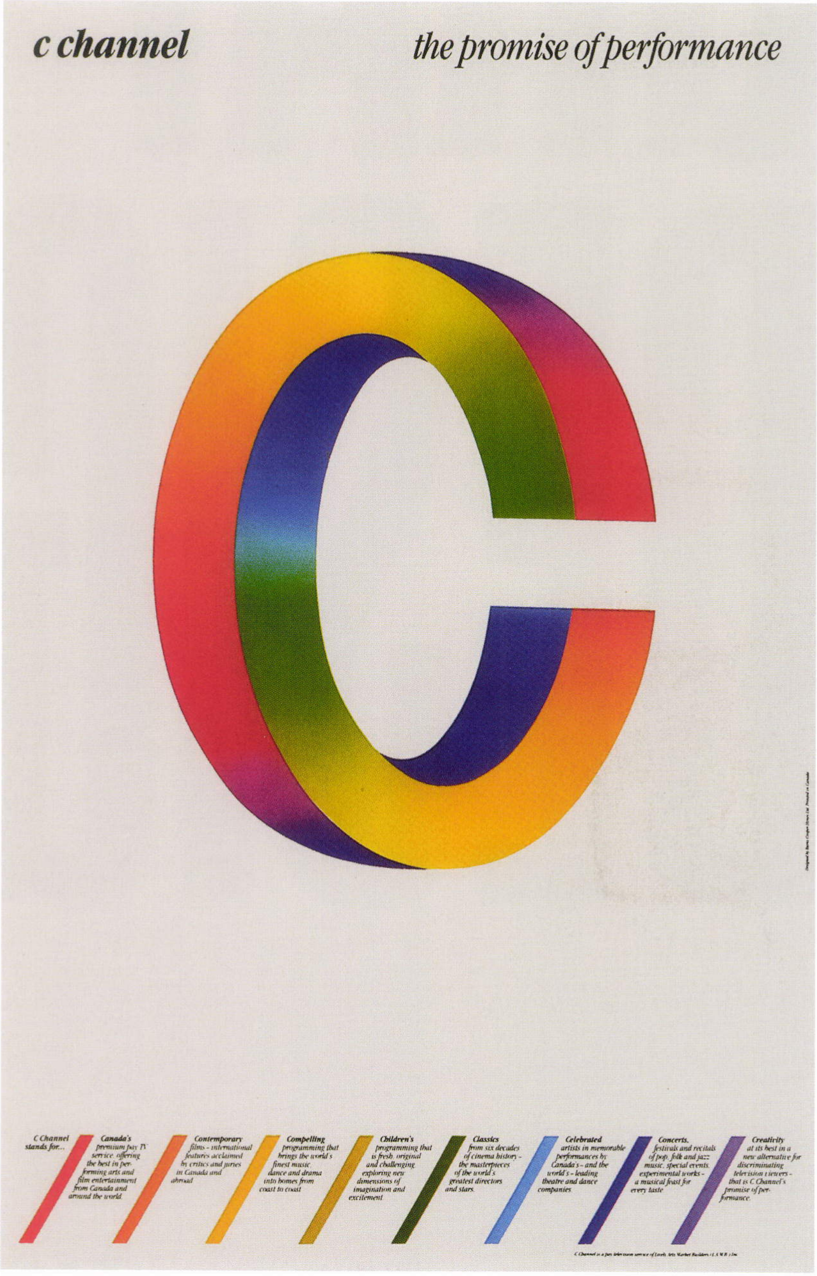
1984 · Dimiter Tassew · BG · Poster


New York
Metropolitan Museum

1970 · Peter Teubner · US · Poster


Bienále B Brno'82

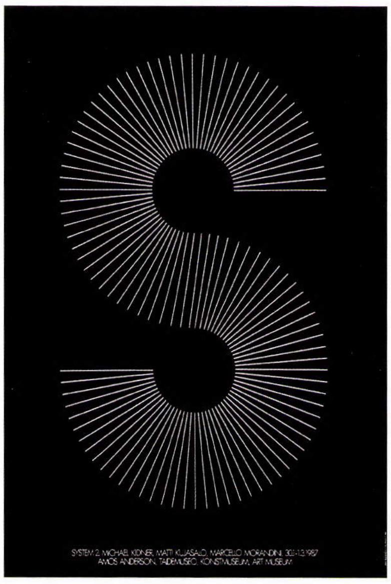
1982 · Rostislav Vaněk · CZ · Poster


c channel
the promise of performance
C Channel stands for...
Canada's premium pay TV service, offering the best in performing arts and film entertainment from Canada and around the world.
Contemporary films - international features acclaimed by critics and juries in Canada and abroad
Compelling programming that brings the world's finest music, dance and drama into homes from coast to coast
Children's programming that is fresh, original and challenging, exploring new dimensions of imagination and excitement
Classics from six decades of cinema history - the masterpieces of the world's greatest directors and stars
Celebrated artists in memorable performances by Canada's - and the world's - leading theatre and dance companies
Concerts, festivals and recitals of pop, folk and jazz music, special events, experimental works - a musical feast for every taste
Creativity at its best in a new alternative for discriminating television viewers - that is C Channel's promise of performance.

1984 · Jennifer Gyles · CA · Poster

arbeitsgemeinschaft
kultureller organisationen
düsseldorf
montag, 12. oktober 1964
20 uhr
robert schumann-saal
sonderveranstaltung
in zusammenarbeit
mit den buchhandlungen lincke und schrobsdorff
der autor signiert am dienstag, 13. oktober 1964
von 11 bis 12 uhr bei lincke
von 12 bis 13 uhr bei schrobsdorff
autorenlesung
max frisch
mein name sei gantenbein

1964 · Walter Breker · DE · Poster

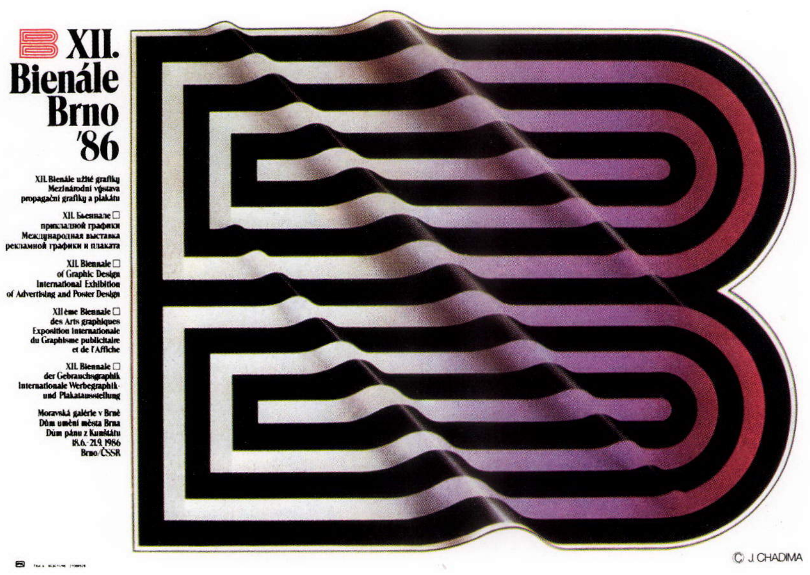

SYSTEM 2, MICHAEL KIDNER, MATTI KUJASALO, MARCELLO MORANDINI, 30.1.-1.3.1987
AMOS ANDERSON, TAIDEMUSEO, KONSTMUSEUM, ART MUSEUM

1988 · Erkki Ruuhinen · FI · Poster

GRAPHIC DESIGN AND BEYOND
7

GRAFIKDESIGN UND SO WEITER
11

LE GRAPHISME ET PLUS ENCORE
15


XII.
Bienále
Brno
'86
XII. Bienále užité grafiky
Mezinárodní výstava
propagační grafiky a plakátu
XII. Бьеннале ☐
прикладной графики
Международная выставка
рекламной графики и плаката
XII. Biennale ☐
of Graphic Design
International Exhibition
of Advertising and Poster Design
XIIème Biennale ☐
des Arts graphiques
Exposition internationale
du Graphisme publicitaire
et de l'Affiche
XII. Biennale ☐
der Gebrauchsgraphik
Internationale Werbegraphik-
und Plakatausstellung
Moravská galérie v Brně
Dům umění města Brna
Dům pánů z Kunštátu
18.6.-21.9.1986
Brno/ČSSR
© J. CHADIMA

1986 · Jaroslav Chadima · CZ · Poster

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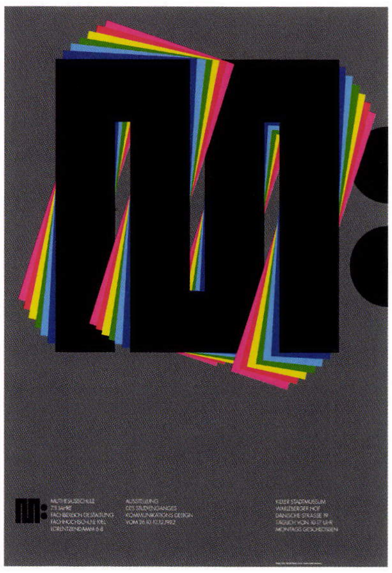


1982 · Ulrike Tetzlaff Werner · DE · Poster

RIO
IV CENTENARIO
1965

The Brazilian graphic designer Aloísio Magalhães working on brand identities in his studio in the mid-1960s.

As early as 1991, Berlin-based MetaDesign was installing computers for all its workers.

The design and coding studio Lundgren+Lindqvist in Gothenburg.

Der brasilianische Grafikdesigner Aloísio Magalhães bei der Arbeit an Erscheinungsbildern in seinem Studio Mitte der 1960er-Jahre.

Das Berliner Designbüro MetaDesign setzte bereits 1991 an fast jedem Arbeitsplatz Computer ein.

Blick in das Studio Lundgren +Lindqvist in Göteborg, das sich auf Design und Coding spezialisiert hat.

Le graphiste brésilien Aloísio Magalhães travaillant sur des images de marque dans son studio, au milieu des années 1960.

Dès 1991, l'agence de graphisme berlinoise MetaDesign installait des ordinateurs à chaque poste de travail.

Vue de l'agence Lundgren+ Lindqvist à Göteborg spécialisée en graphisme et codage.

GRAPHIC DESIGN AND BEYOND

Introduction by Jens Müller

Anyone who walked into a design studio in the 1980s, and then did not return for another 10 years would, on that second visit, think they had walked in on a totally different profession. Drafting tables, adhesives, and pencil holders would have made way for screens, keyboards, and other gray pieces of equipment. In the field of graphic design, the much-talked-about digitalization of the economy was already under way some three decades ago. Within a very short time, software and hardware solutions became available, making it possible to create complete, and perfect artworks onscreen. The analog tools once essential to the production process became superfluous, as did the many outside contractors who had contributed to the job at every stage, from design to printing. At the same time, in the 1990s the internet arrived as the new mass medium, thus paving the way for the next stage of the digital revolution. The fact that most designers were obviously ready to sign up for this existential transformation is best explained by the constant eagerness for change which is to some extent embedded in the DNA of their profession.

As they interacted over the course of the 20th century with continuing technological advances and changing economic conditions, designers consistently found new fields of activity in which to engage—from entire corporate identities, through signage for buildings, to website design. Cross-over artists also emerged, who embarked on product and communication design or whose work combined, for example, architecture and graphic design. With the passage of time, this diversity of interests guaranteed that the profession itself was seen to have an increasingly broad range. Today, clients regard designers as service providers, creative partners, strategic advisers, and, every now and then, as artists.

Even well-established and internationally sought-after professionals have to live with the situation that for some commissions they can work with full artistic freedom while, on the other hand, many of their other projects require them to deliver a very specifically defined job.

The opportunity to create digital designs much faster by using technically simpler methods has made it easier for clients to intervene in the design process compared with the same situation in the analog era. In times when it is becoming increasingly difficult in many areas to maintain the status of being an "expert", it seems logical to conclude that this profession too is changing. The search for a new role for the designer is well under way. For more than a decade now, attention has been focused on the question of authorship. A designer with only the basic skills—such as knowing how to conceive content and how to put it all together in a way that will appeal to the public—was now able to accomplish the whole task. Thanks to digitization, it has not only become much easier for all of us to design our own books and magazines, but also to produce and sell them. Both non-commercial side projects and business-oriented start-ups have led to the development of many exciting publications, such as the London-based movie magazine *Little White Lies*, to name but one example, and even to the setting-up of independent publishers, such as Spector Books.

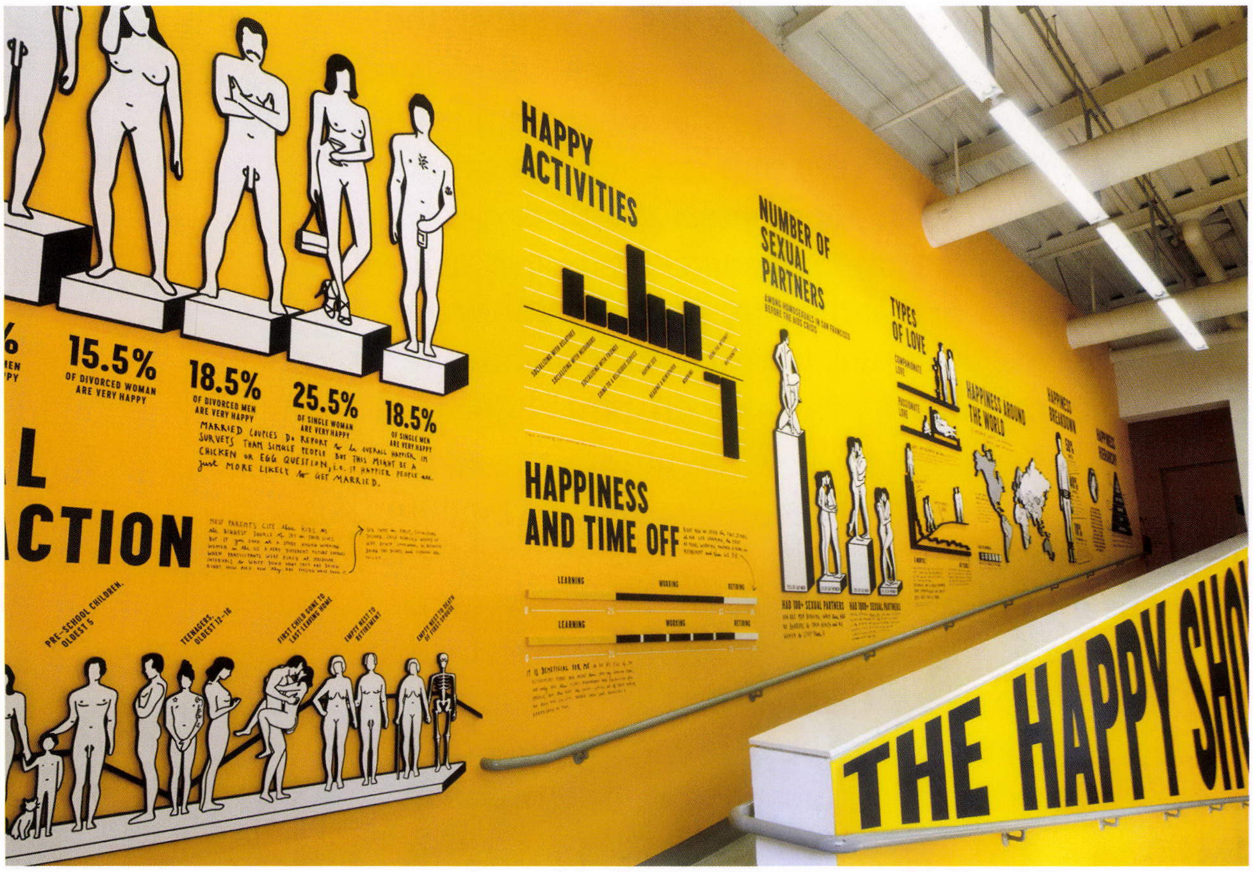
Despite these substantial developments, designers succeeded in taking on new roles in quite different fields. For example, Stefan Sagmeister achieved international success with his traveling exhibition *The Happy Show*, which set out to explore several aspects of society's and the designer's own happiness. He followed it up with the movie documentary *The Happy Film*, which was shown in cinemas in several countries. In 2008, Tina Roth-Eisenberg devised *Creative-Mornings*, a monthly talk over breakfast for people from all walks of the design community that has spread to some 180 towns and cities across the world. A few years later, she also launched Tattly, a business selling temporary tattoos created by designers and illustrators. In a project for the Japanese manufacturer Honda, Kashiwa Sato was made Total Creative Director and given the responsibility of developing a new model of space-saving micro car. For this "N" series small car he oversaw the general vehicle design as well as producing the graphic design for it and leading the product launch campaign in 2011. After graduating from the Rhode Island School of Design in 2005, Joe Gebbia got together with friends to develop a website where people could advertise temporary accommodation to let. Today their platform, Airbnb, is available in 190 different countries and is used by more than 150 million people.

With a certain degree of hesitation, it should be said, companies operating in the mainstream economy are now coming to realize that designers can do much more for them than the traditional range of tasks they have come to expect. In recent years, the not uncontroversial term "design thinking" has appeared, although sadly this does not always mean that the designer is perceived as an integral part of new project developments, or as someone who can influence things in a different way from management and specialist staff. All too often the term indicates nothing more than a new management style which functions by using creative technologies and processes borrowed from the design industry. By contrast, successful start-ups, in which designers have been allowed to apply their knowledge from the outset, amply demonstrate the potential inherent in this kind of working environment.

Let us take another look at classic graphic design, which, amid all the new developments, naturally continues to offer the same services it has always done—albeit perhaps in increased abundance and in ways that are more powerful than ever before. On first consideration, it is apparent that it is not that simple to present an overview of current trends and developments. Countless websites, blogs, social media streams, and printed publications provide a massive amount of information about the most recent work of creatives from all over the world. The need to classify what is relevant, and what may have lasting significance, makes the task even more problematic. However, despite constant changes in typography, imagery, and designers' personal style, it is still possible to spot trends that will likely define the future. Even traditional media such as posters are progressively shifting towards moving images and, alongside standard wall posters, more and more animated versions are appearing on display stands or on the web. The term "art direction", which took hold in the 1940s in the field of magazine design, has come to stand for a new way of working in graphic design, which includes the use of photography and illustration in brand presentations. The infographic, which already flourished in medieval books, is living through a new golden age and, under the label of "visual journalism", is deployed in many printed and online magazines as a new narrative form which helps with the interpretation of editorial content. Similarly, the field of corporate design has undergone visible and lasting changes. Rules laid down in the 1960s, which demanded uniformity and rigor, seem to have fallen out of fashion, gradually making way for a flexible and playful approach to branding.

The much-vaunted transition from the industrial age—which created the need in the first place amongst key industries for visual communication—to the digital age has shaped the history of graphic design in the 20th century. Consequently, most recent developments can only be understood in the context of a tradition dating back more than a century. They can be seen as an alternative strategy but also as a step forward. Without the culture of the poster that flourished in the 1890s, today's fashion campaigns would be unthinkable, as would the user interface on a smartphone were it not for the modernizations of the 1920s. However, we can only hazard a guess as to how future developments will look. And we can scarcely begin to predict what a visitor to a design studio will observe 10 years from now.

Continuing technological change, in conjunction with the still not finally determined definition of the designer's job, are together creating a very special framework which, in the future, will make it possible to explore endless new avenues. Whether virtual reality, 3D printing, artificial intelligence, or still undreamt-of innovations—designers will be there, ready to turn their hands to all kinds of challenges and to use their talents and skills to find fascinating solutions.


15.5%
OF DIVORCED WOMAN ARE VERY HAPPY
18.5%
OF DIVORCED MEN ARE VERY HAPPY
25.5%
OF SINGLE WOMAN ARE VERY HAPPY
18.5%
OF SINGLE MEN ARE VERY HAPPY
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HAPPY ACTIVITIES
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NUMBER OF SEXUAL PARTNERS
TYPES OF LOVE
HAPPINESS AROUND THE WORLD
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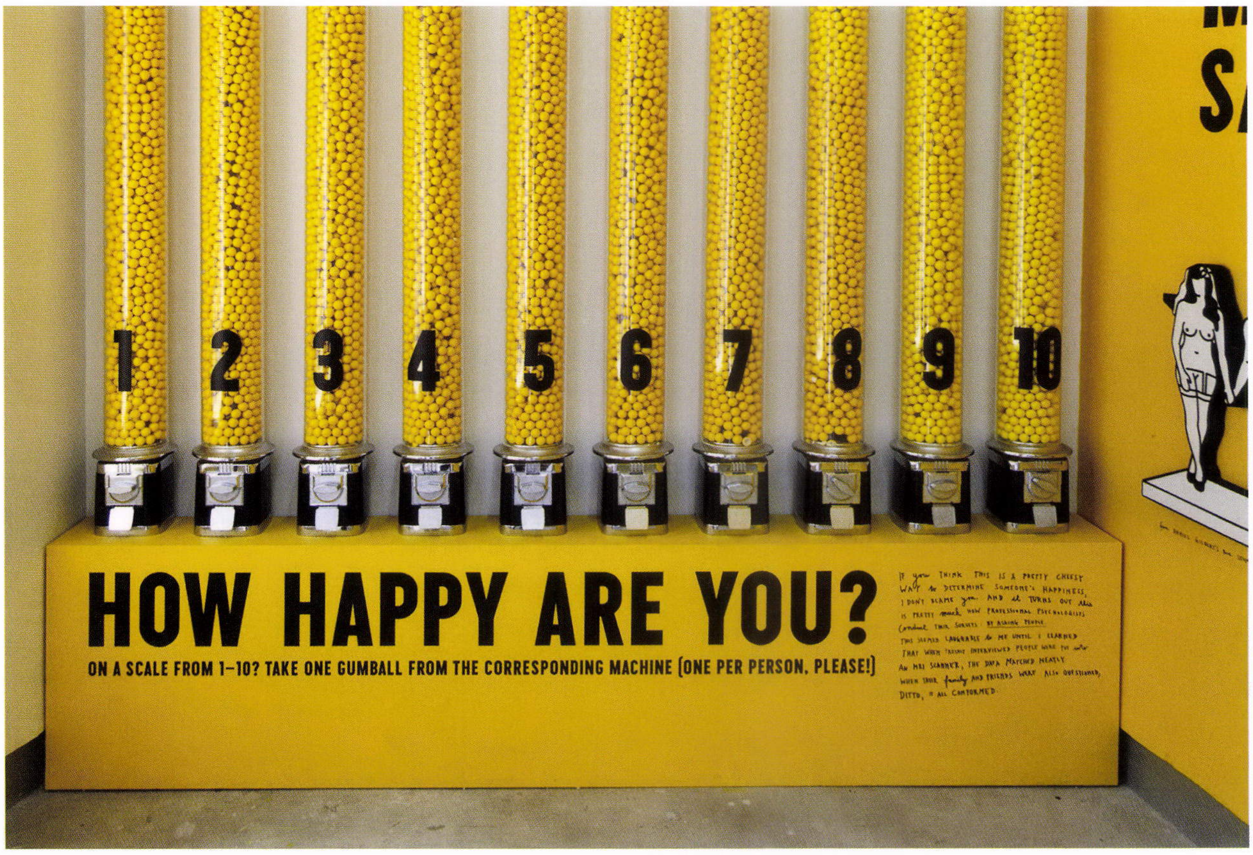
1
2
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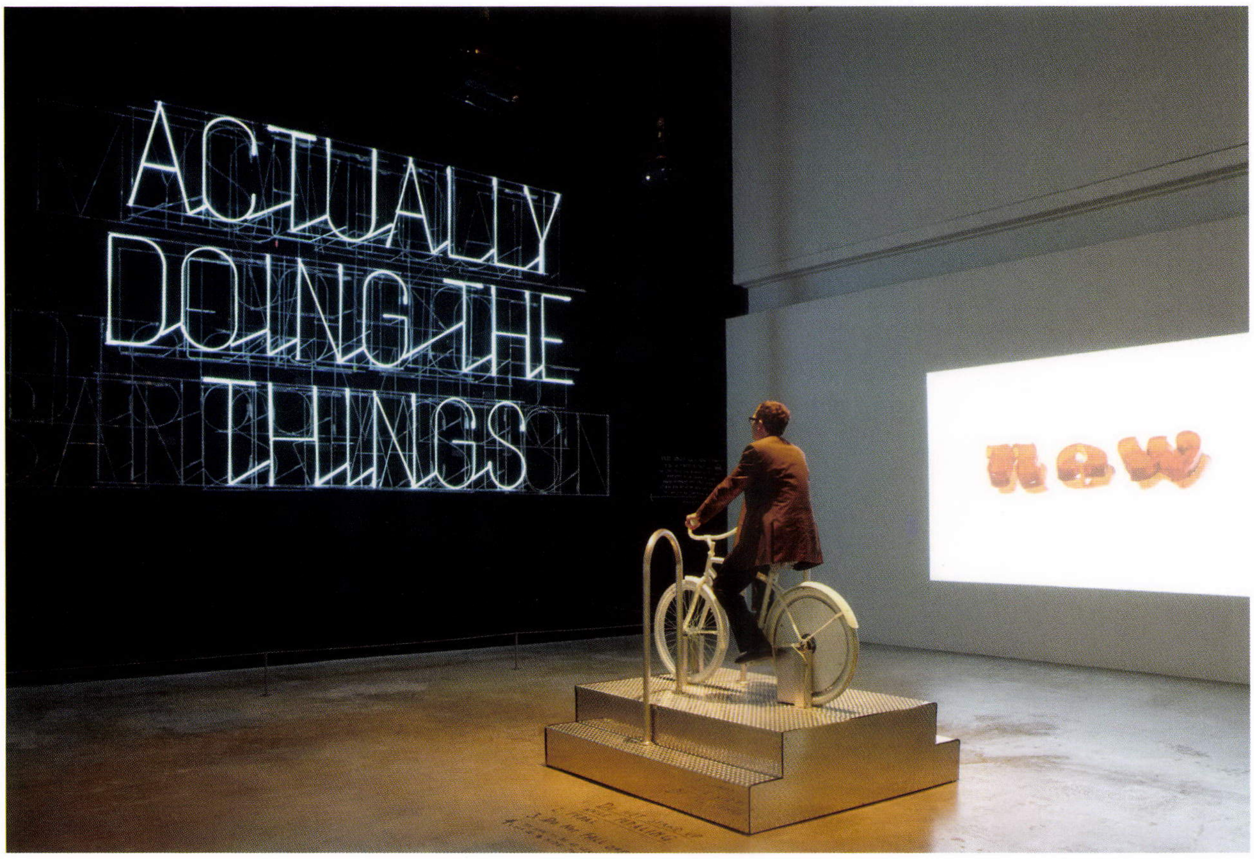
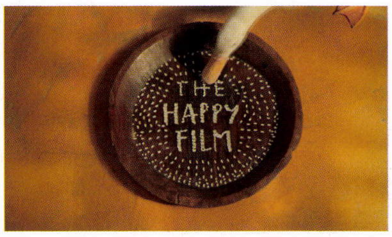
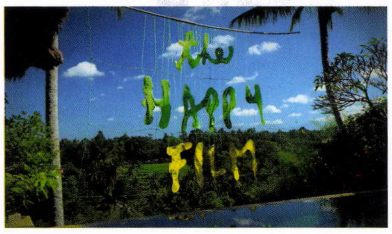
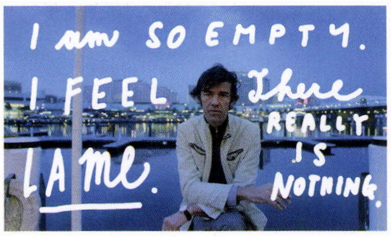
HOW HAPPY ARE YOU?
ON A SCALE FROM 1–10? TAKE ONE GUMBALL FROM THE CORRESPONDING MACHINE (ONE PER PERSON, PLEASE!)

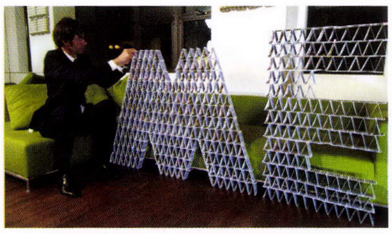

ACTUALLY DOING THE THINGS
now


THE HAPPY FILM

the HAPPY FILM


the HAPPY FILM


I am SO EMPTY. I FEEL LAME. There REALLY IS NOTHING.



Graphic designer Stefan Sagmeister first set up his traveling exhibition *The Happy Show* in 2012, which was followed four years later by *The Happy Film*, his documentary on the same subject, the things that make people happy.

Der Grafikdesigner Stefan Sagmeister realisierte 2012 zunächst die Wanderausstellung *The Happy Show*. Vier Jahre später stellte er unter dem Titel *The Happy Film* einen Dokumentarfilm fertig, der sich ebenfalls damit beschäftigt, was Menschen glücklich macht.

En 2012, le graphiste Stefan Sagmeister présentait l'exposition itinérante *The Happy Show*. Quatre ans plus tard, il a réalisé un documentaire intitulé *The Happy Film*, qui aborde à son tour ce qui rend les gens heureux.

GRAFIKDESIGN UND SO WEITER

Einleitung von Jens Müller

Betrat man Mitte der 1980er-Jahre ein Designstudio und dann erst wieder zehn Jahre später, erhielt man beim zweiten Besuch den Eindruck eines völlig neuen Berufs. Zeichentische, Klebeutensilien und Behälter voller Stifte waren Bildschirmen, Tastaturen und anderen grauen Gerätschaften gewichen. Der heute viel beschworene digitale Wandel der Wirtschaft – er fand im Grafikdesign bereits vor rund drei Jahrzehnten statt. Innerhalb kürzester Zeit standen Soft- und Hardwarelösungen zur Verfügung, die es erlaubten, perfekte Druckvorlagen komplett am Bildschirm zu erstellen. Die zuvor im Produktionsprozess benötigten analogen Hilfsmittel wurden genauso überflüssig wie zahlreiche externe Dienstleister, die bis dahin ganz selbstverständlich die Arbeit vom Entwurf bis zur Drucklegung begleitet hatten. Parallel setzte sich in den 1990er-Jahren das Internet als neues Massenmedium durch und bildete die Basis für die nächste Stufe der digitalen Revolution. Dass die meisten Gestalterinnen und Gestalter diesen existenziellen Umbruch ganz selbstverständlich mitmachten, ist durch eine konstante Bereitschaft zur Transformation, die gewissermaßen in der DNA des Berufs verankert ist, am besten zu erklären.

In Wechselwirkung mit technischen Weiterentwicklungen und veränderten wirtschaftlichen Bedingungen entdeckte und erschloss die Designszene im Laufe des 20. Jahrhunderts immer wieder neue Aufgabenfelder für sich – von einheitlichen Firmenidentitäten über Leitsysteme für Gebäude bis hin zur Gestaltung von Websites. Dazu kamen individuelle Grenzgänger, die an der Schwelle von Produkt- und Kommunikationsdesign arbeiteten oder in ihrer Arbeit beispielsweise Architektur und Grafikdesign verbanden. Diese Vielfalt sorgte im Laufe der Zeit für eine zunehmend heterogene Wahrnehmung der Profession. Heute werden Designer mal als rein ausführende Dienstleister, kreative Partner, strategische Berater oder visuelle Ideengeber, zuweilen auch als Künstler von ihren Auftraggebern wahrgenommen. Selbst etablierte und international gefragte Kolleginnen und Kollegen leben mit der Situation, dass sie bei manchen Aufträgen mit absoluter gestalterischer Freiheit arbeiten können und bei anderen Projekten wiederum eine sehr spezifisch definierte Leistung abzuliefern haben.

Die Möglichkeit, digitale Entwürfe viel schneller und technisch einfacher umzusetzen, hat dafür gesorgt, dass Auftraggeber stärker in den Designprozess eingreifen als im analogen Zeitalter. Zu Zeiten, in denen es also zunehmend schwer wird, den Expertenstatus aufrechtzuerhalten, scheint es eine logische Schlussfolgerung, dass sich der Beruf verändert. Die Suche nach einer neuen Rolle des Designers läuft auf vollen Touren. Bereits vor mehr als einem Jahrzehnt rückte das Thema Autorenschaft in den Fokus. Grundlegende Fähigkeiten wie das Wissen um die publikumswirksame Aufbereitung und Zusammenstellung von Inhalten wurden nun auch in eigener Sache eingesetzt. Dank der Digitalisierung war es auf einmal nicht nur viel einfacher, eigene Bücher und Zeitschriften zu gestalten, sondern diese auch selbst herzustellen und zu vertreiben. Sowohl aus nicht kommerziellen Side Projects als auch aus businessorientierten Start-ups entwickelten sich zahlreiche spannende Publikationen – darunter Magazine wie die britische Filmzeitschrift *Little White Lies* oder sogar eigenständige Verlage wie Spector Books.

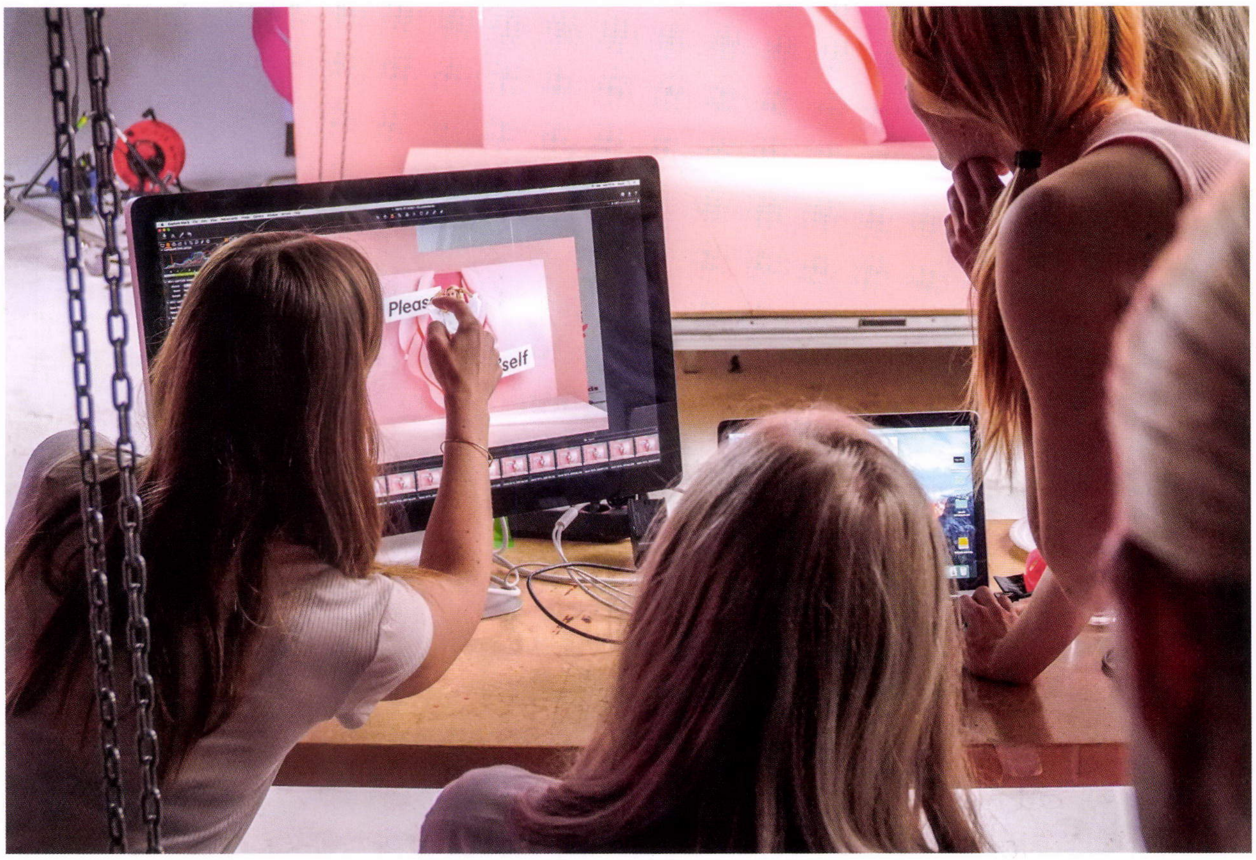
Aber auch in ganz anderen Bereichen wurden Gestalterinnen und Gestalter in neuer Rolle tätig: Stefan Sagmeister erzielte beispielsweise mit der Wanderausstellung *The Happy Show*, in der er sich mit der großen Frage nach dem Glück befasst, einen internationalen Publikumserfolg – und ließ auch noch den Dokumentarfilm *The Happy Film* folgen, der in vielen Ländern in den Kinos lief. Tina Roth-Eisenberg entwickelte 2008 die Vortragsreihe *Creative-Mornings*, die inzwischen in rund 180 Städten auf der ganzen Welt veranstaltet wird. Einige Jahre später gründete sie zudem das Start-up Tattly, das temporäre Tattoos mit Entwürfen von Designern und Illustratoren vertreibt. Kashiwa Sato entwickelte für den japanischen Automobilhersteller Honda ein neues Segment platzsparender Microcars, für die er mit seinem Studio die „Total Creative Direction" übertragen bekam. Unter dem Namen „N" verantwortete er das Fahrzeugdesign, das Grafikdesign sowie die Kampagne zur Einführung im Jahr 2011.
Joe Gebbia, der 2005 sein Studium an der Rhode Island School of Design abgeschlossen hatte, entwickelte im Anschluss mit Freunden eine Website, auf der man Wohnungen zur Zwischenmiete anbieten konnte. Heute wird seine Plattform Airbnb in über 190 Ländern und von über 150 Millionen Menschen genutzt.

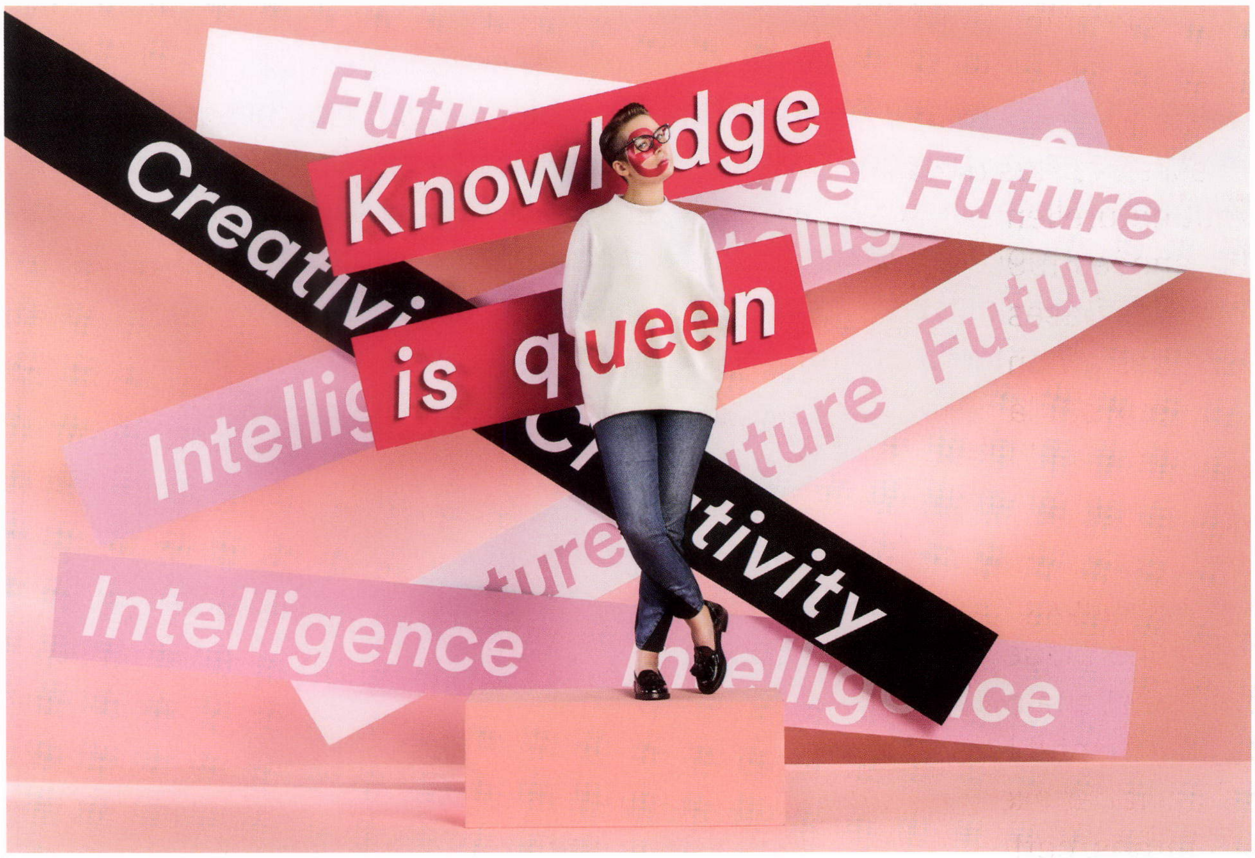
Zögerlich setzt sich auch in der etablierten Wirtschaft die Erkenntnis durch, dass Designerinnen und Designer viel mehr für Unternehmen tun können, als es das traditionelle Aufgabenspektrum mit sich bringt. In den letzten Jahren ist der nicht unumstrittene Begriff „Design Thinking" aufgetaucht. Leider ist damit nicht immer gemeint, den Designer als integralen Bestandteil neuer Projektentwicklungen zu begreifen, der diese durch eine andere Sichtweise als das Fach- und Wirtschaftspersonal mitprägt. Allzu oft bezeichnet der Begriff nur eine neue Managementmethode, die mit kreativen Techniken und Abläufen aus der Designbranche arbeitet. Erfolgreiche Start-ups, in denen Gestalter von Anfang an und gleichberechtigt ihr Wissen einbringen, beweisen hingegen, welches Potenzial dieser Arbeitskonstellation innewohnt.

Wenden wir uns noch einmal dem klassischen Grafikdesign zu, das es bei allen Neuentwicklungen natürlich nach wie vor gibt und vielleicht sogar in größerer Fülle und mit stärkeren Ausprägungen als je zuvor. Zunächst ist es gar nicht so einfach, sich einen Überblick über aktuelle Tendenzen und Entwicklungen zu verschaffen. Zahllose Websites, Blogs, Social Media Streams und gedruckte Publikationen bilden zwar in hoher Dichte die neuesten Arbeiten von Kreativen aus aller Welt ab, die Einordnung, was relevant ist und nachhaltige Bedeutung haben könnte, fällt aber umso schwerer. Unabhängig von sich ständig wandelnder Typografie oder Bildsprache sowie von individuellen Handschriften lassen sich aktuell dennoch einige prägende Trends für die Zukunft erkennen: Auch traditionelle Medien wie Plakate orientieren sich verstärkt in Richtung Bewegtbild und werden zusätzlich zum klassischen Aushang immer häufiger auch in animierter Form auf Displays oder im Web verwendet. Der Begriff „Artdirection", der sich in den 1940er-Jahren im Bereich der Magazingestaltung etabliert hat, steht immer häufiger für eine neue Arbeitsweise im Grafikdesign, unter der die Inszenierung von Marken mit den Mitteln der Fotografie und der Illustration verstanden wird. Die Informationsgrafik, die bereits in mittelalterlichen Büchern Anwendung fand, erlebt eine neue Blütezeit und wird unter dem Stichwort „Visual Journalism" von zahlreichen Print- und Onlinemagazinen als moderne Erzählform redaktioneller Inhalte eingesetzt. Wirklich nachhaltige Veränderungen sind dagegen im Bereich Corporate Design festzustellen. In den 1960er-Jahren definierte Regeln zu Vereinheitlichung und Strenge scheinen überholt und weichen zunehmend einem flexiblen und spielerischen Umgang mit Branding.

Der viel beschworene Übergang vom Industriezeitalter, das wesentliche Bereiche der visuellen Kommunikation überhaupt erst notwendig gemacht hat, hin zum Informationszeitalter prägt die Geschichte des Grafikdesigns im 20. Jahrhundert. Ganz aktuelle Entwicklungen sind daher nur im Kontext der inzwischen mehr als hundertjährigen Tradition zu verstehen. Ob als Gegenentwurf oder als Evolution: Aktuelle Modekampagnen wären ohne die Plakatkultur der 1890er-Jahre genauso wenig denkbar wie die grafische Benutzeroberfläche eines Smartphones ohne die visuellen Modernisierungen der 1920er-Jahre. Wie zukünftige Entwicklungen im Detail aussehen werden, können wir dennoch nur sehr bedingt erahnen. Was ein Besucher in zehn Jahren in einem Designstudio erblicken wird, lässt sich also kaum prognostizieren.

Der fortschreitende technische Wandel und die nicht abschließend festgelegte Definition des Designerberufes bilden jedoch eine besondere Konstellation, die es auch in der Zukunft immer wieder ermöglichen wird, ganz neue Wege zu beschreiten. Ob Virtual Reality, 3-D-Druck, künstliche Intelligenz oder heute noch gar nicht vorstellbare Neuerungen – Designerinnen und Designer werden dabei sein, sich veränderten Herausforderungen zuwenden und mit ihren Talenten und Kenntnissen faszinierende Lösungen finden.





In the past the term "art direction" had come to describe a new way of working in the world of graphic design. Creative agencies such as Snask of Stockholm nowadays develop lavish imagery in the photographic studio, paying close attention to every detail of the production, as in this one for the fashion label Monki.

In den vergangenen Jahren wurde unter dem Begriff „Art-direction" eine neue Arbeitsweise im Grafikdesign populär. Designbüros wie Snask aus Stockholm konzipieren aufwendige Bildmotive im Fotostudio und kontrollieren jedes Detail der Inszenierung, wie hier für das Modelabel Monki.

Le terme «direction artistique» a pendant un temps désigné un nouveau mode de travail dans le monde du graphisme. Dans des studios photo, des agences de création comme Snask, à Stockholm, conçoivent de splendides images et contrôlent chaque détail de la production, comme ici pour le label de mode Monki.

LE GRAPHISME ET PLUS ENCORE

Introduction de Jens Müller

Une personne qui, après avoir visité un studio de graphisme au milieu des années 1980, n'y serait retournée que dix ans plus tard, aurait eu le sentiment d'avoir affaire à un tout autre métier. Les tables à dessin, adhésifs et gobelets remplis de crayons et de stylos en tous genres ont cédé la place à des moniteurs, des claviers et autres appareils. Dans le monde du graphisme, le passage à l'économie numérique si rebattu s'est produit voici une trentaine d'années. Du jour au lendemain sont apparues des solutions logicielles et matérielles permettant de réaliser entièrement à l'écran des matrices d'impression parfaites. Les outils de travail analogiques autrefois nécessaires à la production sont soudain devenus aussi superflus que la foule de prestataires externes qui intervenaient autrefois tout naturellement – de la conception à la mise sous presse. Parallèlement, dans les années 1990, Internet s'est imposé comme un nouveau média de masse et a posé les bases de l'étape suivante de la révolution numérique. Le fait que la plupart des graphistes ont tout naturellement entériné ces changements s'explique le mieux par la constante disposition aux innovations qui est en quelque sorte ancrée dans l'ADN de la profession.

Tout au long du XXe siècle, la scène du graphisme n'a cessé d'adopter de nouveaux champs d'application en synergie avec les évolutions technologiques et économiques – des images de marque globales aux signalétiques de bâtiments et à la conception de sites web. Elle s'est enrichie d'électrons libres qui travaillaient à la croisée entre design de produit et communication ou qui conjuguaient par exemple dans leurs projets architecture et design graphique. Au fil du temps, cette diversité a entraîné une perception de plus en plus hétérogène de la profession. Aujourd'hui, leurs commanditaires perçoivent les graphistes comme de simples prestataires, des partenaires créatifs, des conseillers stratégiques ou parfois des artistes. Les confrères bien établis et internationalement sollicités doivent eux-mêmes s'accommoder d'une situation dans laquelle certaines commandes leur permettent de travailler en toute liberté créative, alors que de nombreux projets leur imposent des prestations encadrées par des contraintes spécifiques.

En pouvant réaliser des projets numériques de manière beaucoup plus rapide et techniquement plus simple, les commanditaires interviennent aujourd'hui plus fortement dans le processus graphique qu'à l'ère analogique. À une époque où il devient chaque fois plus difficile de préserver un statut d'expert, ce métier se retrouve logiquement aussi en pleine évolution. La recherche d'un nouveau rôle du graphiste tourne à plein régime, et voici déjà plus de dix ans que la notion d'autorat est d'actualité. Des compétences de base, à savoir l'élaboration des contenus et une présentation attirante au public, suffisent au graphiste pour livrer un projet. Grâce à la numérisation, il est devenu beaucoup plus facile non seulement de concevoir ses propres livres et magazines, mais aussi de les produire et de les diffuser sans intervenants externes. En parallèle, des projets non commerciaux et des startups ont motivé l'apparition de nombreuses publications passionnantes (comme la revue de cinéma *Little White Lies* d'une agence londonienne, pour ne citer qu'un exemple) et de maisons d'édition indépendantes (comme Spector Books).

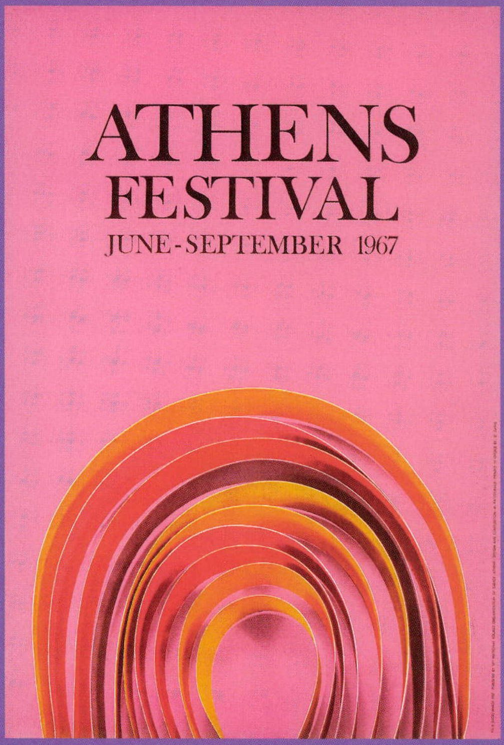
Mais dans bien d'autres domaines encore les graphistes sont devenus actifs en endossant des rôles inédits: avec son exposition itinérante *The Happy Show,* dans laquelle il abordait la grande question du bonheur, Stefan Sagmeister a connu un succès public international et l'a même fait suivre du documentaire *The Happy Film,* projeté dans les salles de nombreux pays. En 2008, Tina Roth-Eisenberg lançait la série de conférences *CreativeMornings,* organisée aujourd'hui dans quelque 180 villes du monde entier. Quelques années plus tard, elle fondait en outre la startup Tattly, qui distribue des tatouages éphémères dessinés par des graphistes et des illustrateurs. Kashiwa Sato a développé pour le compte du constructeur automobile japonais Honda un nouveau modèle de voiture compacte dont il a reçu la direction créative absolue avec son studio. Sous l'appellation «N», il a signé le design de la voiture, le graphisme et la campagne de lancement en 2011. En 2005, au sortir de ses études de graphisme à la Rhode Island School of Design, Joe Gebbia développait avec quelques amis un site web sur lequel proposer des appartements à la location temporaire. Sa plate-forme Airbnb est aujourd'hui utilisée par plus de 150 millions d'utilisateurs dans plus de 190 pays.

Dans l'économie courante s'impose peu à peu, et non sans réticences, l'acceptation que les graphistes peuvent faire beaucoup plus pour les entreprises que le traditionnel éventail de missions de la profession. Ces dernières années est apparu le concept controversé de «design thinking», qui ne veut pas toujours dire hélas que le designer est compris comme un acteur intégré à part entière dans le lancement de projets ou comme capable d'imprimer sa marque avec une vision différente de celle de la direction et des spécialistes. Le concept ne désigne bien trop souvent qu'une nouvelle méthode de management qui applique des techniques et des processus créatifs propres aux métiers graphiques. Inversement, des startups couronnées de succès, dans lesquelles les créatifs apportent d'emblée leur expertise, démontrent le potentiel inhérent à ce genre d'environnement de travail.

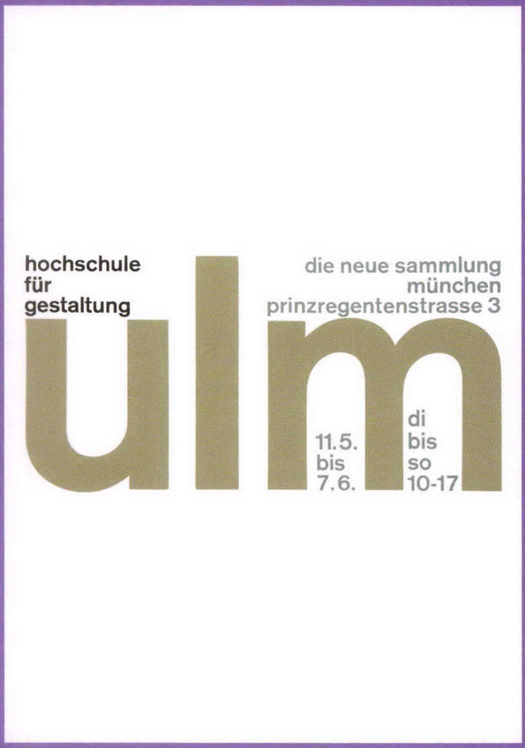
Mais revenons au graphisme classique, qui continue bien sûr d'exister au milieu de toutes ces nouvelles évolutions, peut-être encore davantage et sous des formes plus affirmées que jamais. La première chose à dire, c'est qu'il n'est pas si facile de se faire une idée globale des tendances et développements actuels. Si d'innombrables sites web, blogs, flux de médias sociaux et publications imprimées relaient en masse les travaux les plus récents des créatifs du monde entier, le tri de ce qui est pertinent et pourrait avoir une valeur durable n'est pas une tâche aisée. Mais en dépit des changements constants en matière de typographies, d'images et de styles individuels, on n'en discerne pas moins quelques tendances déterminantes pour l'avenir: les supports traditionnels comme l'affiche s'orientent eux aussi de plus en plus fortement vers l'image animée et à côté de l'affichage classique, les versions animées sont chaque fois plus fréquentes sur les écrans d'affichage ou sur le web. La notion de direction artistique, qui s'était établie dans les années 1940 dans le domaine de la création de magazines, s'affirme comme une nouvelle méthode de travail graphique assurant les présentations de marques par le truchement de la photographie et de l'illustration. Le graphisme d'information, déjà présent dans les ouvrages médiévaux, connaît une nouvelle floraison sous l'appellation de journalisme visuel dans de nombreux magazines imprimés ou en ligne comme forme narrative moderne de contenus rédactionnels. Cela dit, des changements vraiment durables sont aussi clairement perceptibles dans le domaine du design corporatif. Les règles établies dans les années 1960 sous le signe de la rigueur et de l'homogénéisation semblent aujourd'hui dépassées et cèdent souvent la place à un traitement souple et ludique de l'image de marque.

Le passage si souvent invoqué de l'ère industrielle – à l'origine du besoin pour les principaux secteurs d'une communication visuelle – à l'ère numérique marque l'histoire du graphisme au XXe siècle. Les évolutions les plus récentes doivent donc être comprises dans le contexte d'une tradition plus que séculaire. Que ce soit comme contre-projet ou comme évolution, les campagnes de mode actuelles seraient tout aussi peu concevables sans la culture de l'affiche des années 1890 que l'interface graphique d'un smartphone sans les modernisations des années 1920. À quoi ressembleront les évolutions futures? Nous ne pouvons l'imaginer qu'avec toutes les réserves d'usage: ce que découvrira le visiteur d'un studio de design dans dix ans ne peut guère être prédit.

Le changement technologique imparable et la définition encore en suspens du métier de graphiste forment néanmoins une configuration particulière qui permettra d'ouvrir des voies entièrement nouvelles. Qu'il s'agisse de la réalité virtuelle, de l'impression 3D, de l'intelligence artificielle ou d'innovations encore inimaginables aujourd'hui, les graphistes seront présents, relèveront les nouveaux défis et élaboreront des solutions fascinantes grâce à leur talent et leur savoir.

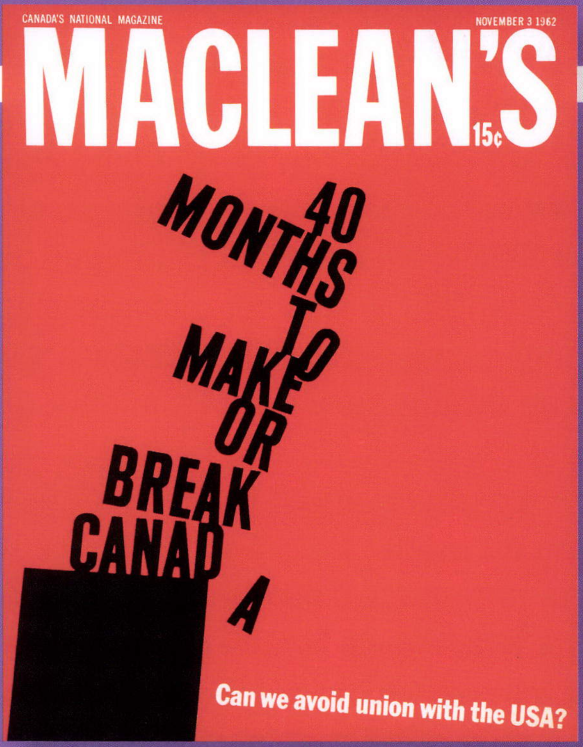

ATHENS
FESTIVAL
JUNE-SEPTEMBER 1967

1967 · M. Katzourakis · GR · Poster

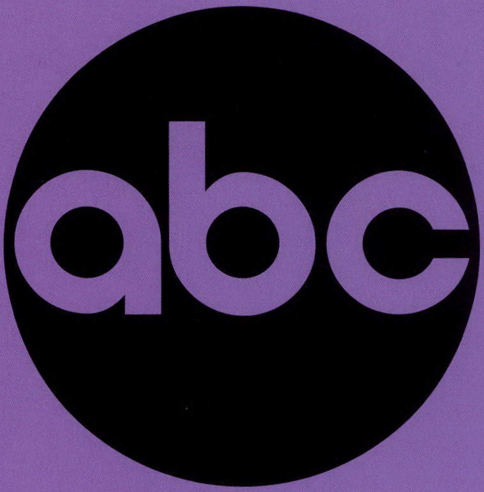

hochschule
für
gestaltung
ulm
die neue sammlung
münchen
prinzregentenstrasse 3
11.5.
bis
7.6.
di
bis
so
10-17

1960s · Anonymous · DE · Poster

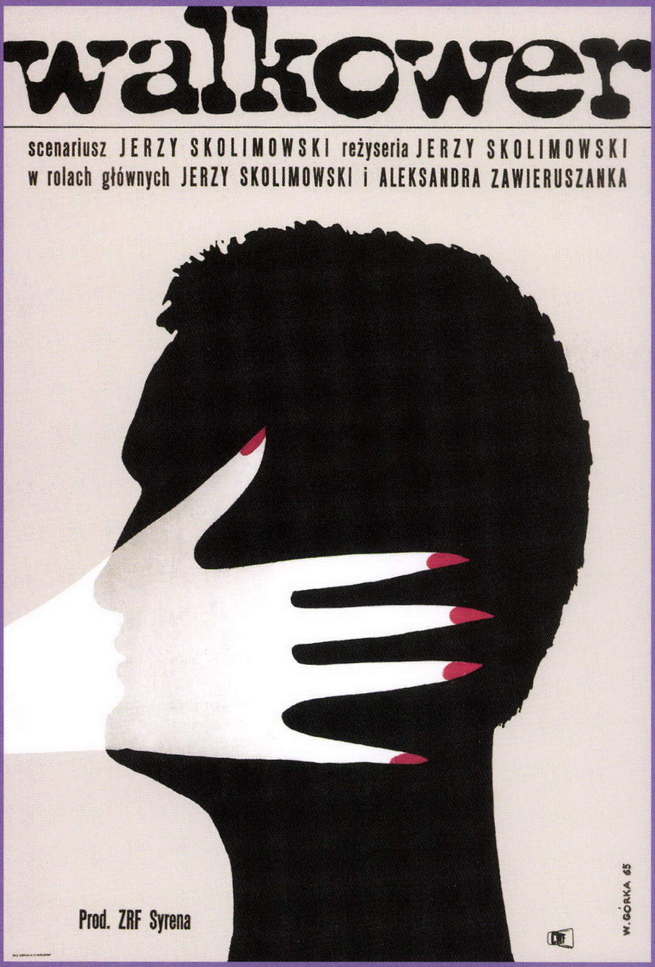
1960


CANADA'S NATIONAL MAGAZINE
NOVEMBER 3 1962
MACLEAN'S
15¢
40 MONTHS TO MAKE OR BREAK CANADA
Can we avoid union with the USA?

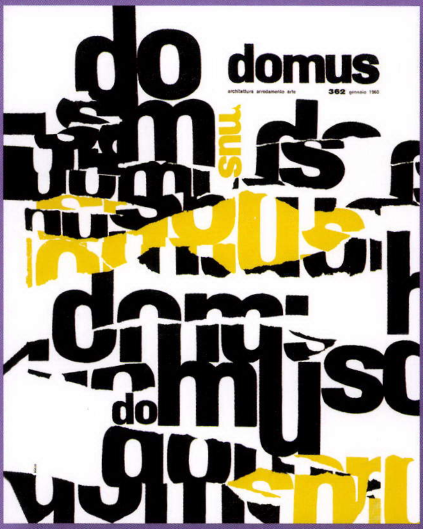
1962 · Allan Robb Fleming · CA · Magazine cover



1962 · Paul Rand · US · Logo · ABC Television

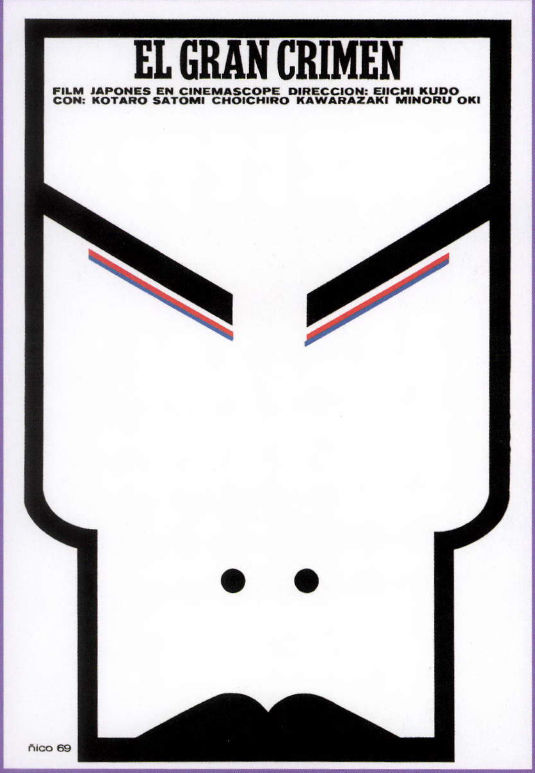

walkower
scenariusz JERZY SKOLIMOWSKI reżyseria JERZY SKOLIMOWSKI
w rolach głównych JERZY SKOLIMOWSKI i ALEKSANDRA ZAWIERUSZANKA
Prod. ZRF Syrena
W. GÓRKA 65

1965 · Wiktor Górka · PL · Poster

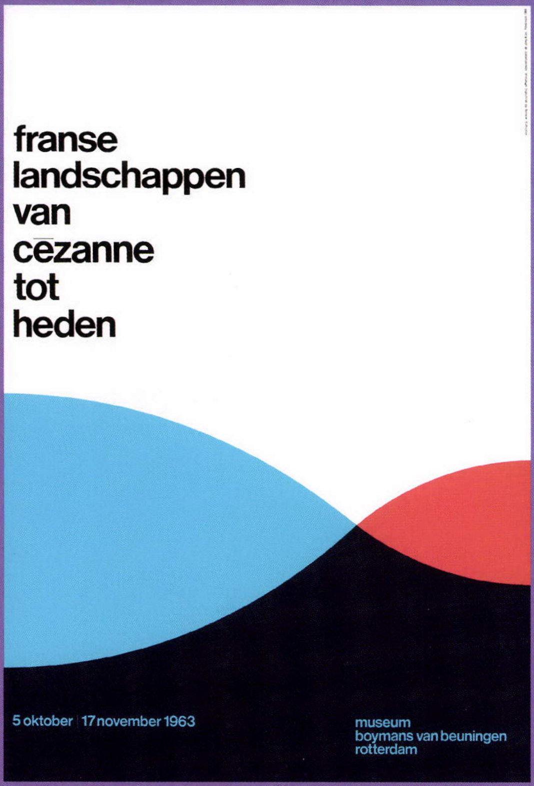


1960 · William Klein · IT · Magazine cover

1969


EL GRAN CRIMEN
FILM JAPONES EN CINEMASCOPE DIRECCION: EIICHI KUDO
CON: KOTARO SATOMI CHOICHIRO KAWARAZAKI MINORU OKI
ñico 69

1969 · "Nico" (Antonio Perez Gonzalez) · CU · Poster


franse
landschappen
van
cezanne
tot
heden
5 oktober | 17 november 1963
museum
boymans van beuningen
rotterdam

1963 · Benno Wissing · NL · Poster

The signposting system at Amsterdam’s Schiphol Airport, designed in 1967 by Benno Wissing of the agency Total Design.

right: The Polish graphic designer Jan Lenica at work on his famous poster for Alban Berg’s opera, *Wozzeck*.

bottom right: Lou Dorfsman standing in front of his *Gastrotypographicalassemblage*, which was designed to decorate the cafeteria wall in the New York headquarters of the CBS television network.

Das Wegeleitsystem des Amsterdamer Flughafens Schiphol, 1967 von Benno Wissing im Designbüro Total Design entwickelt.

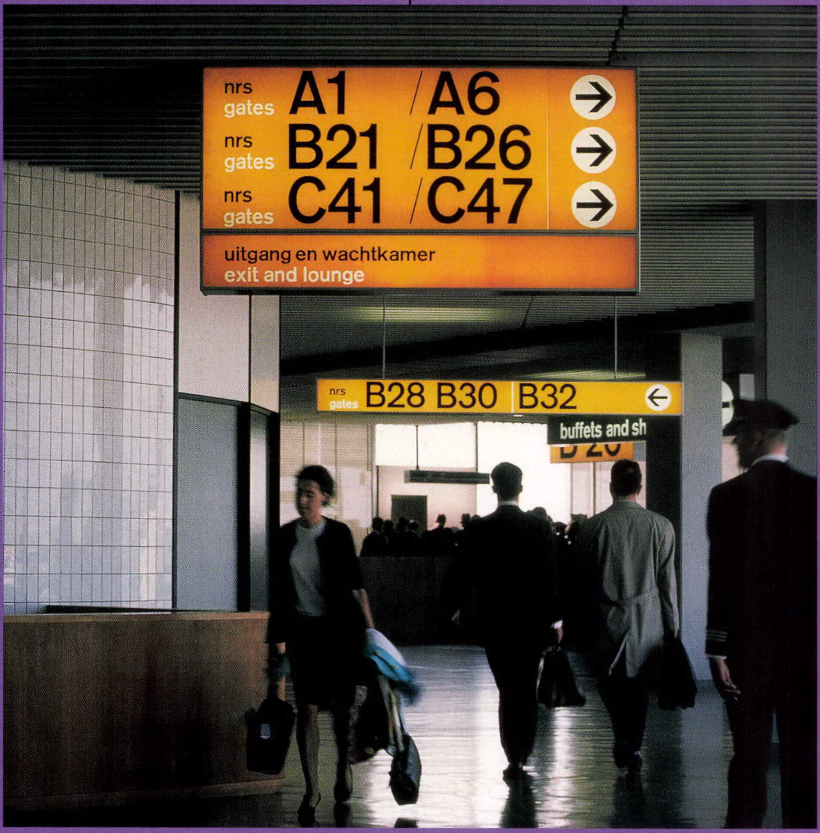
oben rechts: Der polnische Grafikdesigner Jan Lenica bei der Arbeit an seinem berühmten Plakat zu Alban Bergs Oper *Wozzeck*.

unten rechts: Lou Dorfsman vor der sogenannten Gastrotypographicalassemblage-Wand, die er für das Firmengebäude des Fernsehsenders CBS in New York entwarf.

La signalétique de l’aéroport d’Amsterdam-Schiphol développée en 1967 par Benno Wissing au sein de l’agence de graphisme Total Design.

en haut à droite: le graphiste polonais Jan Lenica travaillant à sa célèbre affiche pour l’opéra *Wozzeck* d’Alban Berg.

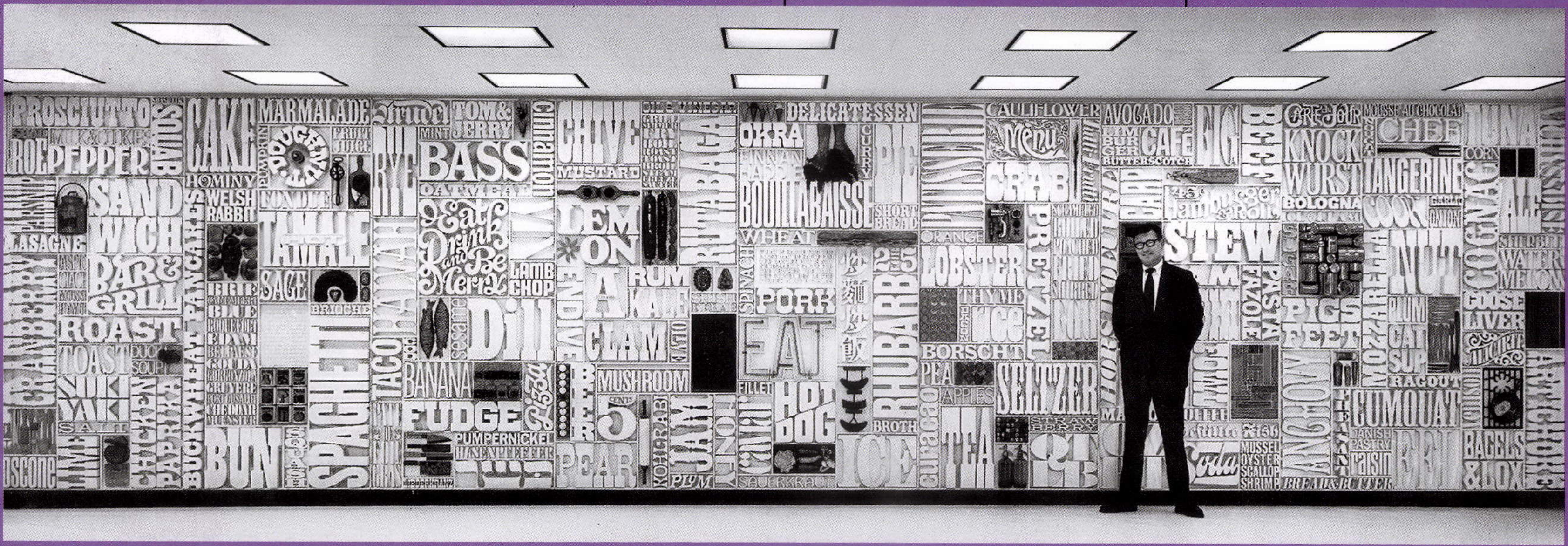
en bas à droite: Lou Dorfsman devant le mur intitulé «Gastrotypographicalassemblage», conçu pour décorer la cafétéria du siège du réseau de télévision CBS à New York.



The 1960s saw the heyday of modernist-minimalist graphic design, and at first, Switzerland was in the vanguard. The wide-ranging new style was used in a whole series of different ways—from food packaging and magazine design to signage systems for airports—and was soon picked up right across the world, earning itself the name of International Style. At about the same time the merits of powerful imagery were at last becoming widely accepted, leading to a new standard in brand communication. An international group of designers, including Paul Rand, Otl Aicher, F.H.K. Henrion, and Yusaku Kamekura, made a defining impression on all aspects of graphics, and alongside the austerity of the International Style, the second half of the decade also produced an innovative, emotionally charged visual vocabulary that defied all previous convention. Set against a musical backdrop of jazz, pop, and rock, a new kind of imagery was created which began in western subculture but quickly found its way into the mainstream.

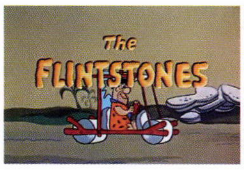
Die 1960er-Jahre waren die Blütezeit der modernistisch-reduzierten Grafik. Tonangebend war hier zunächst vor allem die Schweiz. Der neue Stil fand sich in einem breiten Spektrum unterschiedlichster Anwendungsformen – von Lebensmittelverpackungen und Magazinen bis zu Leitsystemen auf Flughäfen, verbreitete sich aber auch in rasanter Geschwindigkeit überall in der Welt, was ihm den Namen „International Style“ einbrachte. Gleichzeitig setzten sich die Vorzüge eines konsequenten Erscheinungsbildes endgültig durch und führten zu einer neuen Qualität in der Markenkommunikation. Eine Riege internationaler Gestalter wie Paul Rand, Otl Aicher, F.H.K. Henrion oder Yusaku Kamekura prägten dieses neue Arbeitsfeld nachhaltig. Neben aller Strenge stand besonders die zweite Hälfte des Jahrzehnts gleichermaßen auch für ein neuartiges konventionsfreies und emotionsgeladenes Design. Besonders im Umfeld von Jazz-, Pop- und Rockmusik entwickelten sich neue Bildsprachen, die, ausgehend von der westlichen Subkultur, schnell ihren Weg in den Mainstream fanden.

Les années 1960 marquent l'apogée d'un graphisme à la fois minimaliste et moderniste, et le ton est d'abord donné par la Suisse. Le nouveau style trouve alors son application dans les domaines les plus divers, des emballages alimentaires et du graphisme éditorial à la signalétique dans les aéroports, et il se répand à une vitesse effrénée dans le monde entier, ce qui lui vaut le nom de «style international». En même temps, les avantages d'une image plus cohérente s'imposent enfin et conduisent à une nouvelle norme dans la communication de marque. Une série de créateurs internationaux comme Paul Rand, Otl Aicher, F.H.K. Henrion ou Yusaku Kamekura marquent durablement de leur empreinte ce nouveau champ d'activité. À côté de toute cette rigueur, la seconde moitié de la décennie voit aussi émerger un graphisme inédit, libéré des conventions et véhiculé par un vocabulaire visuel plein d'émotions. Dans le contexte du jazz, de la pop et du rock se développe une nouvelle imagerie qui, partant de la sous-culture, entre rapidement dans le *mainstream*.


PROSCIUTTO
PEPPER
SAND WICH
LASAGNE
ROAST
CAKE
MARMALADE
TAMALE
SPAGHETTI
BASS
Eat Drink and Be Merry
Dill
FUDGE
CHIVE
LEMON
RUTABAGA
DELICATESSEN
OKRA
BOUILLABAISSE
PORK
EAT
HOT DOG
RHUBARB
LOBSTER
BORSCHT
SELTZER
TEA
CAULIFLOWER
CRAB
PRETZEL
AVOCADO
CAFE
STEW
Soda
BEEF
KNOCK WURST
TANGERINE
CHEF
PIGS FEET
BOLOGNA
KUMQUAT
BAGELS & LOX
TUNA
COGNAC
NUT

1960

The United States successfully sends the first weather and navigation satellites into space


The Flintstones
The first episode of *The Flintstones* is aired on TV

OPEC (Organization of the Petroleum Exporting Countries) is founded in Baghdad

John F. Kennedy is elected U.S. president

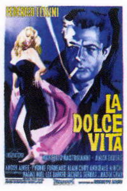
The first birth control pills go on sale under the name Enovid

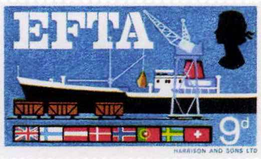
PSYCHO

Alfred Hitchcock's *Psycho* goes on general release

The Summer Olympic Games are held in Rome

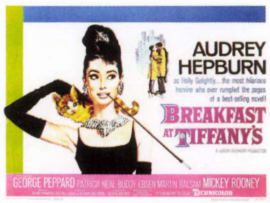
American engineer Theodore Maiman demonstrates the first working laser


LA DOLCE VITA
Filming of Federico Fellini's *La Dolce Vita* takes place in Rome



The European Free Trade Association (EFTA) is formed in reaction to the European Union

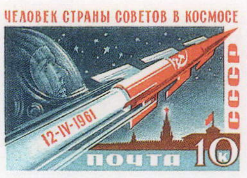
1961


AUDREY HEPBURN
BREAKFAST AT TIFFANY'S
GEORGE PEPPARD
Audrey Hepburn stars in *Breakfast at Tiffany's*

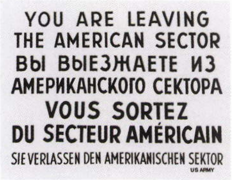
At the Vienna Summit between Kennedy and Soviet Premier Nikita Khrushchev the Berlin question is discussed

In New York, the name Fluxus is given to a new art movement

fluxus

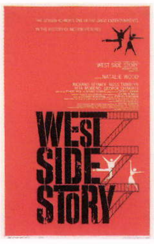

ЧЕЛОВЕК СТРАНЫ СОВЕТОВ В КОСМОСЕ
12-IV-1961
ПОЧТА
10
СССР
Soviet Yuri Gagarin becomes the first person to travel into space

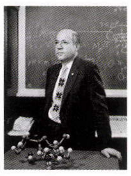
The World Wildlife Fund (WWF) is established


YOU ARE LEAVING
THE AMERICAN SECTOR
ВЫ ВЫЕЗЖАЕТЕ ИЗ
АМЕРИКАНСКОГО СЕКТОРА
VOUS SORTEZ
DU SECTEUR AMÉRICAIN
SIE VERLASSEN DEN AMERIKANISCHEN SEKTOR

Construction of the Berlin Wall begins

The film musical *West Side Story* premieres


WEST SIDE STORY


American Melvin Calvin receives the Nobel Prize in Chemistry

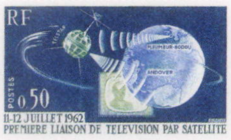
AMNESTY INTERNATIONAL

Amnesty International is formed in London

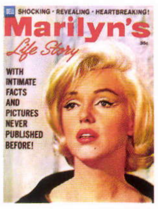
1962

Andy Warhol

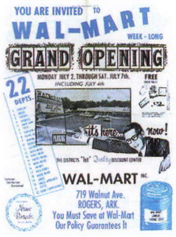
Andy Warhol opens his New York studio, the Factory


RF
POSTES
0,50
11-12 JUILLET 1962
PREMIERE LIAISON DE TELEVISION PAR SATELLITE
The first live transatlantic TV program is broadcast from the United States to Britain via Telstar

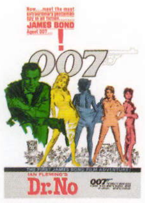
Marilyn Monroe is found dead in her apartment in Los Angeles


SHOCKING · REVEALING · HEARTBREAKING!
Marilyn's Life Story
WITH INTIMATE FACTS AND PICTURES NEVER PUBLISHED BEFORE!

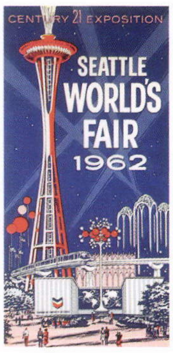
The Cuban Missile Crisis has the world on edge for 13 days in October


YOU ARE INVITED to
WAL-MART
GRAND OPENING
WAL-MART
The first Wal-Mart store opens

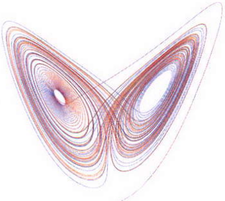
The U.S. Supreme Court rules that photographs of naked men are not obscene, decriminalizing male pornographic magazines

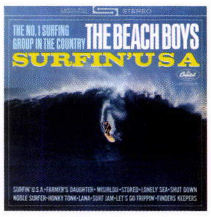


Sean Connery stars as 007 in *Dr. No*, the first film in the James Bond series


CENTURY 21 EXPOSITION
SEATTLE
WORLD'S FAIR
1962
The Space Needle in Seattle is completed in time for the 1962 World's Fair

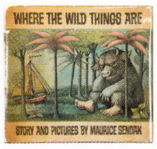
1963


American Edward Lorenz publishes his study on the "butterfly effect" which has great significance in the development of chaos theory


THE BEACH BOYS
SURFIN' U.S.A
The Beach Boys song "Surfin' USA" is released

Martin Luther King, Jr. delivers his "I Have a Dream" speech in Washington, DC

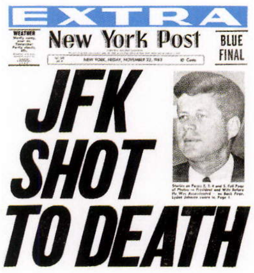
Maurice Sendak's *Where the Wild Things Are* is first published

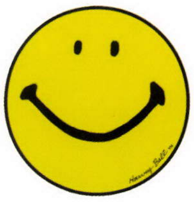

WHERE THE WILD THINGS ARE
STORY AND PICTURES BY MAURICE SENDAK

CLEOPATRA

Cleopatra with Elizabeth Taylor and Richard Burton becomes the most expensive film ever made (until 1999)

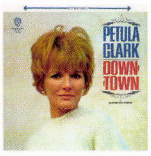
English accountant Edward Craven Walker invents the lava lamp


EXTRA
New York Post
BLUE FINAL
JFK SHOT TO DEATH
Kennedy is assassinated in Dallas on November 22


American Harvey Ball designs the smiley face for the State Mutual Life Assurance Company

1964

Ranger 7 sends back the first close-up photographs of the Moon


PETULA CLARK
DOWN TOWN
Petula Clark's song "Downtown" becomes an international hit

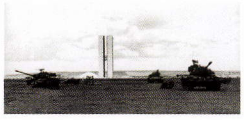
FREE MANDELA
Nelson Mandela is sentenced to life in prison

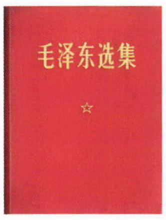
The original BASIC language is designed by John G. Kemeny, Thomas E. Kurtz, and Mary Kenneth Keller

U.S. Congress signs in the Civil Rights Act of 1964

JEOPARDY!

The TV quiz show *Jeopardy!* airs for the first time on NBC


A military coup takes place in Brazil



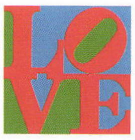
Chairman Mao's *Little Red Book* is first published

FREE SPEECH
F.S.M.
Inspired by the Free Speech Movement, students in California stage various protests

The first Ford Mustang goes into production

1965

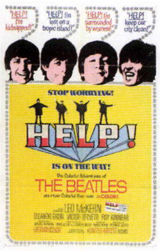
Robert Indiana's *LOVE* is commissioned as a Christmas card by MoMA



Malcolm X

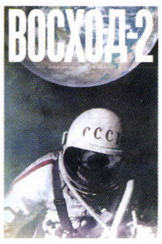
Malcolm X is assassinated

The Beatles release the film and album versions of *Help!*


HELP!
THE BEATLES

Operation Rolling Thunder increases U.S. aerial bombardment of Vietnam

The Russian Alexey Leonov becomes the first person to walk in space


ВОСХОД-2
СССР

pdp8a
minicomputer handbook

The first commercially successful minicomputer, the 12-bit PDP-8, is launched by the Digital Equipment Corporation

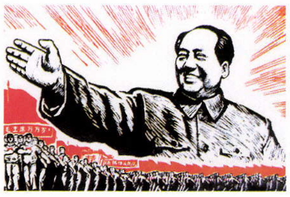
London-based fashion designer Mary Quant introduces the miniskirt

David Lean's film *Doctor Zhivago* is released

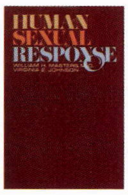
WE MARCH WITH SELMA!

The Selma to Montgomery marches are organized to demonstrate in support of the right to vote for African-Americans

1966



Mao Zedong launches the Cultural Revolution


HUMAN SEXUAL RESPONSE

American sexologists William Masters and Virginia Johnson publish the first findings of their research in *Human Sexual Response*

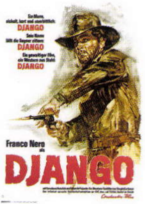
The first episode of *Star Trek* is aired on NBC

Simon & Garfunkel's album *Sounds of Silence* is released

DAILY EXPRESS
THE EXPRESS CATCHES THE MOON

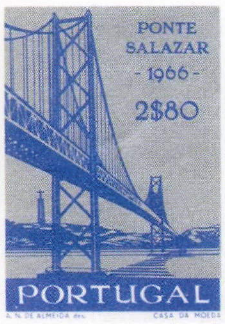
The unmanned Soviet *Luna 9* spacecraft makes the first controlled, rocket-assisted landing on the Moon

Franco Nero stars in the original *Django* movie, directed by Sergio Corbucci


Franco Nero
DJANGO

England wins the soccer World Cup

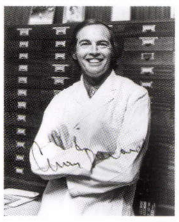
Dutch crown princess Beatrix marries Claus von Amsberg


PONTE SALAZAR
- 1966 -
2$80
PORTUGAL

The Salazar Bridge is opened in Lisbon

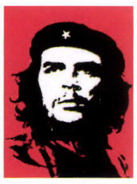
1967

Disney's version of *The Jungle Book* is released in cinemas



Christiaan Barnard performs the first successful heart transplant operation in a hospital in Cape Town

The Boeing 737 airliner makes its first flight

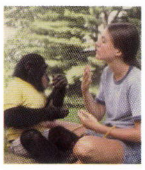


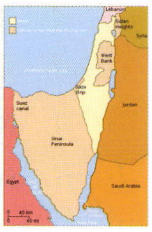
Che Guevara is shot dead in Bolivia

ROLLING STONE

The first issue of *Rolling Stone* magazine is published

Washoe the chimpanzee begins to learn American Sign Language





In the Six-Day War, Israel captures the Gaza Strip and the Sinai Peninsula from Egypt, the West Bank from Jordan, and the Golan Heights from Syria

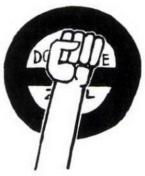
The Doors release their self-titled debut studio album

1968

McDonald's introduces the Big Mac across the United States

intel

Intel, the semiconductor chip manufacturer, is founded



Widespread civil unrest occurs in France, later known as the events of May 68

THE LONG SHORT CUT
Andrew Garve

The U.S. edition of Andrew Garve's thriller *The Long Short Cut* is the first book to be printed completely using automated typesetting

Stanley Kubrick's *2001: A Space Odyssey* is released

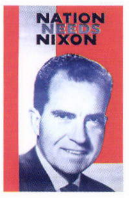
the ultimate trip
2001: A SPACE ODYSSEY

GREENSBORO DAILY NEWS

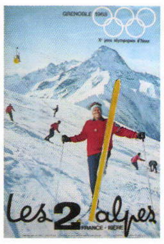
Memphis Sniper Kills Martin Luther King

'Saddened,' President Says

Martin Luther King, Jr. is assassinated in Memphis, Tennessee

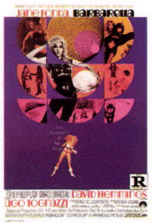

NATION NEEDS NIXON

Richard Nixon is elected the 37th President of the United States after the first campaign that relied on TV


GRENOBLE 1968
les 2 alpes

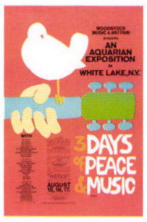
The Winter Olympics is held in Grenoble, France

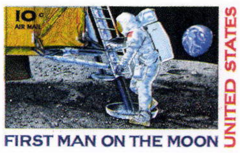
Jane Fonda stars in the kitsch classic *Barbarella*


JANE FONDA
BARBARELLA

1969

The Woodstock Music & Art Fair is held in White Lake, NY


3 DAYS PEACE & MUSIC

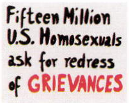

10c AIR MAIL
UNITED STATES
FIRST MAN ON THE MOON

On July 20, Neil Armstrong becomes the first person to walk on the surface of the Moon

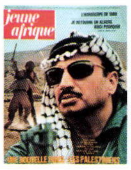
John Lennon and Yoko Ono hold two week-long Bed-Ins for Peace to protest against the Vietnam War

123 SESAME STREET

The first episode of *Sesame Street* appears on TV

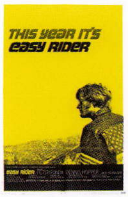

Fifteen Million U.S. Homosexuals ask for redress of GRIEVANCES

The Stonewall riots in Christopher Street, New York, become the most important event leading to the gay liberation movement


jeune afrique

Yasser Arafat becomes leader of the Palestine Liberation Organization

Dennis Hopper and Peter Fonda star in *Easy Rider*

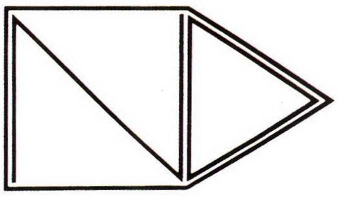

THIS YEAR IT'S EASY RIDER

Muammar Gaddafi leads a military coup in Libya which overthrows the monarchy and replaces it with the Libyan Arab Republic

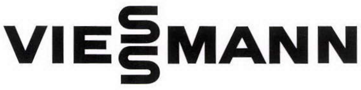
The supersonic airliner Concorde makes its first flight

1960

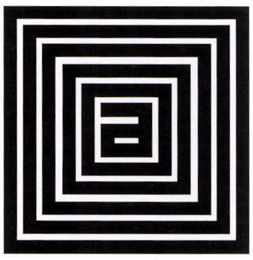
A **World Design Conference** (Sekai Dezain Kaigi) is held in Tokyo, featuring speakers from all over the world



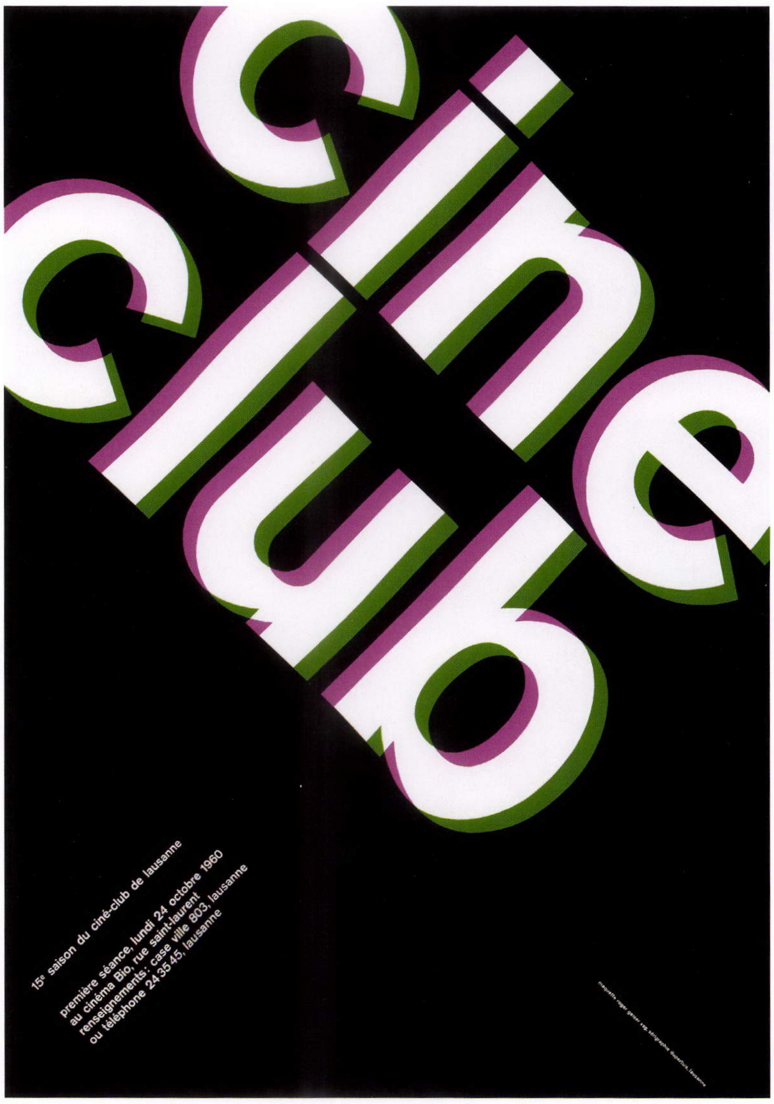
1960 · Kazumasa Nagai · JP · Logo · Nippon Design Center



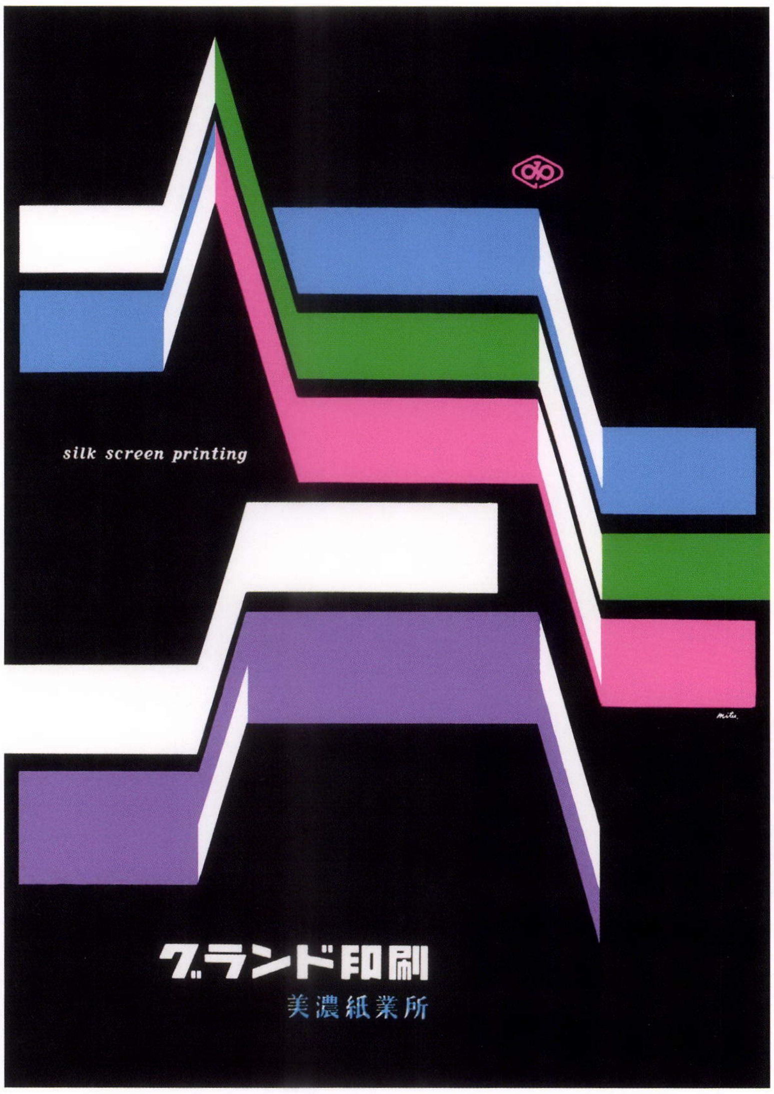
1960 · Anton Stankowski · DE · Logo · Viessmann



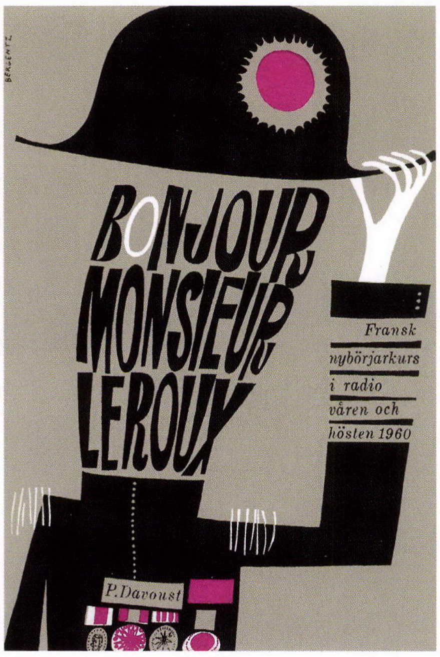
1960 · Yusaku Kamekura · JP · Logo · Japan Architects Association


ciné
club
15e saison du ciné-club de lausanne
première séance, lundi 24 octobre 1960
au cinéma Bio, rue saint-laurent
renseignements: case ville 803 lausanne
ou téléphone 24 35 45, lausanne

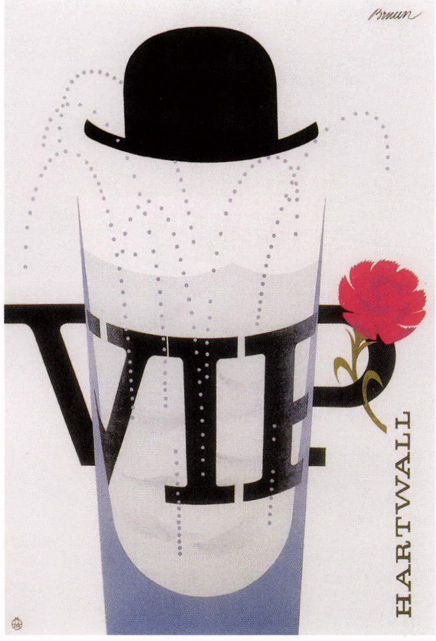
1960 · Roger-Virgil Geiser · CH · Poster


silk screen printing
グランド印刷
美濃紙業所

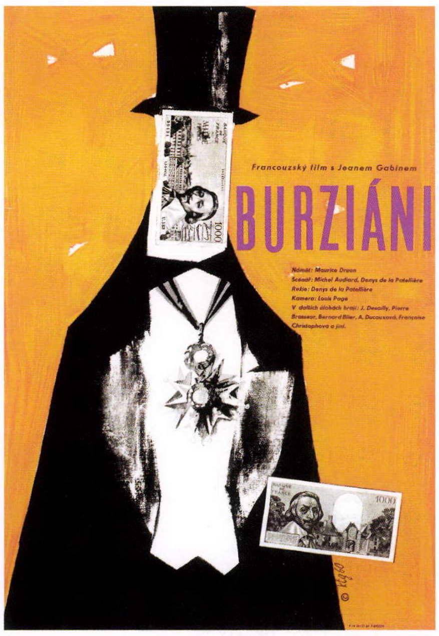
1960 · Mitsutomo Ishikawa · JP · Poster


BERGENTZ
BONJOUR
MONSIEUR
LEROUX
Fransk
nybörjarkurs
i radio
våren och
hösten 1960
P.Darout

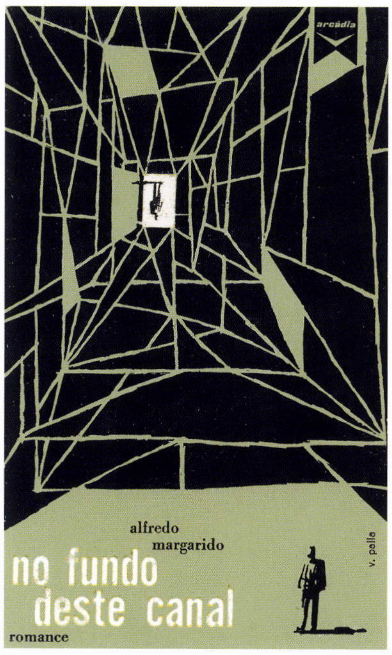
1960 · "Bergentz" · SE · Book cover


Bruun
VIE
HARTWALL

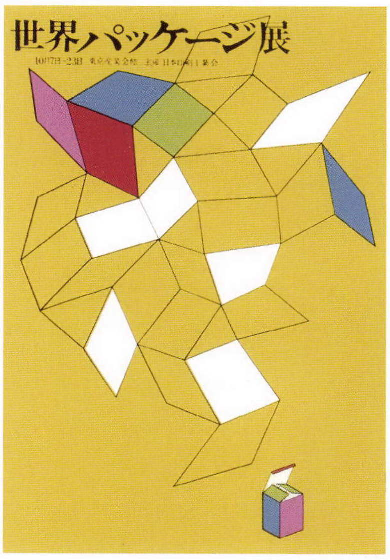
1960 · Erik Bruun · FI · Poster


Francouzský film s Jeanem Gabinem
BURZIÁNI

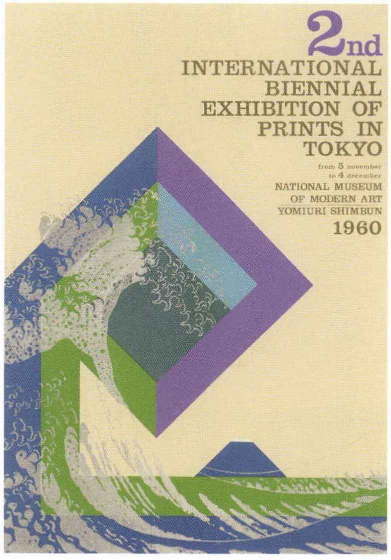
1960 · "KTG" · CZ · Poster


arcádia
alfredo
margarido
no fundo
deste canal
romance
v. palla

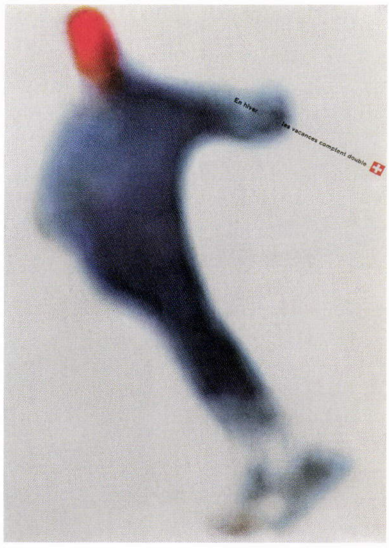
1960 · Victor Palla · PT · Book cover



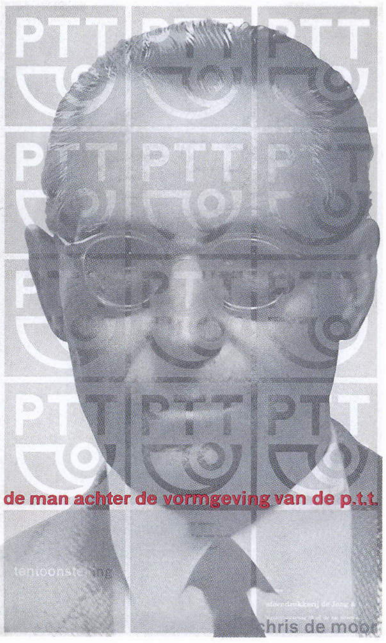
1960 · Isao Arimoto · JP · Poster


2nd
INTERNATIONAL
BIENNIAL
EXHIBITION OF
PRINTS IN
TOKYO
from 5 november
to 4 december
NATIONAL MUSEUM
OF MODERN ART
YOMIURI SHIMBUN
1960

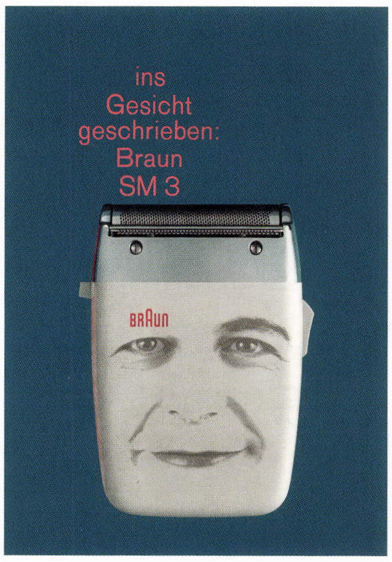
1960 · Ryuichi Yamashiro · JP · Poster


En hiver
les vacances comptent double

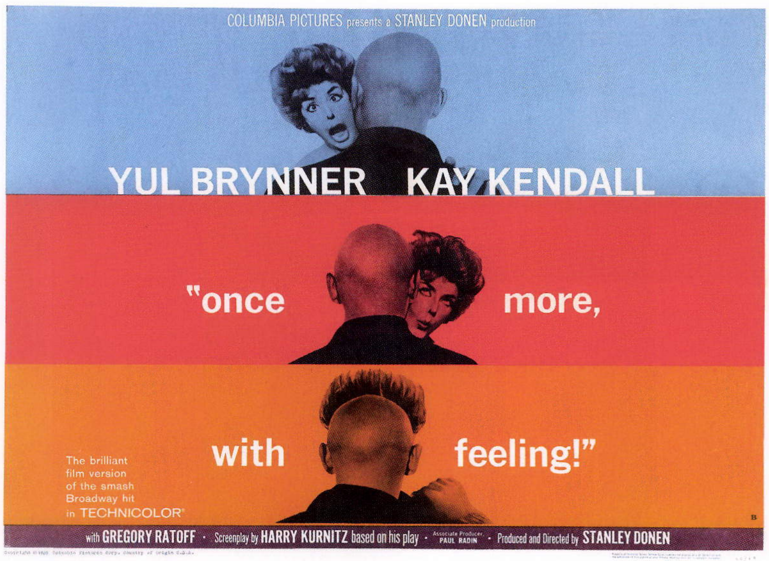
1960 · Franz Fässler · CH · Poster


PTT
de man achter de vormgeving van de p.t.t.
tentoonstelling
chris de moor

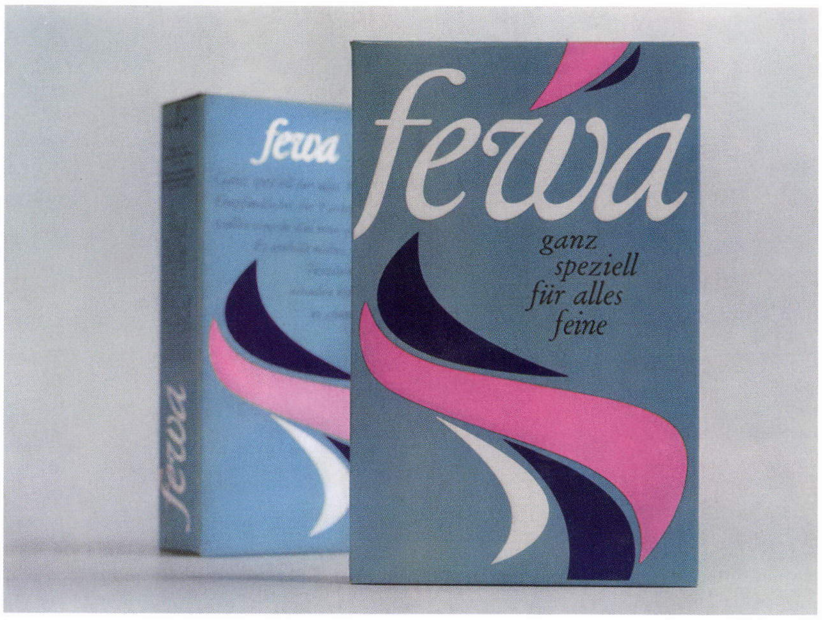
1960 · Pieter Brattinga · NL · Poster


ins
Gesicht
geschrieben:
Braun
SM 3
BRAUN

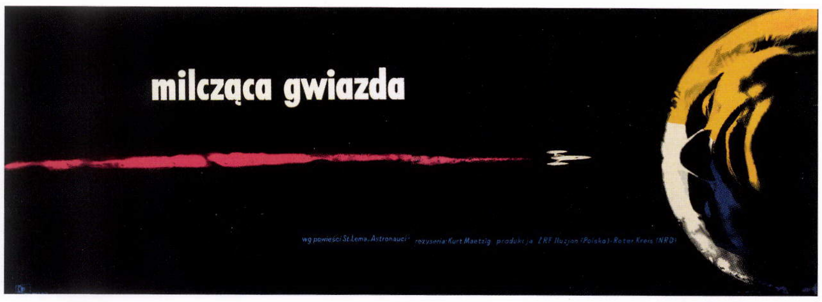
1960 · Karl Gerstner · CH · Poster


COLUMBIA PICTURES presents a STANLEY DONEN production
YUL BRYNNER
KAY KENDALL
"once
more,
with
feeling!"
The brilliant film version of the smash Broadway hit in TECHNICOLOR
with GREGORY RATOFF · Screenplay by HARRY KURNITZ based on his play · Associate Producer PAUL RADIN · Produced and Directed by STANLEY DONEN

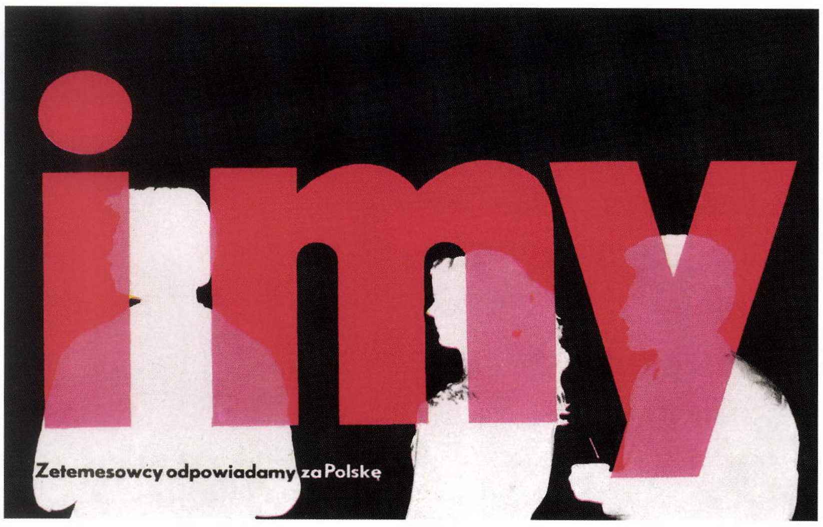
1960 · Maurice Binder · US · Poster


fewa
fewa
ganz
speziell
für alles
feine

1960 · Wolf D. Zimmermann · DE · Packaging

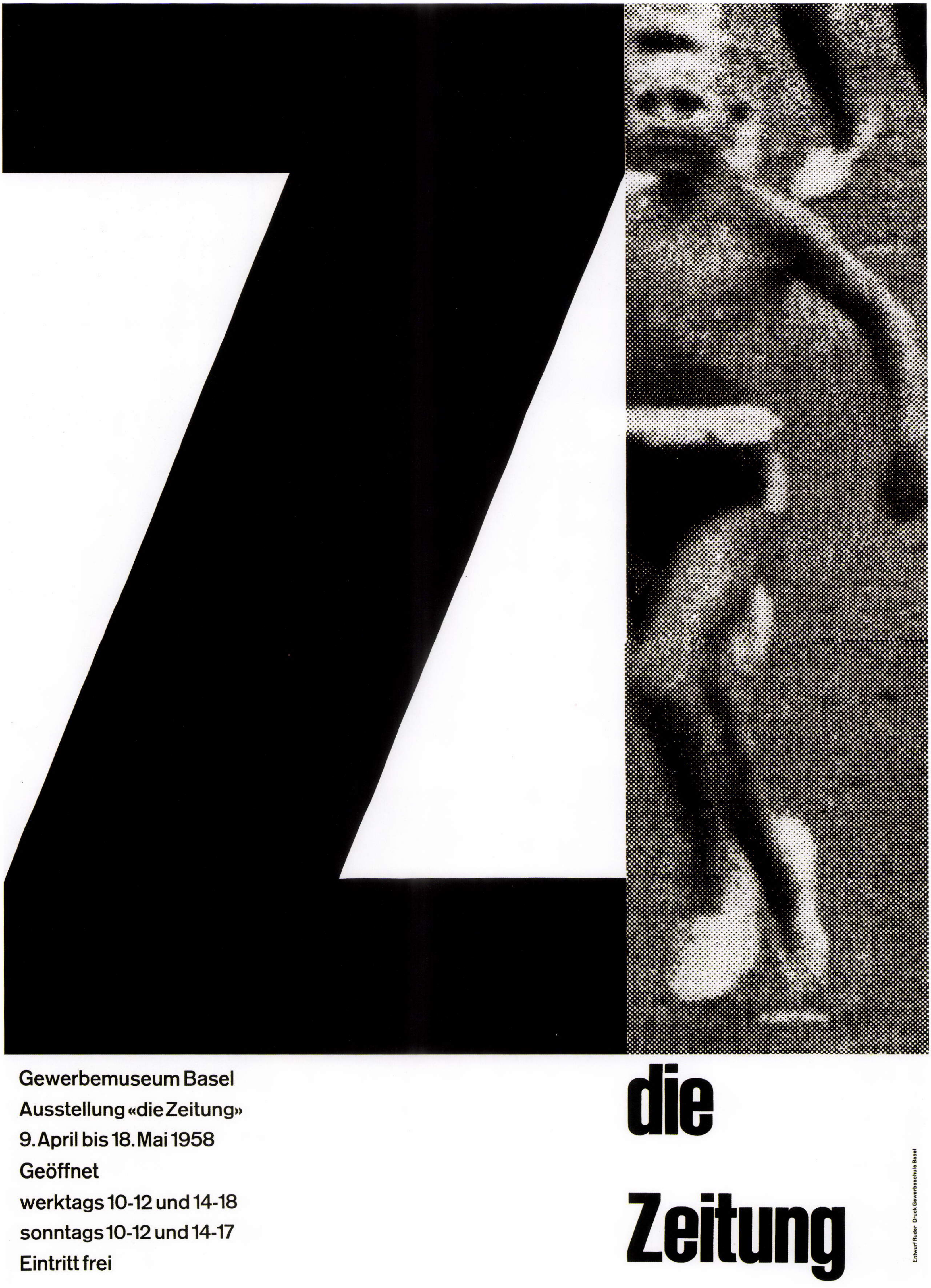

milcząca gwiazda

1960 · Wojciech Zamecznik · PL · Poster


i my
Zetemesowcy odpowiadamy za Polskę

1960 · Wojciech Zamecznik · PL · Poster

Emil Ruder · Switzerland



Gewerbemuseum Basel
Ausstellung «die Zeitung»
9. April bis 18. Mai 1958
Geöffnet
werktags 10-12 und 14-18
sonntags 10-12 und 14-17
Eintritt frei

die

Zeitung

Entwurf Ruder Druck Gewerbeschule Basel

1958 · Emil Ruder · CH · Poster

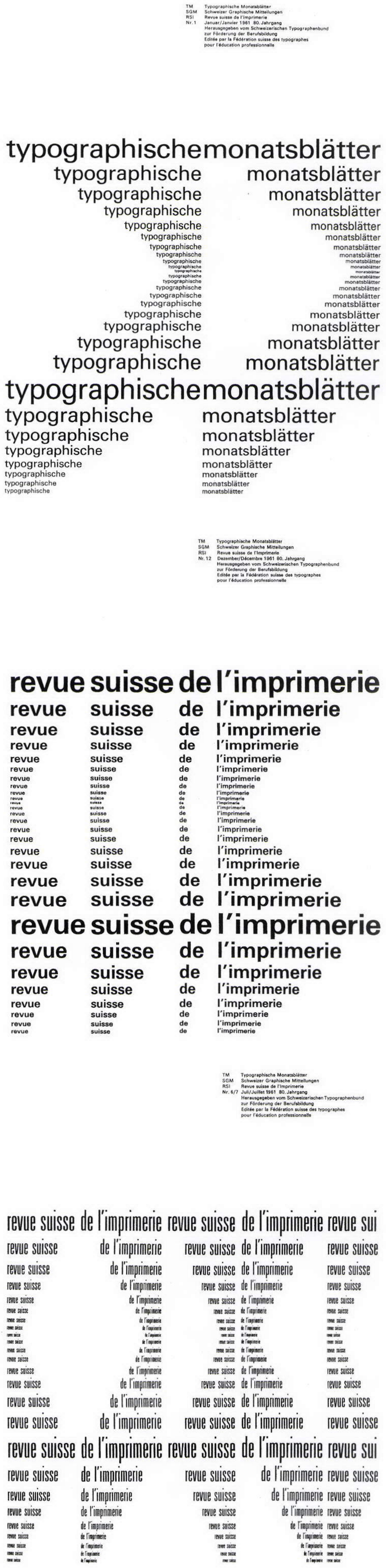
»There are two sides to typography. First, it does a practical job of work and, second, it is concerned with artistic form.«

Emil Ruder, *Typography*, 1960

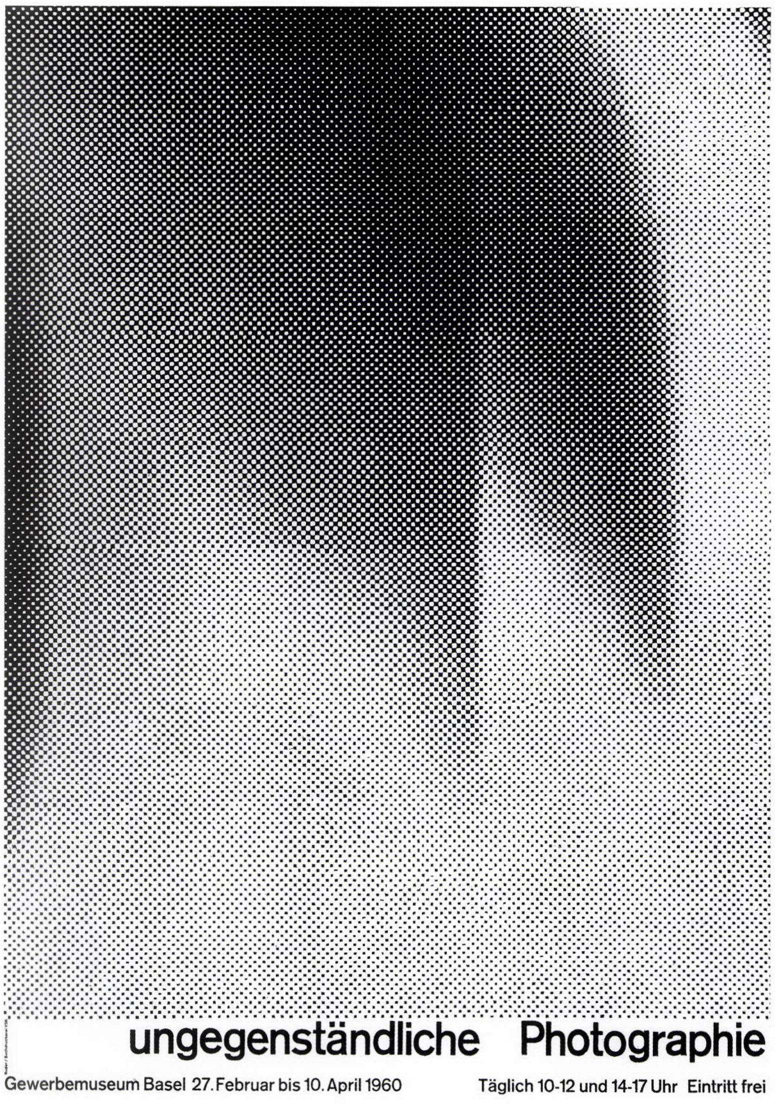
Emil Ruder (1914, Zurich – 1970, Basel) was a Swiss typographer and designer, and one of the major contributors to what is referred to as the Swiss Style. After an apprenticeship as a compositor, Ruder attended the Zurich School of Arts and Crafts, later becoming a teacher at the Basel School of Design alongside Armin Hofmann. He became well known for his individual and holistic approach to design and teaching, regularly applying a systematic combination of practice, theory, and philosophy. After WWII, Ruder was one of the first to introduce new laws of composition in place of traditional typography, in order to focus on usability and legibility.

Emil Ruder (1914, Zürich – 1970, Basel) war ein Schweizer Typograf und Grafikdesigner, der zu den bedeutendsten Vertretern des sogenannten Swiss Style gehörte. Nach seiner Ausbildung zum Schriftsetzer besuchte Ruder die Kunstgewerbeschule in Zürich und lehrte später, wie auch Armin Hofmann, an der Allgemeinen Gewerbeschule Basel. Bekannt wurde Ruder für seinen individuellen, ganzheitlichen Ansatz bei Design und Unterricht, der stets bestimmt war von einer systematischen Kombination aus Praxis, Theorie und Philosophie. Nach dem Zweiten Weltkrieg führte Ruder als einer der Ersten zum Zweck besserer Verwendbarkeit und Lesbarkeit neue Gesetze der Komposition anstelle traditioneller Typografie ein.

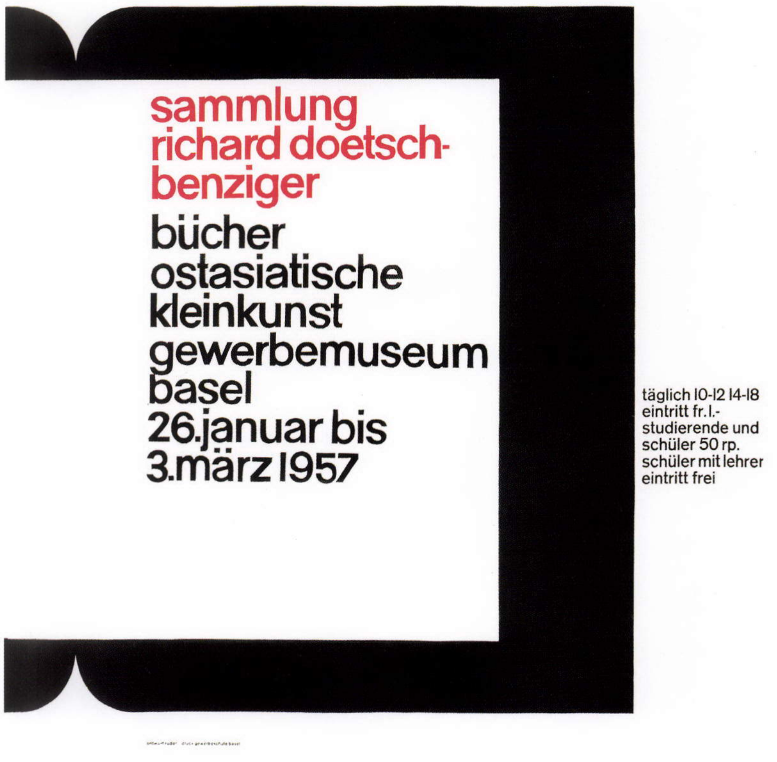
Emil Ruder (1914, Zurich – 1970, Bâle) fut un typographe et graphiste suisse et un protagoniste majeur du style suisse. Après une formation d'apprenti compositeur et des études à l'École des arts et métiers de Zurich, Ruder devint plus tard professeur à l'École de design de Bâle avec Armin Hofmann. Il se fit connaître par son approche personnelle et holistique du design et de l'enseignement, appliquant régulièrement une combinaison systématique de pratique, de théorie et de philosophie. Après la Seconde Guerre mondiale, Ruder fut un des premiers à introduire de nouvelles règles de composition pour remplacer la typographie traditionnelle et concentrer l'attention sur l'utilité et la lisibilité.


typographische monatsblätter
revue suisse de l'imprimerie

1961 · Emil Ruder · CH · Magazine covers


ungegenständliche Photographie
Gewerbemuseum Basel 27. Februar bis 10. April 1960
Täglich 10-12 und 14-17 Uhr Eintritt frei

1960 · Emil Ruder · CH · Poster

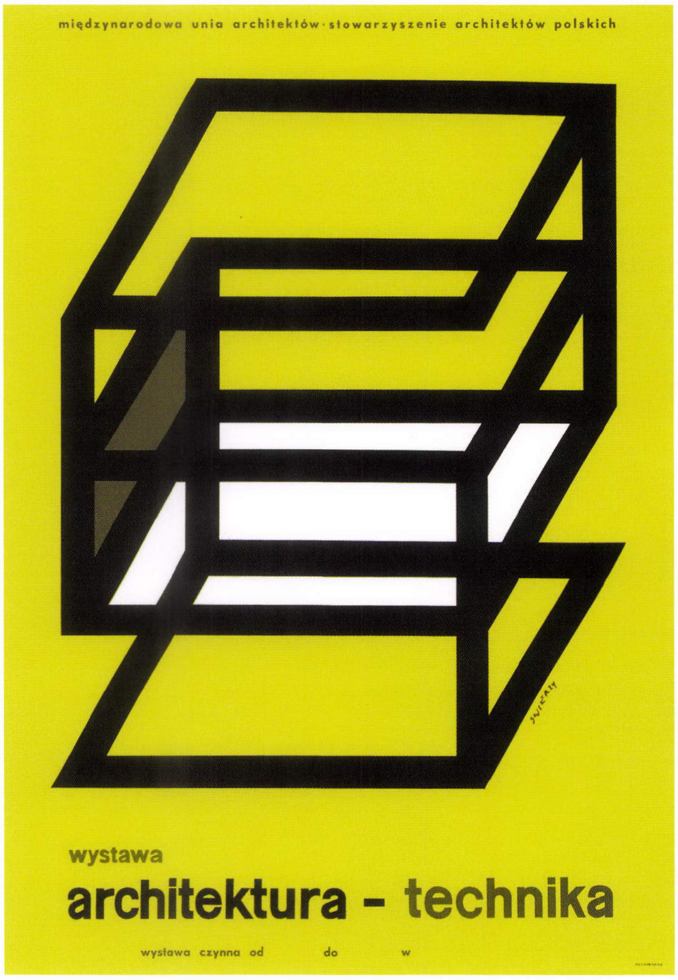

sammlung
richard doetsch-benziger
bücher
ostasiatische
kleinkunst
gewerbemuseum
basel
26.januar bis
3.märz 1957
täglich 10-12 14-18
eintritt fr. 1.-
studierende und
schüler 50 rp.
schüler mit lehrer
eintritt frei

1957 · Emil Ruder · CH · Poster

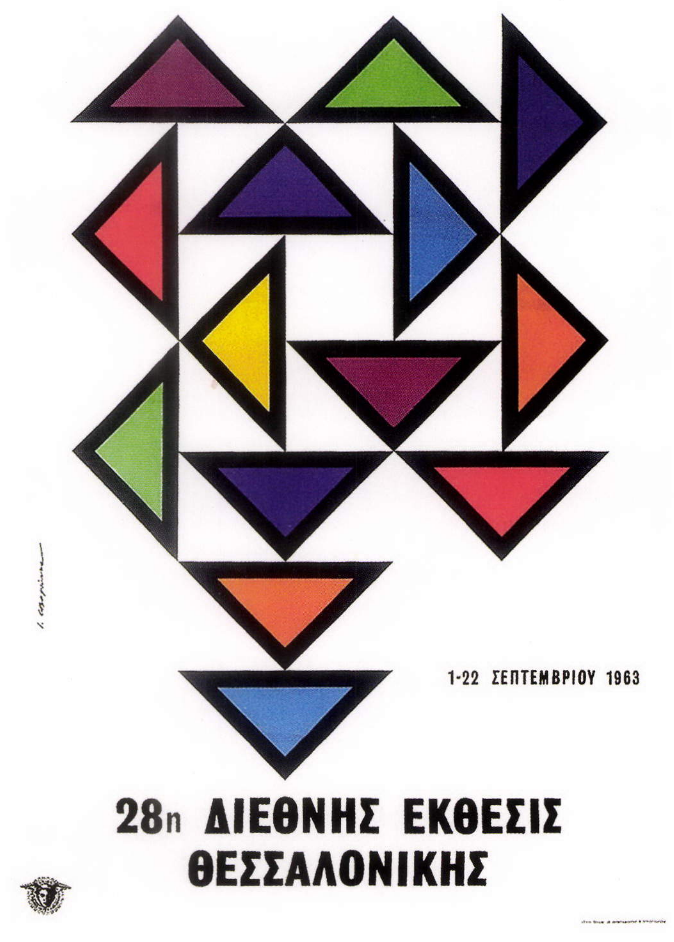
Swiss graphic design is a particularly telling example of how, in the age of analog technology, developments in visual imagery could catch on internationally and rapidly spread from one country to another. Only a few years after it was first conceived in its native Switzerland in the mid-1950s, similar, or in some cases identical forms of visual expression emerged worldwide. In the course of the 1960s, in Poland, as in Greece, Argentina, or Japan, the functional style first coined in Basel and Zurich became globally accepted as one that could be applied without restriction in any number of contexts. Consequently, the name "Swiss Style" was quickly replaced by the term "International Style."

Wie schnell und über nationale Grenzen hinweg sich bereits im analogen Zeitalter visuelle Entwicklungen verbreiteten, zeigt die Internationalisierung der Schweizer Grafik besonders eindrucksvoll. Nur wenige Jahre nach ihrer nationalen Etablierung Mitte der 1950er-Jahre tauchten weltweit vergleichbare Arbeiten auf, die ähnliche oder sogar identische Gestaltungsmaximen zeigten. Ob in Polen, Griechenland, Argentinien oder Japan: Die in Basel und Zürich geprägte funktionale Stilistik fand im Laufe der 1960er-Jahre globale und vor allem thematisch uneingeschränkte Anwendung. Der Name „Swiss Style" wurde folgerichtig bald durch den Begriff „International Style" vielfach abgelöst.

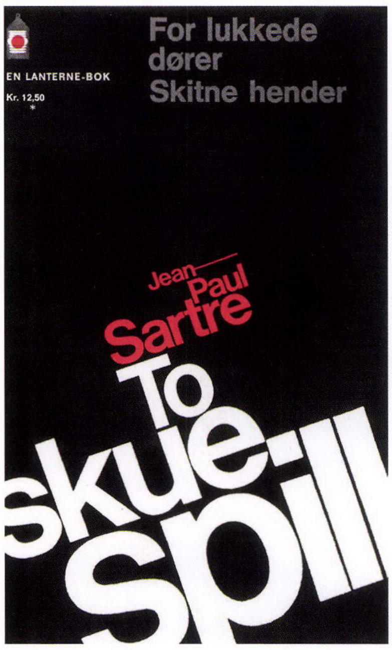
La vitesse à laquelle les évolutions visuelles ont pu se diffuser au-delà des frontières nationales dès l'ère analogique est illustrée de manière saisissante par le cas du graphisme suisse. Quelques années après l'avènement du style suisse dans son pays d'origine au milieu des années 1950, des travaux similaires, voire identiques, apparaissent déjà un peu partout dans le monde. Que ce soit en Pologne, en Grèce, en Argentine ou au Japon, le style fonctionnel d'empreinte bâloise ou zurichoise connaît dans les années 1960 une application globale et surtout thématiquement illimitée. Très logiquement, l'appellation «style suisse» devient alors «style international».


międzynarodowa unia architektów · stowarzyszenie architektów polskich
wystawa
architektura - technika
wystawa czynna od do w

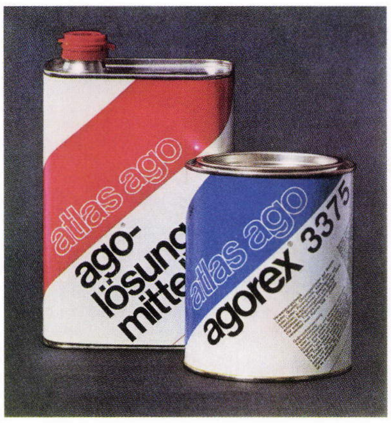
1960s · Waldemar Świerzy · PL · Poster


1-22 ΣΕΠΤΕΜΒΡΙΟΥ 1963
28η ΔΙΕΘΝΗΣ ΕΚΘΕΣΙΣ
ΘΕΣΣΑΛΟΝΙΚΗΣ

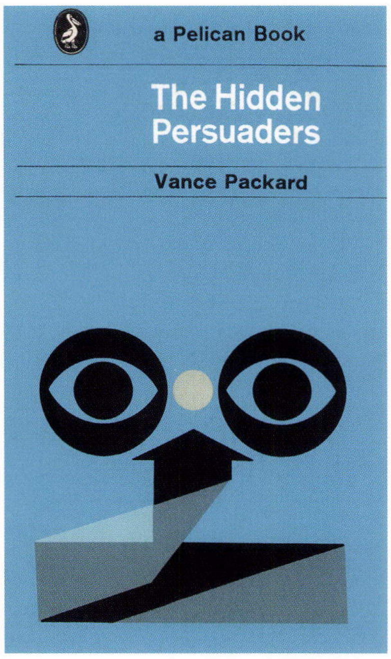
1963 · Iannis Svoronos · GR · Poster


EN LANTERNE-BOK
Kr. 12,50
For lukkede
dører
Skitne hender
Jean Paul
Sartre
To
skue-
spill

1964 · Leif Frimann Anisdahl · NO · Book cover

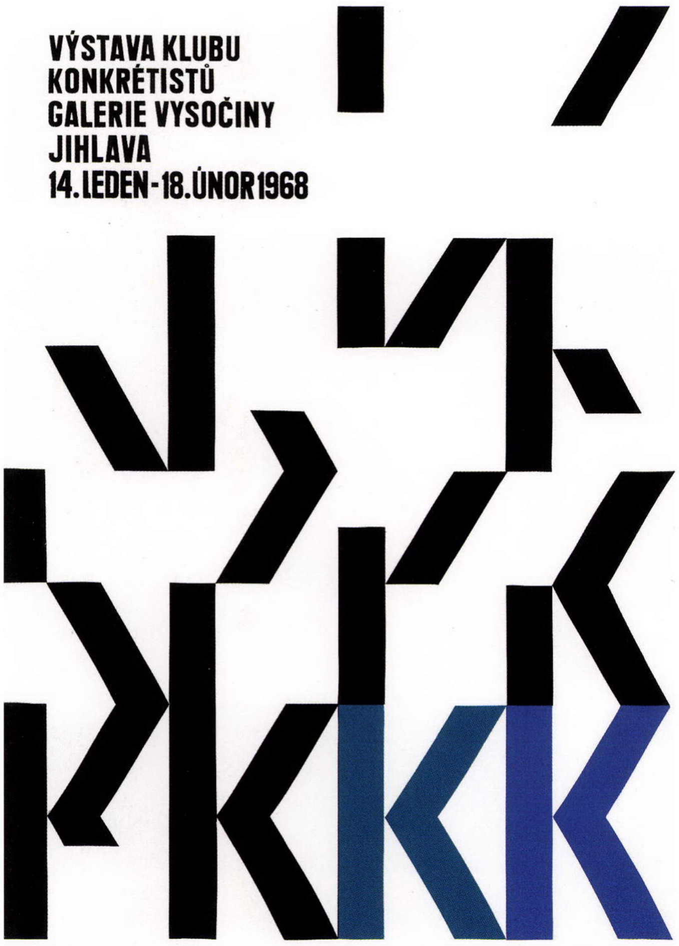

atlas ago
ago-
lösungs-
mittel
atlas ago
agorex 3375

1968 · Heinz Lippert, Winfried Holtz, Hans Buschfeld, Siegfried Himmer, Coordt von Mannstein, Graphicteam · DE · Packaging

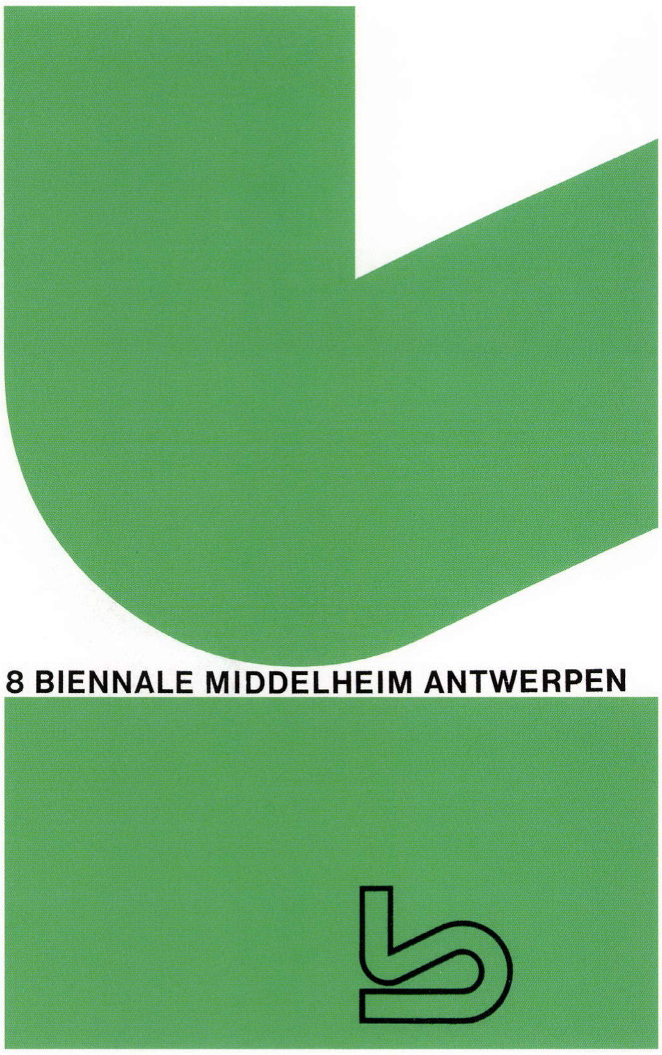

a Pelican Book
The Hidden
Persuaders
Vance Packard

1962 · Larry Carter · UK · Book cover

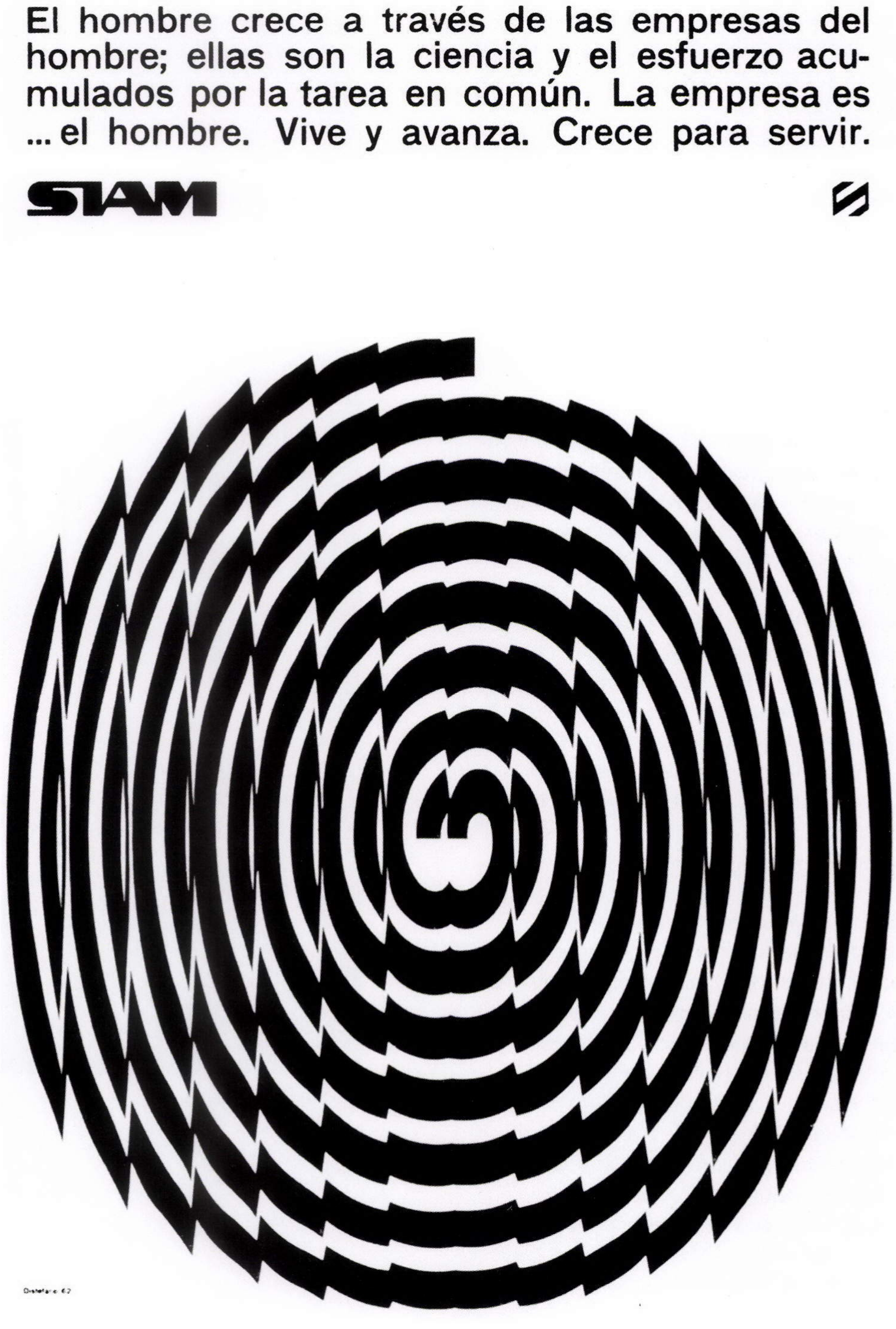
»To be a Modernist is to rely not on the solutions and stylistic quirkiness of the past, but to become part of creating an idiom of today and tomorrow. It is to be convinced that there is a way to improve what exists, and to be part of an ongoing process that does not, without understanding, revere or accept what has gone before.« `Burton Kramer, *Burton Kramer Identities*, 2008`


VÝSTAVA KLUBU
KONKRÉTISTŮ
GALERIE VYSOČINY
JIHLAVA
14. LEDEN-18. ÚNOR 1968

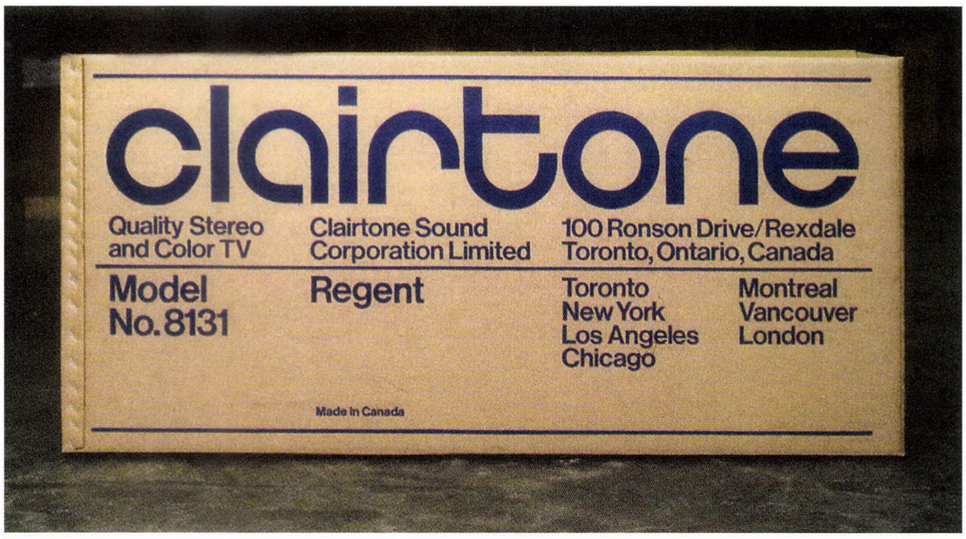
1968 · Jiří Hilmar · CZ · Poster


8 BIENNALE MIDDELHEIM ANTWERPEN

1965 · Paul Ibou · BE · Brochure cover


El hombre crece a través de las empresas del hombre; ellas son la ciencia y el esfuerzo acumulados por la tarea en común. La empresa es ... el hombre. Vive y avanza. Crece para servir.
SIAM

1962 · Juan Carlos Distéfano · AR · Ad


clairtone
Quality Stereo and Color TV
Clairtone Sound Corporation Limited
100 Ronson Drive/Rexdale Toronto, Ontario, Canada
Model No. 8131
Regent
Toronto
New York
Los Angeles
Chicago
Montreal
Vancouver
London
Made in Canada

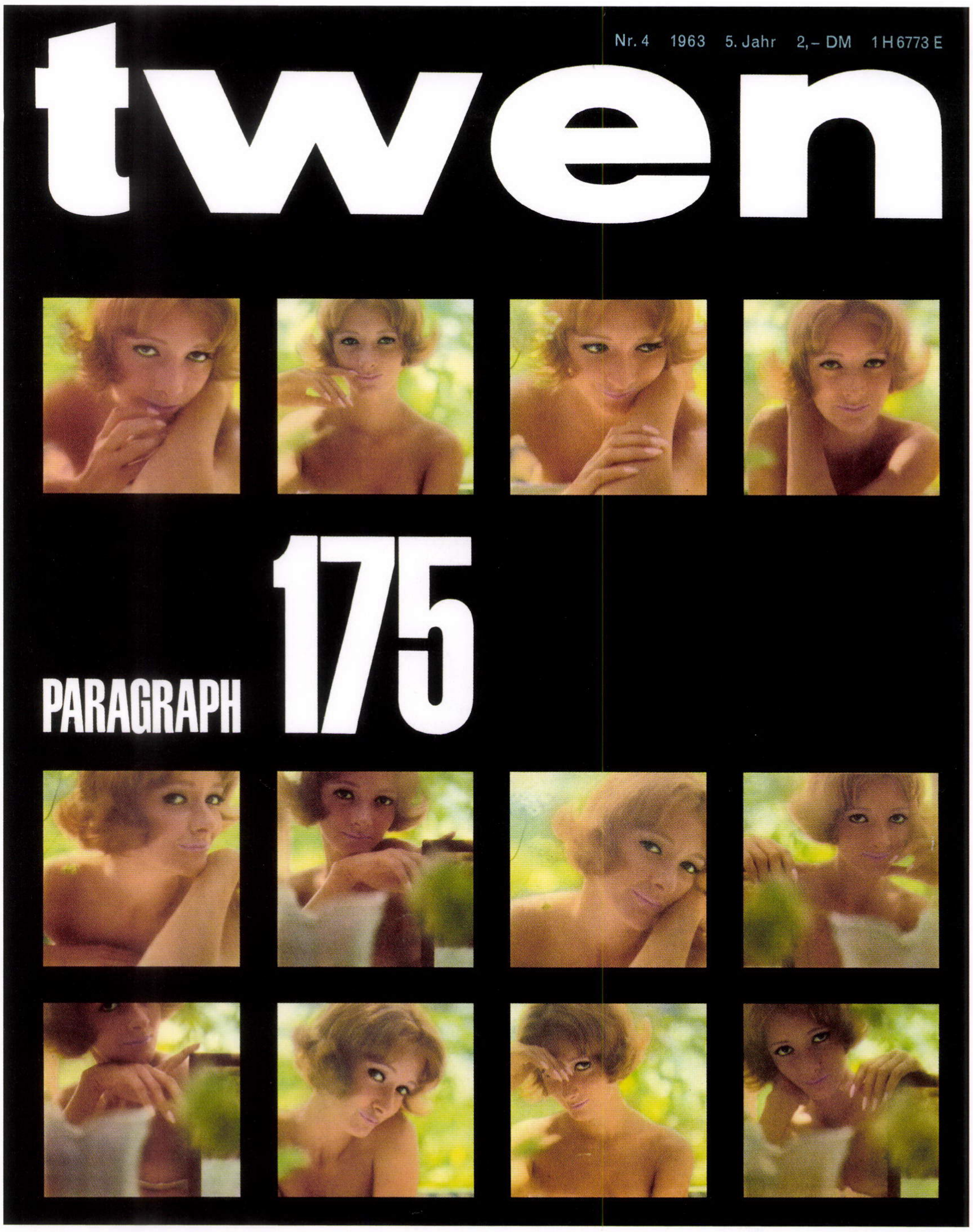
1966 · Burton Kramer · CA · Packaging

Twen Magazine · Germany

In 1959, Adolf Theobald and Stephan Wolf came up with the idea of a new magazine designed for young adults. Without the backing of a publisher, the two of them put together a batch of advertising orders and printed and distributed issue one of *twen* without knowing whether a second would be forthcoming. In the years that followed, the magazine became the mouthpiece for an entire generation, dealing with a range of social and cultural issues. Willy Fleckhaus's design played a major role in this success story. From the very first issue, the young art director defined the look of the magazine with its striking black covers and pioneering layouts. *twen*'s uncompromising creativity gave it international resonance and made it a trailblazer for modern magazine design.

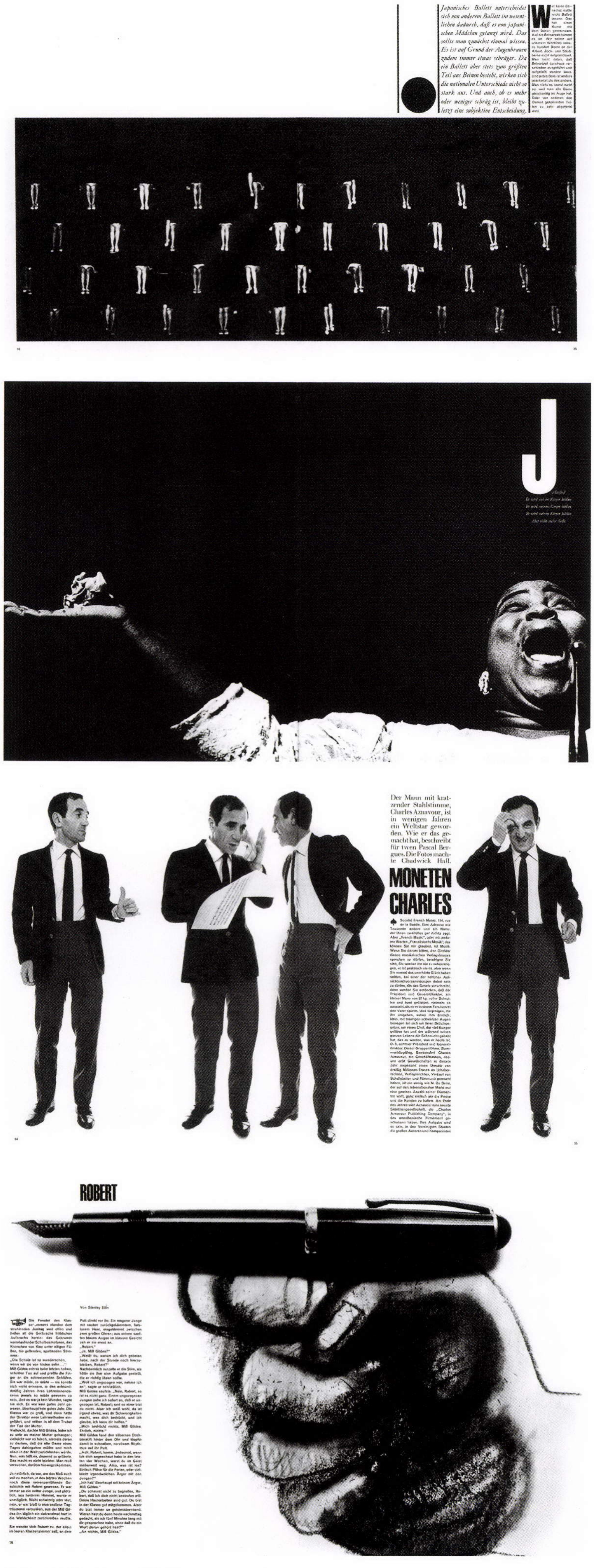
Adolf Theobald und Stephan Wolf hatten 1959 die Idee zu einem neuartigen Magazin für junge Erwachsene. Ohne den Rückhalt eines Verlages sammelten die beiden Anzeigenaufträge und realisierten in Eigenregie den Druck einer Nullnummer. In den folgenden Jahren wurde *twen* zum Sprachrohr einer ganzen Generation, behandelt wurden gesellschaftliche wie kulturelle Themen. Eine wesentliche Rolle in dieser Erfolgsgeschichte spielte die Gestaltung von Willy Fleckhaus. Von der ersten Ausgabe an definierte der junge Artdirector das Aussehen des Hefts mit seinen markanten schwarzen Covern und radikal modernen Layouts. Die kompromisslose Gestaltung machte *twen* zum Vorreiter moderner Magazingestaltung und erfuhr internationale Resonanz.

En 1959, Adolf Theobald et Stephan Wolf eurent l'idée de créer un magazine d'un genre inédit destiné à de jeunes adultes. Sans le soutien d'aucun éditeur, il recueillirent des commandes publicitaires et réalisèrent l'impression d'un numéro un sans savoir si un deuxième suivrait. Au cours des années suivantes, *twen* devint le porte-parole de toute une génération grâce à ses sujets de société et culturels. Le graphisme de Willy Fleckhaus a joué un rôle essentiel dans cette éclatante réussite: dès le premier numéro, le jeune directeur artistique définit l'aspect visuel de la revue, avec ses couvertures noires marquantes et ses mises en pages inédites. Son graphisme sans concession fit de *twen* un précurseur du design éditorial de magazines et connut un impact international.



1963 · Willy Fleckhaus · DE · Magazine cover

»A magazine is something three-dimensional, it is not just a matter of the height and width of the page, but is much more than that: it is an adventure.« `Willy Fleckhaus, *Typography Symposium Stuttgart*, 1980`

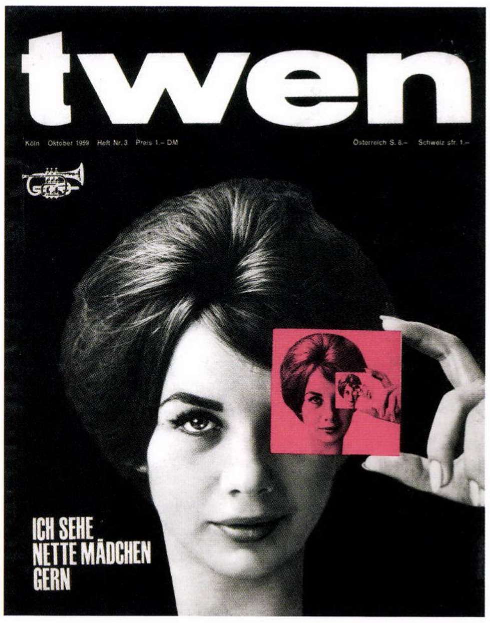


1963 · Willy Fleckhaus · DE · Magazine spreads

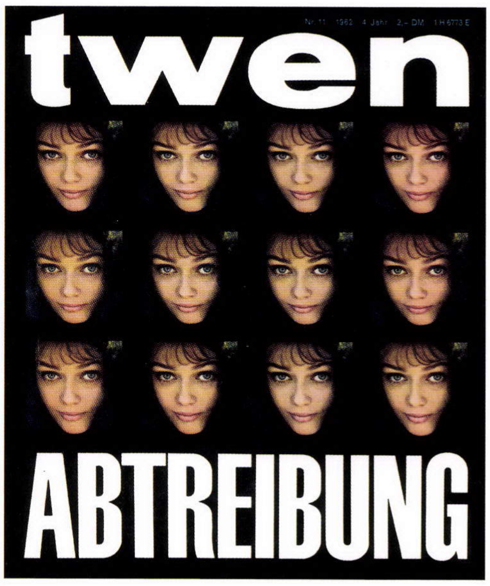
Willy Fleckhaus (1925, Velbert, Germany – 1983, Castelfranco di Sopra, Italy) was one of the most influential German designers from the 1950s to the 1980s. Also a journalist, Fleckhaus was a prominent book and newspaper designer, and professor of visual communications in the universities of Essen and Wuppertal. After serving in the military in WWII, he worked in various editorial positions before taking over the design direction for *Aufwärts* magazine in 1953. Fleckhaus worked closely with the Photokina photography fair for over two decades, co-founded *twen* magazine, and served as president of the German Art Directors Club from 1972–73.

Willy Fleckhaus (1925, Velbert, Deutschland – 1983, Castelfranco di Sopra, Italien) war ab den 1950er-Jahren bis zu seinem Tod einer der einflussreichsten deutschen Grafikdesigner. Zudem war er Journalist, Buch- und Zeitungsgestalter und Professor für Kommunikationsdesign an den Universitäten Essen und Wuppertal. Nach dem Militärdienst im Zweiten Weltkrieg arbeitete Fleckhaus in mehreren Redaktionen in unterschiedlichen Positionen, bis er 1953 die gestalterische Leitung der Zeitschrift *Aufwärts* übernahm. Über zwanzig Jahre lang arbeitete er zudem eng mit der Fotografiemesse Photokina zusammen, war ein Mitbegründer der Zeitschrift *twen* und diente 1972/73 als Präsident des deutschen Art Directors Club.

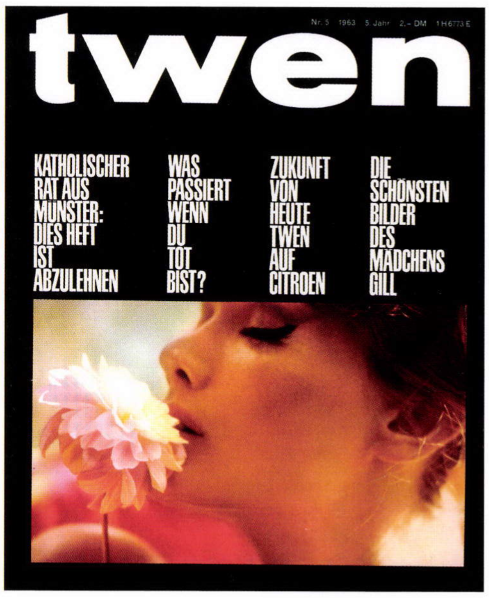
Willy Fleckhaus (1925, Velbert, Allemagne – 1983, Castelfranco di Sopra, Italie) fut un des graphistes allemands les plus influents des années 1950 aux années 1980, mais aussi journaliste et professeur de communication visuelle aux universités d'Essen et de Wuppertal. Après avoir servi dans l'armée pendant la Seconde Guerre mondiale, il occupa différents postes éditoriaux avant d'assurer la direction conceptuelle de la revue *Aufwärts* en 1953. Fleckhaus a collaboré étroitement avec la Photokina pendant plus de deux décennies, fut cofondateur du magazine *twen* et président de l'Art Directors Club allemand en 1972–73.



1959 · Willy Fleckhaus · DE · Magazine cover



1962 · Willy Fleckhaus · DE · Magazine cover


twen
KATHOLISCHER RAT AUS MÜNSTER: DIES HEFT IST ABZULEHNEN
WAS PASSIERT WENN DU TOT BIST?
ZUKUNFT VON HEUTE TWEN AUF CITROEN
DIE SCHÖNSTEN BILDER DES MÄDCHENS GILL

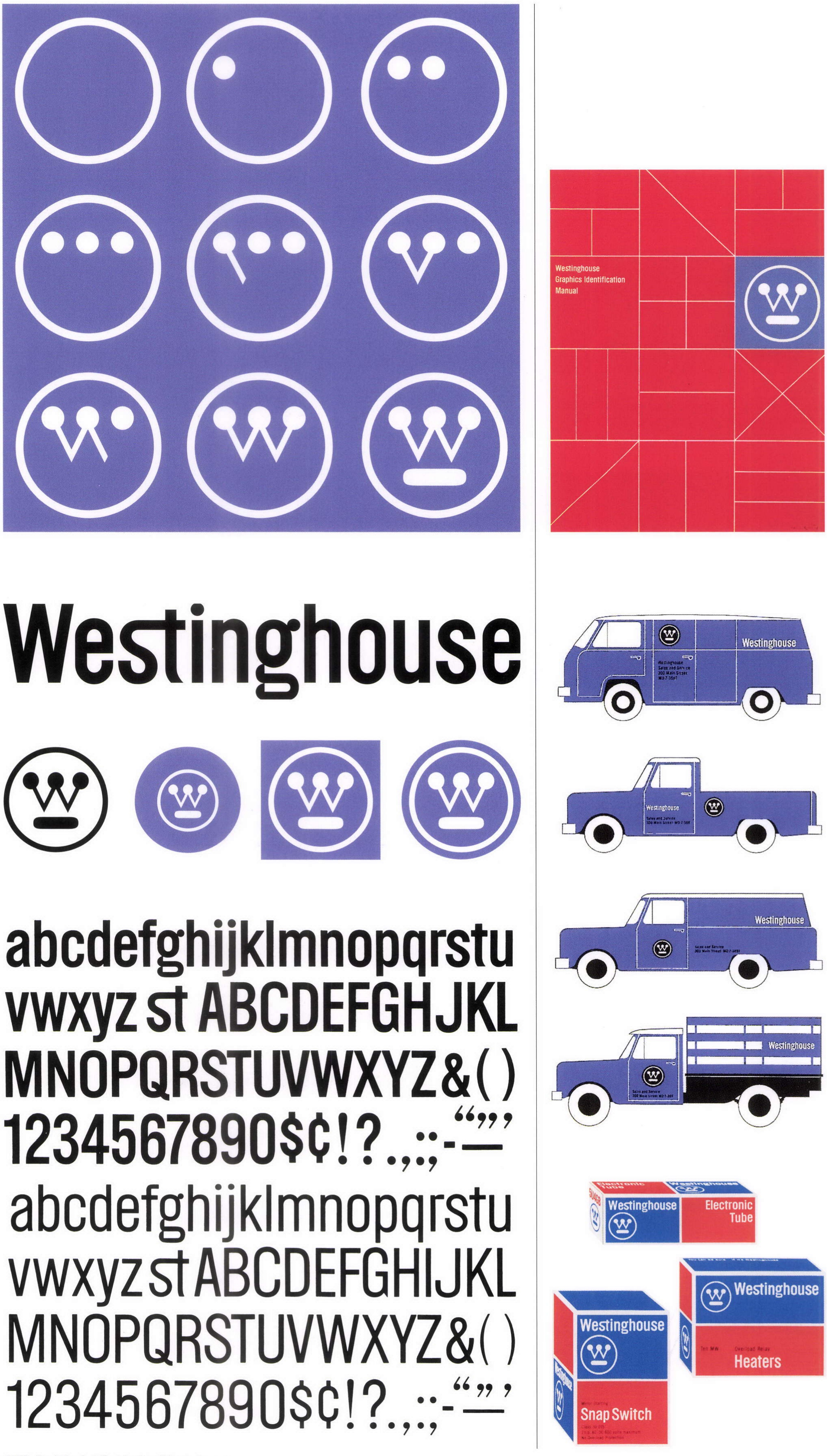
1963 · Willy Fleckhaus · DE · Magazine cover

Paul Rand · United States

Paul Rand (1914, New York – 1996, Norwalk, Connecticut) was an American designer who embraced the guidelines of modernism, and became renowned for his many corporate identities, including IBM, UPS, Westinghouse, and ABC. Educated at the Pratt Institute, and later a teacher at Yale University, Rand was initially influenced by the European graphic design pioneers of the 1920s and '30s. By his early 20s, Rand was already at the forefront of the graphic design field, and was art-directing several publications. In 1947, he published *Thoughts on Design*, a fundamental reference in visual communication.

Paul Rand (1914, New York – 1996, Norwalk, Connecticut) war ein amerikanischer Grafikdesigner, der sich die Leitlinien der Moderne zur Aufgabe machte und durch seine zahlreichen Logos für Unternehmen wie IBM, UPS, Westinghouse und ABC bekannt wurde. Rand, der seine Ausbildung am Pratt Institute erhielt und später an der Yale University unterrichtete, war ursprünglich von den Vorreitern des europäischen Grafikdesigns der 1920er- und 1930er-Jahre beeinflusst. Bereits als Anfang 20-Jähriger spielte er im Bereich des Grafikdesigns eine führende Rolle und fungierte bei mehreren Publikationen als Art-director. 1947 veröffentlichte er sein Standardwerk zur visuellen Kommunikation *Thoughts on Design*.

Paul Rand (1914, New York – 1996, Norwalk, Connecticut) fut un graphiste américain qui reprit à son compte les lignes directrices du modernisme et se rendit célèbre par ses nombreuses images de marque, parmi lesquelles IBM, UPS, Westinghouse et ABC. Après une formation à l'Institut Pratt, et devenu professeur à l'université Yale, Rand fut d'abord influencé par les pionniers européens du graphisme des années 1920 et 1930. Dès le début de sa vingtaine, Rand était déjà chef de file dans le domaine et le directeur artistique de plusieurs publications. En 1947, il publia *Thoughts on Design*, référence fondamentale en matière de communication visuelle.


Westinghouse
Graphics Identification
Manual
Westinghouse
abcdefghijklmnopqrstu
vwxyz st ABCDEFGHJKL
MNOPQRSTUVWXYZ&( )
1234567890$¢!?.,:;-—“”’
abcdefghijklmnopqrstu
vwxyz st ABCDEFGHIJKL
MNOPQRSTUVWXYZ&( )
1234567890$¢!?.,:;-—“”’
Westinghouse
Westinghouse
Westinghouse
Westinghouse
Westinghouse
Electronic Tube
Westinghouse
Heaters
Westinghouse
Snap Switch

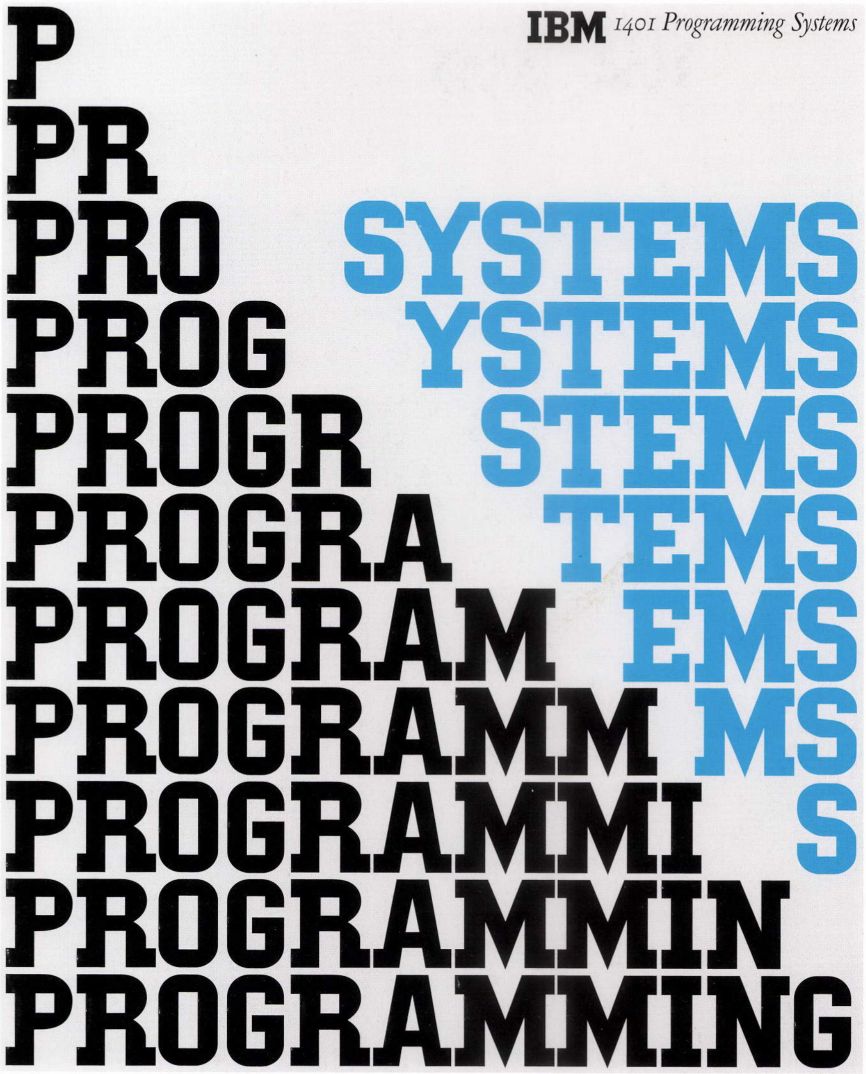
1960 · Paul Rand · US · Identity · Westinghouse

»Simple ideas, as well as simple designs are, ironically, the products of circuitous mental purposes. Simplicity is difficult to achieve, yet worth the effort.« Paul Rand, *AIGA Journal of Graphic Design*, 1991

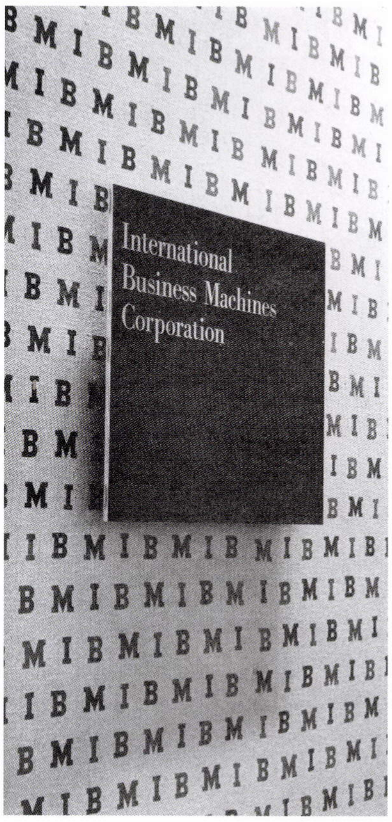
In the 1960s, Rand developed the corporate identities of both Westinghouse and IBM. With these two pioneering projects, he set the international standard of design in this newly burgeoning sector. A key part of Rand's approach was to seize upon the practice Peter Behrens had first employed in 1908, namely creating for a company its own individual corporate typeface.

In den 1960er-Jahren entwickelte Paul Rand die Firmenidentitäten für Westinghouse und IBM. Damit legte er zwei international wegweisende Projekte dieses gerade aufblühenden Sektors vor. Rand griff dabei die um 1908 von Peter Behrens erstmals praktizierte Vorgehensweise wieder auf, für ein Unternehmen eine eigene individuelle Hausschrift zu entwickeln.

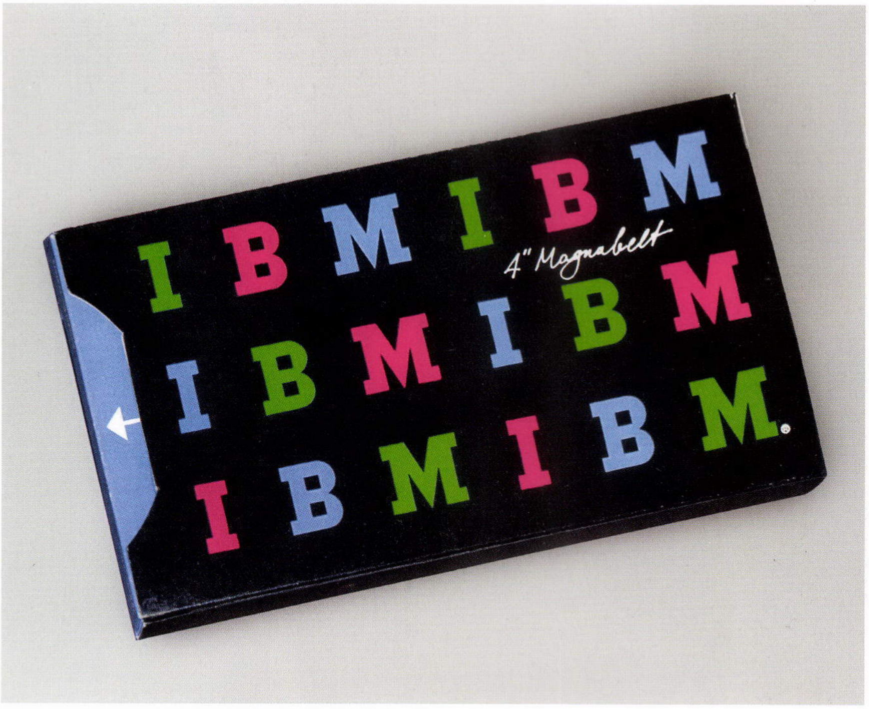
Dans les années 1960, Paul Rand développa les images de marque de Westinghouse et d'IBM. Il réalisa ainsi deux projets internationaux révolutionnaires dans un secteur économique en plein boom. Pour ce faire, il reprit la démarche que Peter Behrens avait adoptée pour la première fois en 1908 lorsqu'il fut chargé de développer la signature visuelle spécifique d'une entreprise.


IBM 1401 Programming Systems
P
PR
PRO SYSTEMS
PROG YSTEMS
PROGR STEMS
PROGRA TEMS
PROGRAM EMS
PROGRAMM MS
PROGRAMMI S
PROGRAMMIN
PROGRAMMING

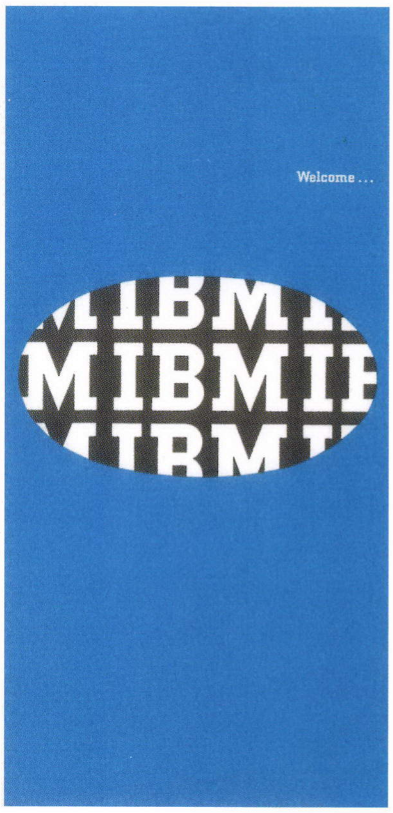
1959 · Paul Rand · US · Brochure cover


International Business Machines Corporation

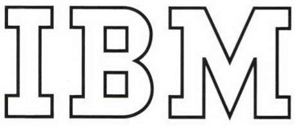
1962 · Paul Rand · US · Identity · IBM


IBM IBM
4" Magnabelt
IBM IBM
IBM IBM

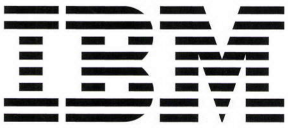
1974 · Paul Rand · US · Packaging


Welcome . . .
MIBMIB

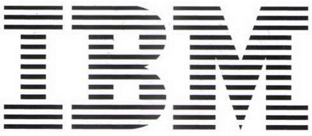
1964 · Paul Rand · US · Brochure cover



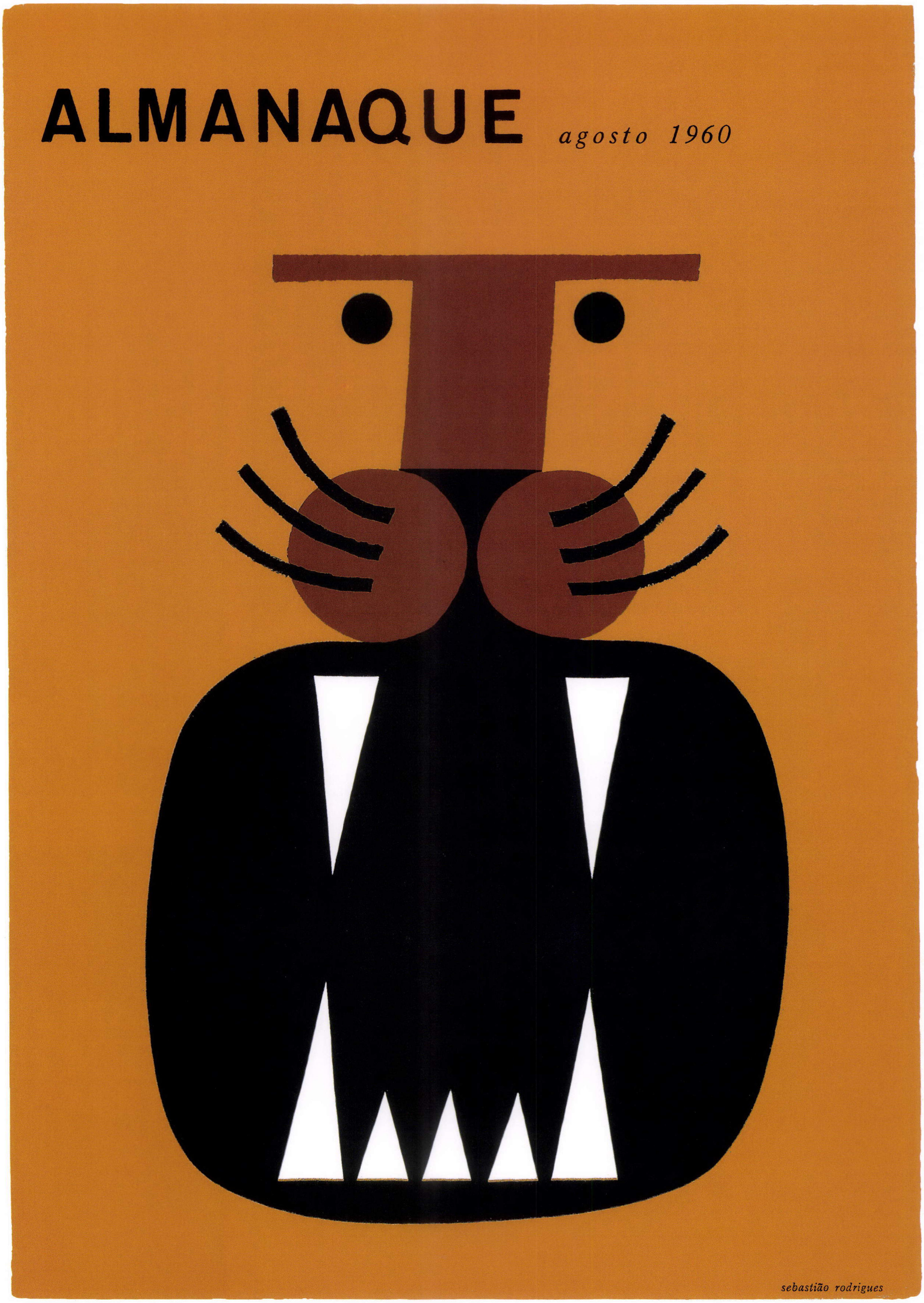
1956 · Paul Rand · US · Logo · IBM



1967 · Paul Rand · US · Logo · IBM



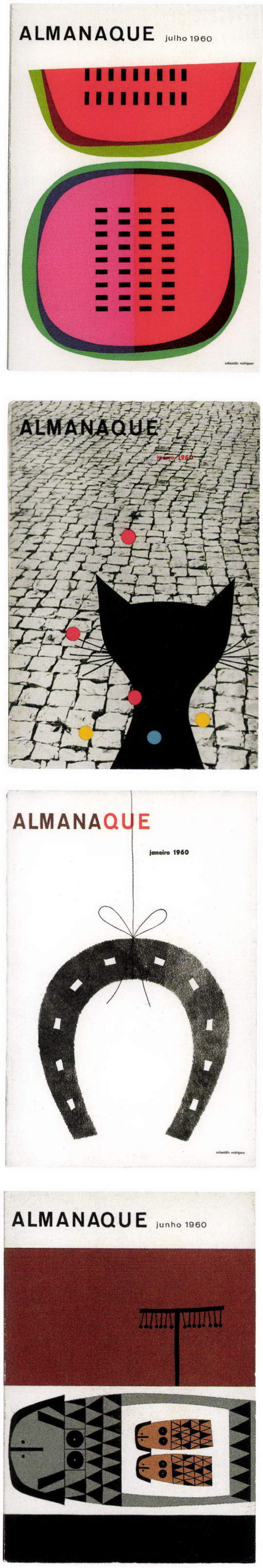
1967 · Paul Rand · US · Logo · IBM


ALMANAQUE
agosto 1960
sebastião rodrigues

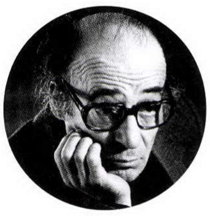
1960 · Sebastião Rodrigues · PT · Magazine cover

> **»The richness and diversity of the page layouts, the use of gloss finish, the conscious use of contrasting positive and negative aspects in the images, and the duplication or fragmentation of visual elements were all processes which improved every new issue of *Almanaque*, making each one a unique piece yet still remaining faithful to the overall style.«**

Robin Fior, *Design Gráfico em Portugal*, 2012


ALMANAQUE julho 1960
sebastião rodrigues
ALMANAQUE
março 1960
ALMANAQUE
janeiro 1960
ALMANAQUE junho 1960

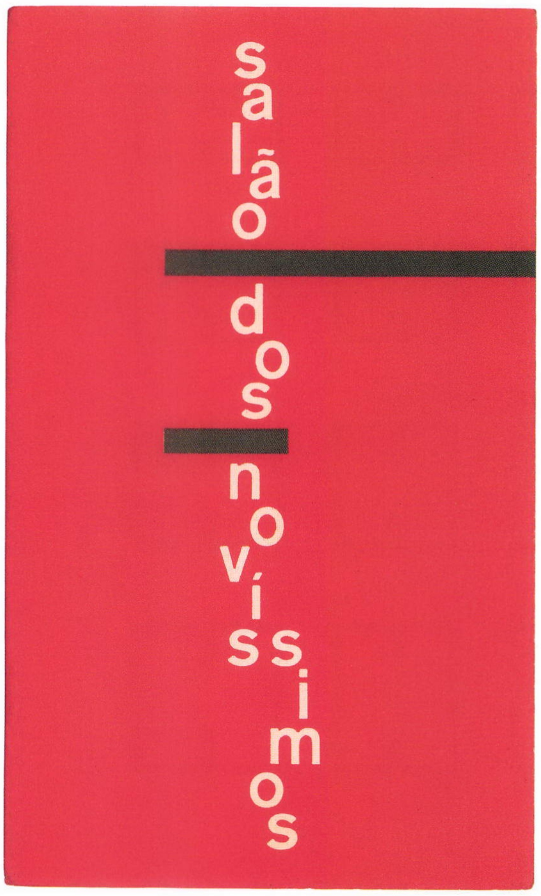
1960 · Sebastião Rodrigues · PT · Magazine covers



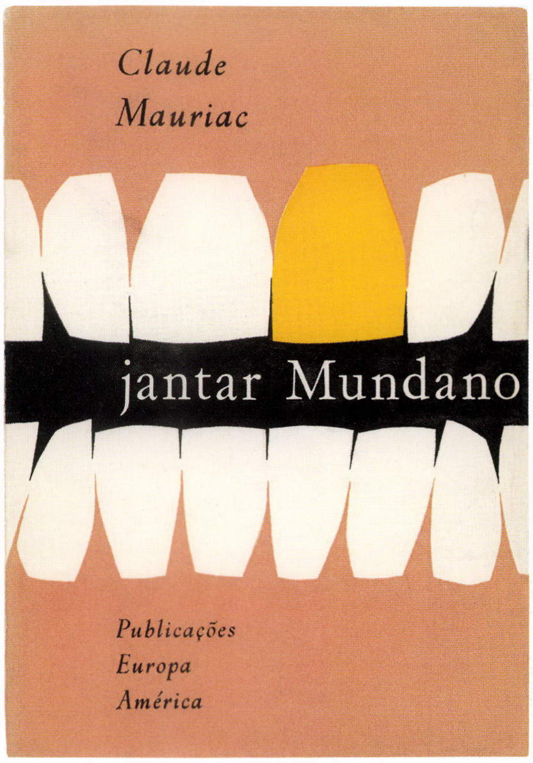
Sebastião Rodrigues (1929–1997, Lisbon) was a key protagonist in the development of graphic design in Portugal. Rodrigues began his career working for his father in the advertising department of the newspaper *A Voz*, before dedicating himself entirely to graphic arts from 1947. His numerous magazine and book covers, as well as editorial work, have informed a whole new generation of professionals in his country, while his tenure at the Calouste Gulbenkian Foundation in Lisbon allowed Rodrigues to give full voice to his modernist style. In 1991 he received the Excellence Award from Icograda.

Sebastião Rodrigues (1929–1997 Lissabon) spielte eine maßgebliche Rolle bei der Entwicklung des Grafikdesigns in Portugal. Seine berufliche Laufbahn begann Rodrigues als Mitarbeiter seines Vaters in der Werbeabteilung der Zeitung *A Voz*, ab 1947 widmete er sich dann ganz der Grafik. Mit seinen zahlreichen Zeitschriften- und Buchcovern sowie seiner redaktionellen Arbeit beeinflusste er eine ganze neue Generation portugiesischer Gebrauchsgrafiker. Die Stellung, die er bei der Stiftung Calouste Gulbenkian in Lissabon innehatte, ermöglichte es ihm, seinen modernen Stil voll zu entfalten. 1991 wurde er mit dem Excellence Award der Icograda ausgezeichnet.

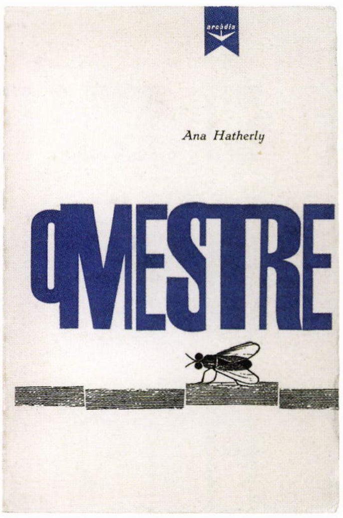
Sebastião Rodrigues (1929–1997, Lisbonne) fut un acteur clé dans le développement du graphisme au Portugal. Rodrigues commença sa carrière en travaillant pour son père au service publicité du journal *A Voz*, avant de se consacrer entièrement au graphisme à partir de 1947. Ses nombreuses couvertures de magazines et de livres, ainsi que sa production éditoriale, ont favorisé l'émergence d'une nouvelle génération de professionnels dans son pays, tandis que son travail pour le compte de la Fondation Calouste Gulbenkian à Lisbonne lui a permis d'imposer son style moderniste. En 1991, l'Icograda (aujourd'hui Ico-D) lui décernait un Excellence Award.


salão dos novíssimos

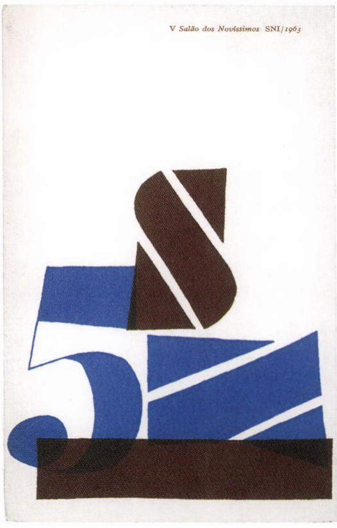
1959 · Sebastião Rodrigues · PT · Book cover


Claude
Mauriac
jantar Mundano
Publicações
Europa
América

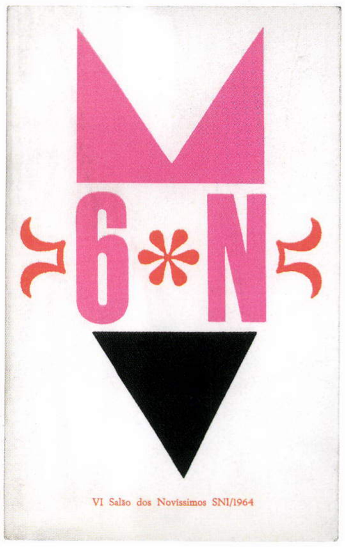
1962 · Sebastião Rodrigues · PT · Book cover


arcádia
Ana Hatherly
O MESTRE

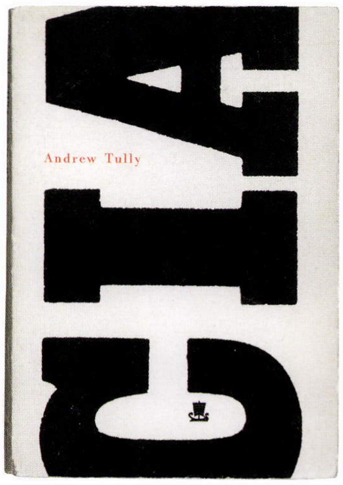
1963 · Sebastião Rodrigues · PT · Book cover


V Salão dos Novíssimos SNI/1963
5 SN

1963 · Sebastião Rodrigues · PT · Book cover

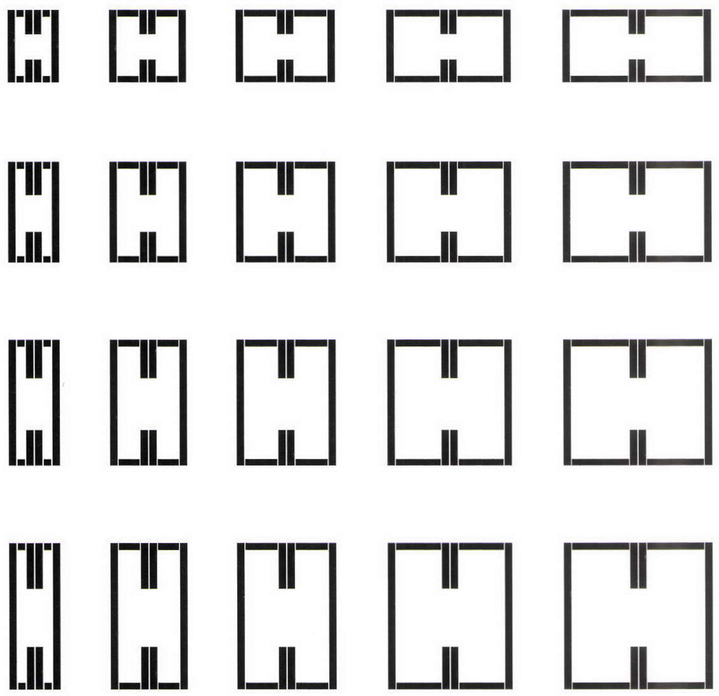

6*N
VI Salão dos Novíssimos SNI/1964

1964 · Sebastião Rodrigues · PT · Book cover

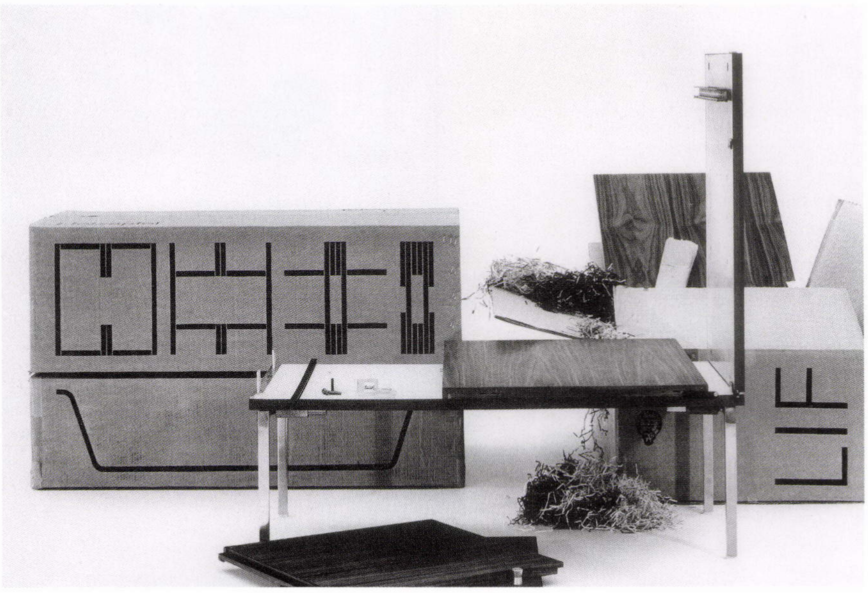

Andrew Tully
CIA

1960 · Sebastião Rodrigues · PT · Book cover

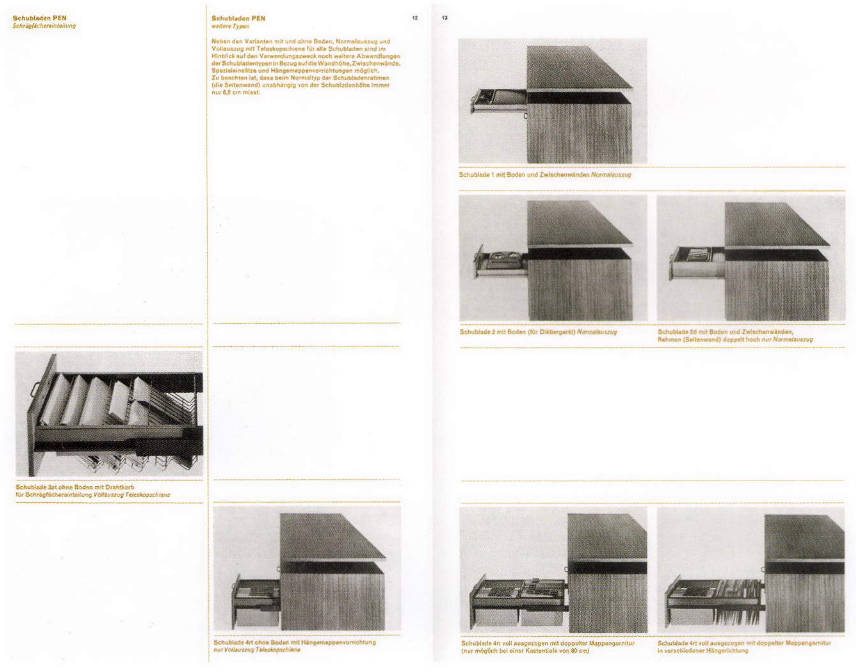
Karl Gerstner · Switzerland



1960 · Karl Gerstner · CH · Logo · Holzäpfel Möbel



1960 · Karl Gerstner · CH · Packaging



Schubladen PEN
Schrägfächereinteilung

Schubladen PEN
weitere Typen

Neben den Varianten mit und ohne Boden, Normalauszug und Vollauszug mit Teleskopschiene für alle Schubladen sind im Hinblick auf den Verwendungszweck noch weitere Abwandlungen der Schubladentypen in Bezug auf die Wandhöhe, Zwischenwände, Spezialeinsätze und Hängemappenvorrichtungen möglich.
Zu beachten ist, dass beim Normaltyp der Schubladenrahmen (die Seitenwand) unabhängig von der Schubladenhöhe immer nur 6,2 cm misst.

12

13

Schublade 1 mit Boden und Zwischenwänden *Normalauszug*

Schublade 2 mit Boden (für Diktiergerät) *Normalauszug*

Schublade 2d mit Boden und Zwischenwänden, Rahmen (Seitenwand) doppelt hoch *nur Normalauszug*

Schublade 3pt ohne Boden mit Drahtkorb für Schrägfächereinteilung *Vollauszug Teleskopschiene*

Schublade 4rt ohne Boden mit Hängemappenvorrichtung *nur Vollauszug Teleskopschiene*

Schublade 4rt voll ausgezogen mit doppelter Mappengarnitur (nur möglich bei einer Kastentiefe von 80 cm)

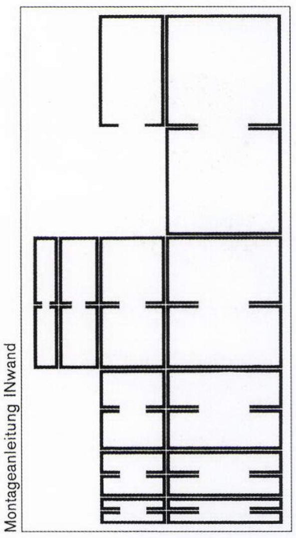
Schublade 4rt voll ausgezogen mit doppelter Mappengarnitur in verschiedener Hängerichtung

1960 · Karl Gerstner · CH · Brochure spread

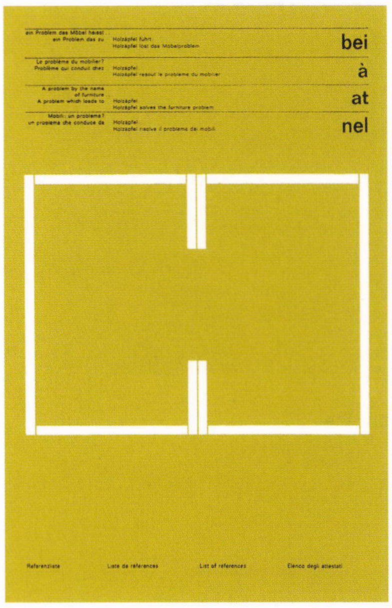
For the work he did for the furniture manufacturer Holzäpfel AG, Karl Gerstner produced a series of 20 modular logos which established the basis of the company's overall image. The idea was that each design could be applied flexibly and in a variety of ways to highlight different products. Such an array of functional motifs exemplifies Gerstner's systematic approach to design. Starting from basic principles, he would sketch a number of variations which were equally convincing as part of a series or as stand-alone elements.

Das Erscheinungsbild für die Holzäpfel AG stellt zwanzig modulare Logos bereit, durch ihren variablen Einsatz wird die Flexibilität der Produkte des Möbelherstellers hervorgehoben. Die Entwurfsreihe steht aber auch geradezu exemplarisch für Karl Gerstners systematisches Vorgehen in der Designarbeit. Ausgehend von einfachen Grundprinzipien der Gestaltung, erzeugte er Variationen, die gleichermaßen in der Serie wie als Einzelarbeit überzeugten.

L'image de marque d'Holzäpfel AG développée par Karl Gerstner s'appuyait sur vingt logos évolutifs dont les différents emplois soulignaient la modularité des produits du fabricant de meubles. Mais cette série est aussi une parfaite illustration de la démarche systématique du graphiste. Partant de principes simples, Gerstner savait produire des variantes convaincantes tant au sein d'une série que comme pièces singulières.



1960 · Karl Gerstner · CH · Brochure cover



ein Problem das Möbel heisst ..
ein Problem das zu — Holzäpfel führt
Holzäpfel löst das Möbelproblem — **bei**

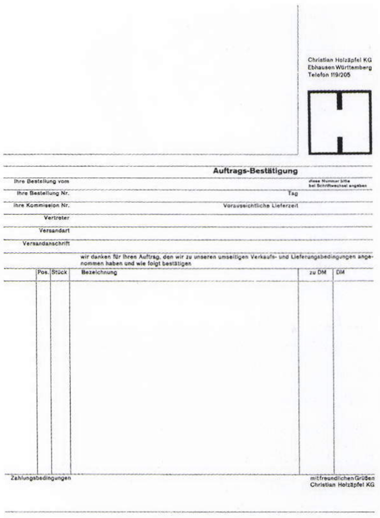
Le problème du mobilier?
Problème qui conduit chez — Holzäpfel
Holzäpfel résout le problème du mobilier — **à**

A problem by the name of furniture ..
A problem which leads to — Holzäpfel
Holzäpfel solves the furniture problem — **at**

Mobili: un problema?
un problema che conduce da — Holzäpfel
Holzäpfel risolve il problema dei mobili — **nel**

Referenzliste — Liste de références — List of references — Elenco degli attestati

1960 · Karl Gerstner · CH · Brochure cover



Christian Holzäpfel KG
Ebhausen Württemberg
Telefon 119/205

Auftrags-Bestätigung

Ihre Bestellung vom — diese Nummer bitte bei Schriftwechsel angeben
Ihre Bestellung Nr. — Tag
Ihre Kommission Nr. — Voraussichtliche Lieferzeit
Vertreter
Versandart
Versandanschrift

wir danken für Ihren Auftrag, den wir zu unseren umseitigen Verkaufs- und Lieferungsbedingungen angenommen haben und wie folgt bestätigen

Pos.	Stück	Bezeichnung	zu DM	DM

Zahlungsbedingungen

mit freundlichen Grüßen
Christian Holzäpfel KG

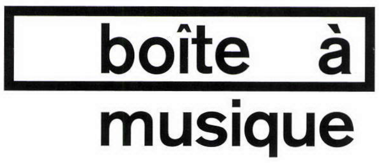
1960 · Karl Gerstner · CH · Letterhead

> **»There is no such thing as an inferior piece of work, there are only inferior solutions.«**
>
> Karl Gerstner, *Kunst = Gestaltung*, vol. 45, 1988

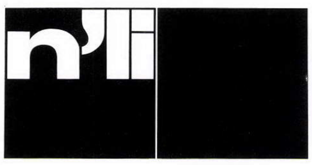
Karl Gerstner (1930–2017, Basel) was a leading Swiss graphic designer and typographic innovator. He co-founded the design agency GGK with partners Paul Gredinger and Markus Kutter, which became a major design force in Switzerland. After studying design in Basel under Emil Ruder, Gerstner joined the pharmaceutical group Geigy, where he developed and implemented complex grids in print media, and applied text in unjustified columns. Gerstner created the morphological typogram program (1968), a new paradigm in the use of systematic design, listing basic parameters for type and their possible variations, which has been widely adopted in editorial, identity, and poster design.

Karl Gerstner (1930 – 2017 Basel) war ein maßgeblicher Schweizer Grafikdesigner und Typograf. Zusammen mit seinen Partnern Paul Gredinger und Markus Kutter gründete er die Agentur GGK, die zu einer in der Schweiz führenden Designinstitution wurde. Nach seinem Grafikstudium in Basel bei Emil Ruder ging Gerstner zum Pharmakonzern Geigy, wo er komplexe Raster in Printmedien entwickelte und umsetzte und mit Flattersatz in Kolumnentexten arbeitete. Gerstner kreierte das morphologische Typogramm-Programm (1968), ein neues Paradigma in der Anwendung systematischer Gestaltung, das grundlegende Parameter für Schrifttypen und ihre möglichen Variationen auflistete. Dieses Programm wurde im Zeitschriften-, Marken- und Plakatdesign vielfach aufgegriffen.

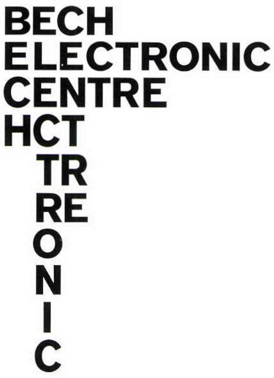
Karl Gerstner (1930–2017, Bâle) fut un graphiste suisse de renom et grand novateur dans le domaine de la typographie. Avec ses associés Paul Gredinger et Markus Kutter, il cofonda l'agence de design GGK, qui devint un acteur majeur du graphisme en suisse. Après des études de design à Bâle auprès d'Emil Ruder, Gerstner rejoignit le groupe pharmaceutique Geigy, pour lequel il conçut des grilles complexes dans la presse écrite, et inséra du texte dans des colonnes non justifiées. Gerstner créa le tableau morphologique du typogramme (1968), un nouveau paradigme dans l'application du design systématique, listant les paramètres fondamentaux des polices de caractères et leurs possibles variantes. Ce système a été largement adopté dans le monde de l'édition, de l'identité de marque et de la conception d'affiches.


boîte à
musique

1957 · Karl Gerstner · CH · Logo · Boîte à Musique



1958 · Karl Gerstner · CH · Logo · Niggli Verlag


BECH
ELECTRONIC
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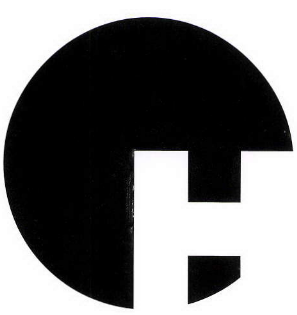
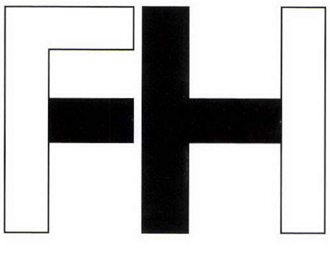
C

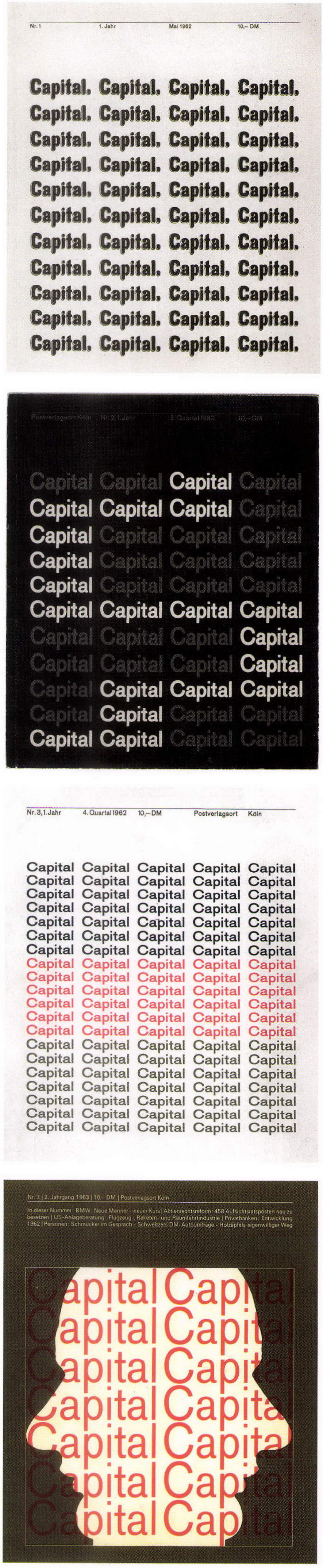
1959 · Karl Gerstner · CH · Logo · Bech Electronic



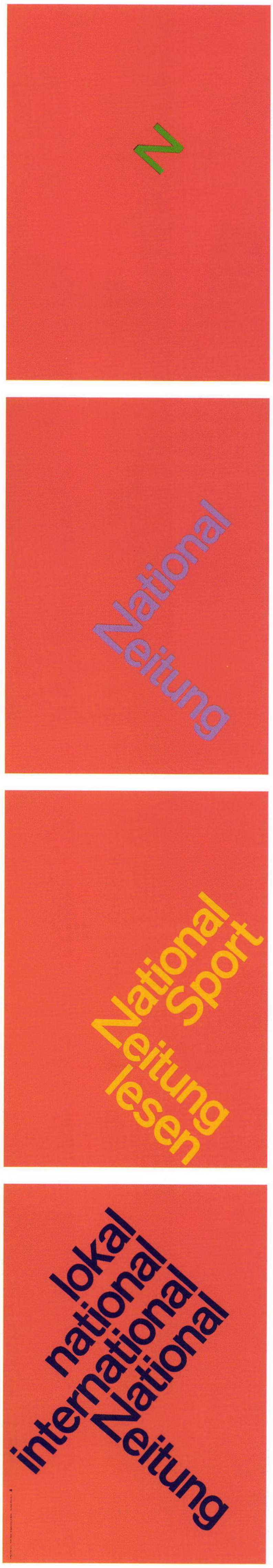
1960 · Karl Gerstner · CH · Logo · Felix Handschin



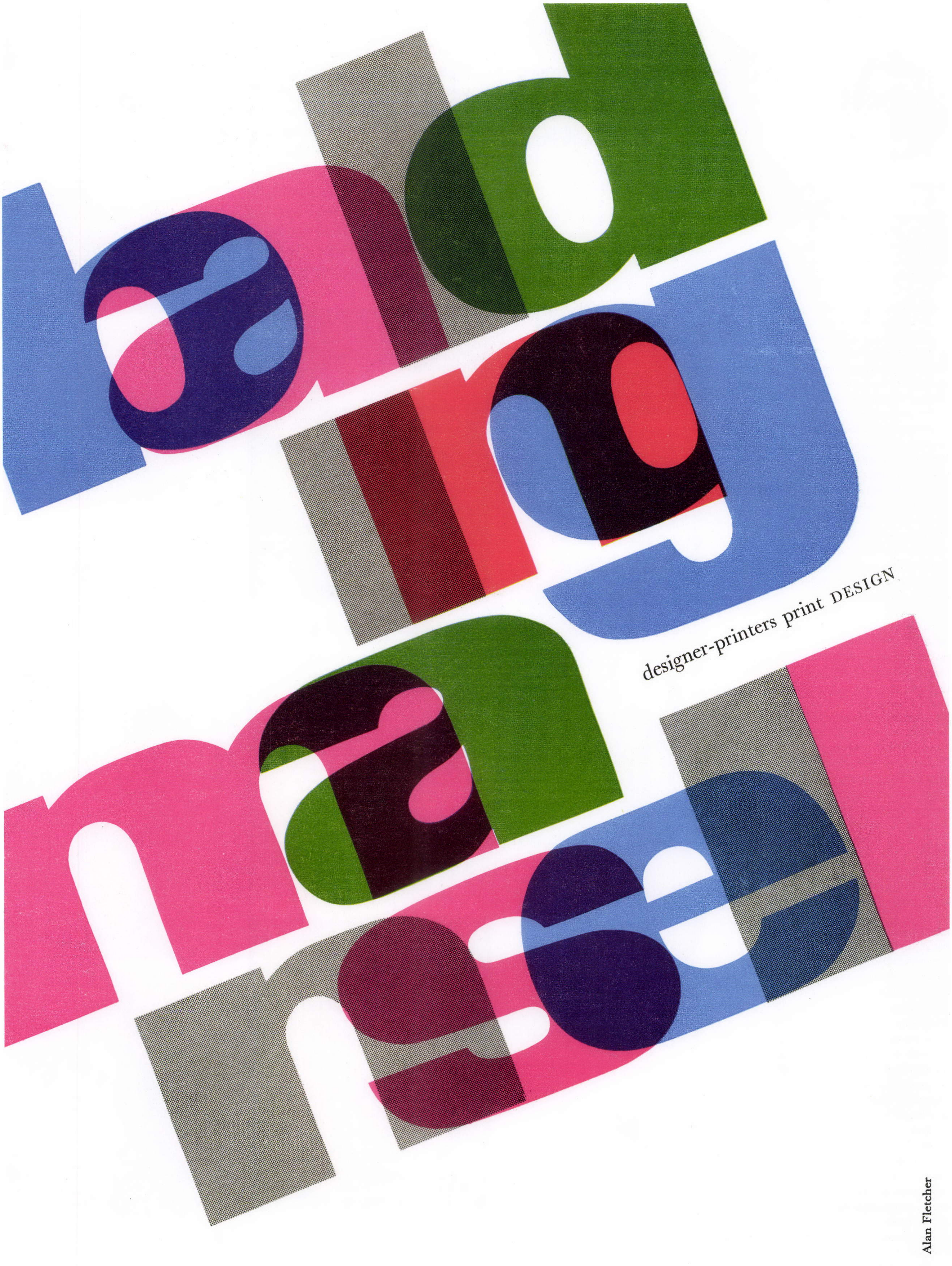
1961 · Karl Gerstner · CH · Logo · Fédération Horlogère


Nr. 1 1. Jahr Mai 1962 10,– DM
Capital.
Capital
Nr. 3, 1. Jahr 4. Quartal 1962 10,– DM Postverlagsort Köln
Capital
Nr. 3 | 2. Jahrgang 1963 | 10,– DM | Postverlagsort Köln
Capital

1963 · Karl Gerstner · CH · Magazine covers


N
National
Zeitung
National
Sport
Zeitung
lesen
lokal
national
international
National
Zeitung

1960 · Karl Gerstner · CH · Posters


designer-printers print DESIGN
Alan Fletcher

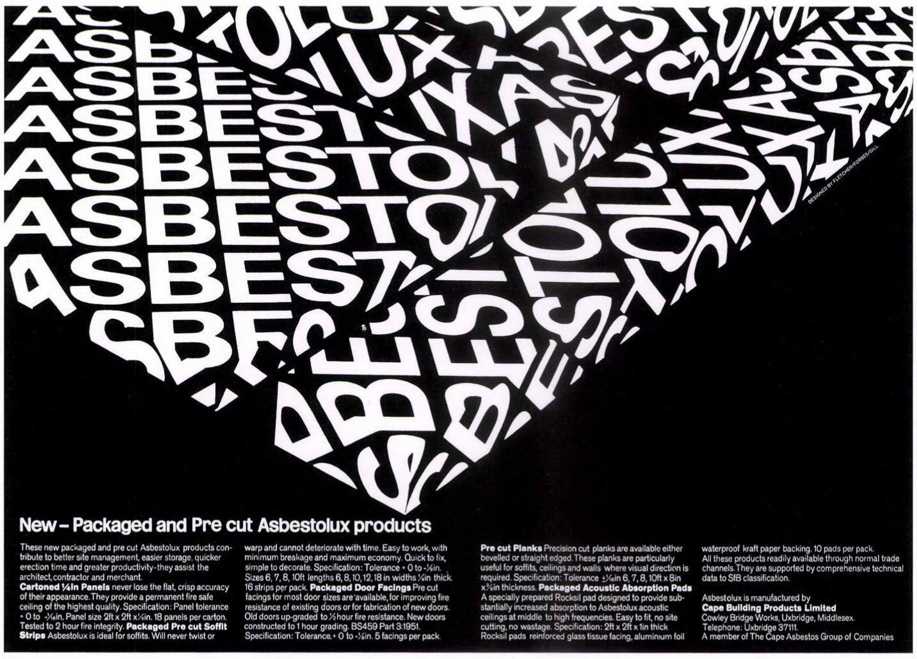
1959 · Alan Fletcher · UK · Ad

»I'm a split personality. I do quite large, complex corporate identity jobs. I enjoy that, but I also enjoy sitting around doing my own little things, which are invariably the ones that don't pay. The clients who do pay give you an opportunity to extract time and money for your own indulgences.« `Alan Fletcher, Eye #2, 1990`

Alan Fletcher (1931, Nairobi – 2006, London) was a prominent and very prolific British designer. After studying at the Royal College of Art and Yale School of Art and Architecture, in 1963 Fletcher co-published *Graphic Design: Visual Comparisons* with his design partners Colin Forbes and Bob Gill. Their clients included Pirelli, Penguin Books, and Olivetti, and after a reshuffle of partners, the studio became Pentagram in 1972, with the addition of Kenneth Grange and Theo Crosby, among others. Fletcher's influential work earned him multiple awards, including presidencies of the D&AD and AGI.

Alan Fletcher (1931, Nairobi – 2006, London) war ein renommierter und äußerst produktiver britischer Grafikdesigner. Nach dem Studium am Royal College of Art und an der Yale School of Art and Architecture brachte Fletcher 1963 mit seinen Partnern Colin Forbes und Bob Gill das Buch *Graphic Design: Visual Comparisons* heraus. Zu den Auftraggebern ihrer gemeinsamen Agentur gehörten Pirelli, Penguin Books und Olivetti. Nach einer personellen Umbesetzung entstand 1972 das neue Studio Pentagram, dem unter anderem auch Kenneth Grange und Theo Crosby angehörten. Fletchers einflussreiches Schaffen brachte ihm zahlreiche Auszeichnungen ein, darunter die Präsidentschaft von D&AD und der AGI.

Alan Fletcher (1931, Nairobi – 2006, Londres) fut un éminent et très prolifique graphiste britannique. Après des études au Royal College of Art et à la Yale School of Art and Architecture, Fletcher co-publia en 1963 *Graphic Design: Visual Comparisons* avec ses associés Colin Forbes et Bob Gill. Leurs clients ont compté Pirelli, Penguin Books et Olivetti. Après un remaniement des associés, le studio est devenu Pentagram en 1972 avec l'arrivée, notamment, de Kenneth Grange et Theo Crosby. Le travail influent de Fletcher lui a valu de nombreuses distinctions, notamment la présidence de la D&AD et de l'AGI.

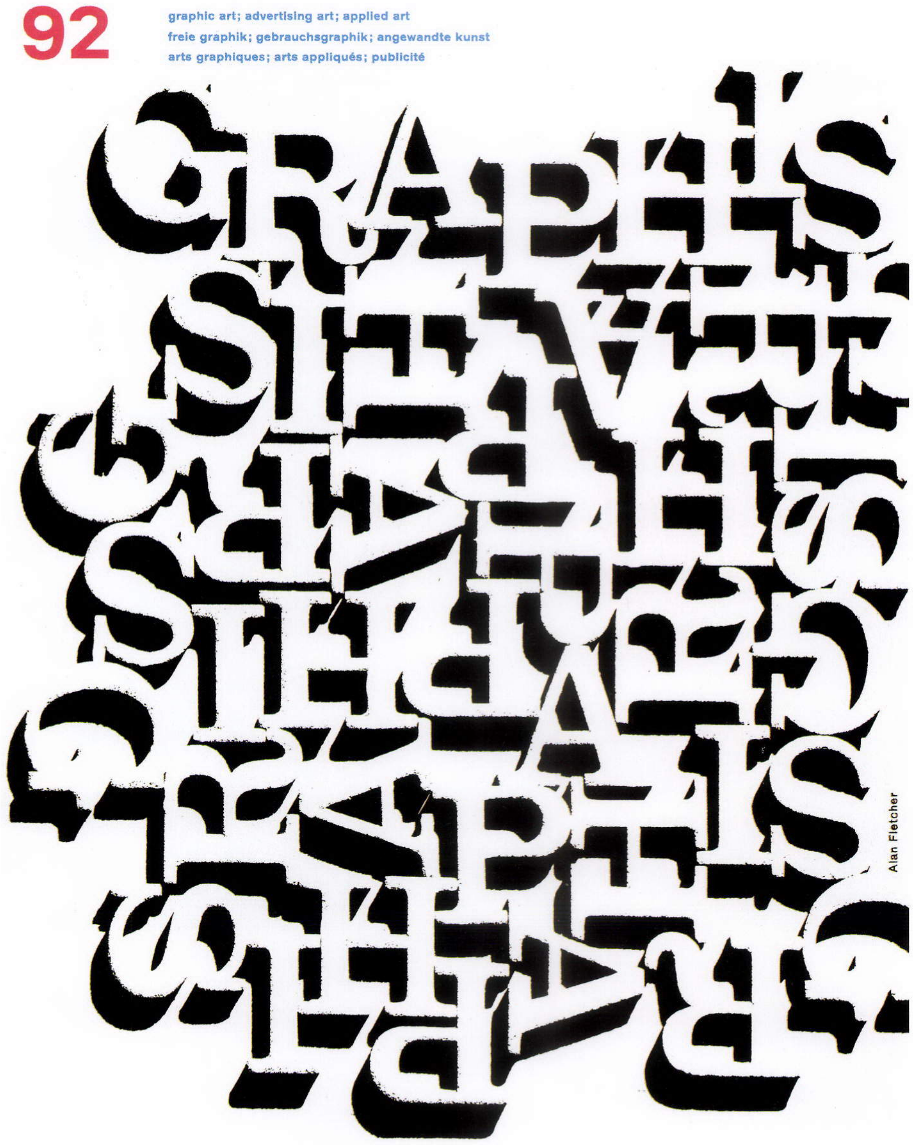


New – Packaged and Pre cut Asbestolux products

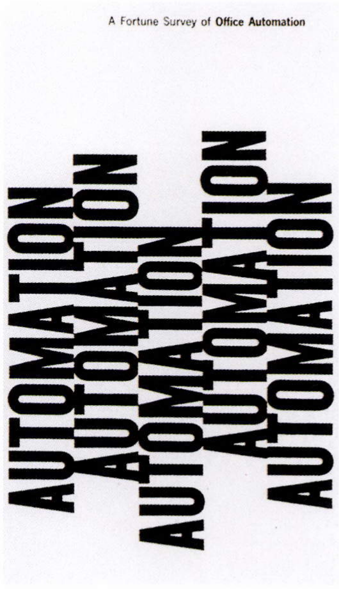
These new packaged and pre cut Asbestolux products contribute to better site management, easier storage, quicker erection time and greater productivity-they assist the architect, contractor and merchant.
Cartoned ¼in Panels never lose the flat, crisp accuracy of their appearance. They provide a permanent fire safe ceiling of the highest quality. Specification: Panel tolerance + 0 to -1/16in. Panel size 2ft x 2ft x ¼in. 18 panels per carton. Tested to 2 hour fire integrity. **Packaged Pre cut Soffit Strips** Asbestolux is ideal for soffits. Will never twist or warp and cannot deteriorate with time. Easy to work, with minimum breakage and maximum economy. Quick to fix, simple to decorate. Specification: Tolerance + 0 to -⅛in. Sizes 6, 7, 8, 10ft lengths 6, 8, 10, 12, 18 in widths ¼in thick. 16 strips per pack. **Packaged Door Facings** Pre cut facings for most door sizes are available, for improving fire resistance of existing doors or for fabrication of new doors. Old doors up-graded to ½ hour fire resistance. New doors constructed to 1 hour grading. BS459 Part 3:1951. Specification: Tolerance. + 0 to -⅛in. 5 facings per pack.
Pre cut Planks Precision cut planks are available either bevelled or straight edged. These planks are particularly useful for soffits, ceilings and walls where visual direction is required. Specification: Tolerance ±1/16in 6, 7, 8, 10ft x 8in x ⅜in thickness. **Packaged Acoustic Absorption Pads** A specially prepared Rocksil pad designed to provide substantially increased absorption to Asbestolux acoustic ceilings at middle to high frequencies. Easy to fit, no site cutting, no wastage. Specification: 2ft x 2ft x 1in thick Rocksil pads reinforced glass tissue facing, aluminium foil waterproof kraft paper backing. 10 pads per pack.
All these products readily available through normal trade channels. They are supported by comprehensive technical data to SfB classification.

Asbestolux is manufactured by
Cape Building Products Limited
Cowley Bridge Works, Uxbridge, Middlesex.
Telephone: Uxbridge 37111.
A member of The Cape Asbestos Group of Companies

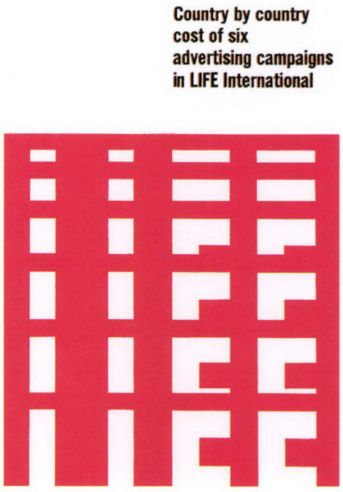
1965 · Crosby, Fletcher, Forbes, Gill · UK · Ad


92
graphic art; advertising art; applied art
freie graphik; gebrauchsgraphik; angewandte kunst
arts graphiques; arts appliqués; publicité
GRAPHIS
Alan Fletcher

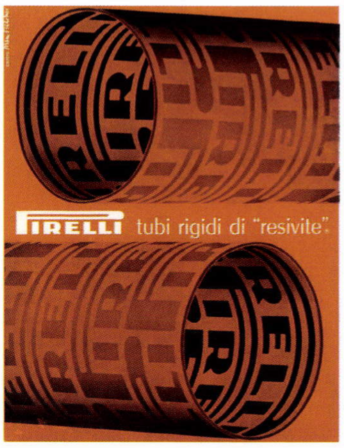
1960 · Alan Fletcher · UK · Magazine cover



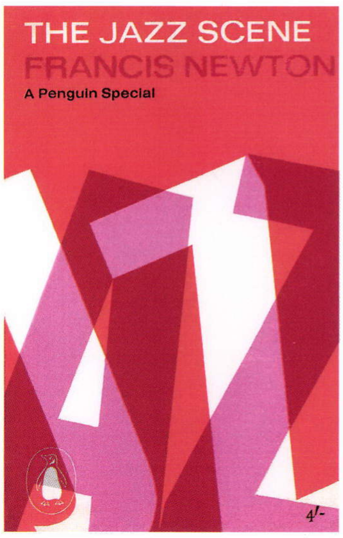
1959 · Alan Fletcher · UK · Brochure cover



1959 · Alan Fletcher · UK · Brochure cover


PIRELLI tubi rigidi di "resivite".

1962 · Alan Fletcher · UK · Ad



1961 · Alan Fletcher · UK · Book cover

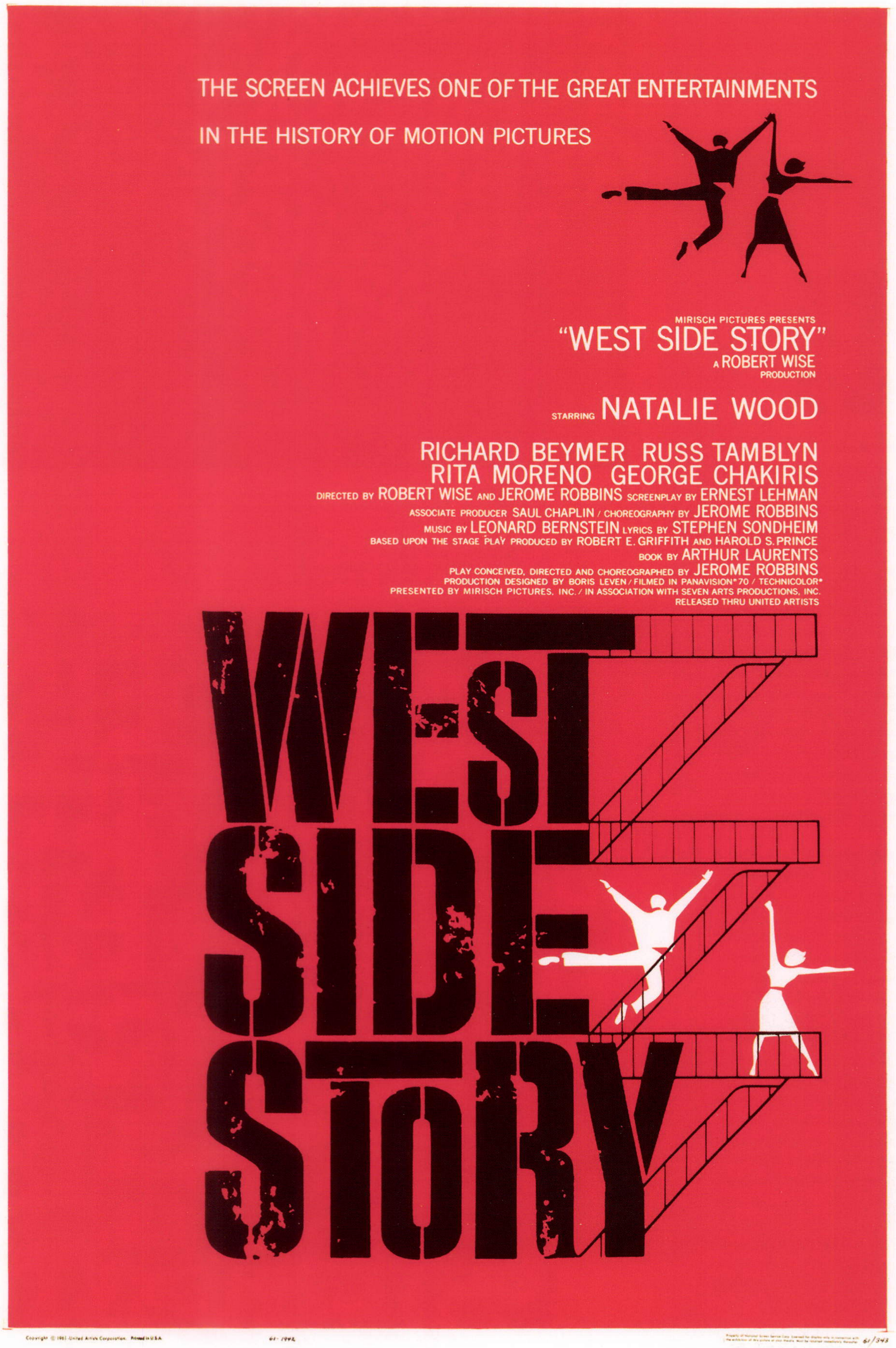
1961

Former Bauhaus teacher Johannes Itten creates the **Farbkreis** (color wheel)

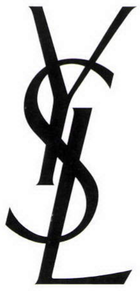
The **California Institute of the Arts** is established

Josef Müller-Brockmann's book **The Graphic Artist and his Design Problems** is published

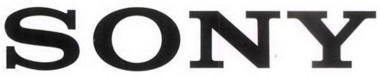
Pierre Mendell and Klaus Oberer set up their design studio **Mendell & Oberer** in Munich


THE SCREEN ACHIEVES ONE OF THE GREAT ENTERTAINMENTS
IN THE HISTORY OF MOTION PICTURES
MIRISCH PICTURES PRESENTS
"WEST SIDE STORY"
A ROBERT WISE PRODUCTION
STARRING NATALIE WOOD
RICHARD BEYMER RUSS TAMBLYN
RITA MORENO GEORGE CHAKIRIS
DIRECTED BY ROBERT WISE AND JEROME ROBBINS SCREENPLAY BY ERNEST LEHMAN
ASSOCIATE PRODUCER SAUL CHAPLIN / CHOREOGRAPHY BY JEROME ROBBINS
MUSIC BY LEONARD BERNSTEIN LYRICS BY STEPHEN SONDHEIM
BASED UPON THE STAGE PLAY PRODUCED BY ROBERT E. GRIFFITH AND HAROLD S. PRINCE
BOOK BY ARTHUR LAURENTS
PLAY CONCEIVED, DIRECTED AND CHOREOGRAPHED BY JEROME ROBBINS
PRODUCTION DESIGNED BY BORIS LEVEN / FILMED IN PANAVISION® 70 / TECHNICOLOR®
PRESENTED BY MIRISCH PICTURES, INC. / IN ASSOCIATION WITH SEVEN ARTS PRODUCTIONS, INC.
RELEASED THRU UNITED ARTISTS
WEST SIDE STORY

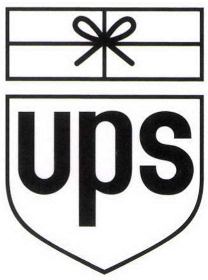
1961 · Joseph Caroff · US · Poster



1961 · A.M. Cassandre · FR · Logo · Yves Saint Laurent

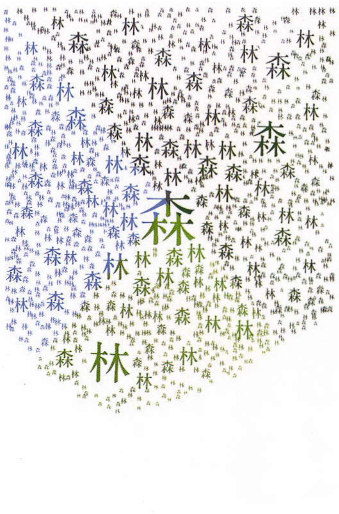


1961 · Yasuo Kuroki · JP · Logo · Sony

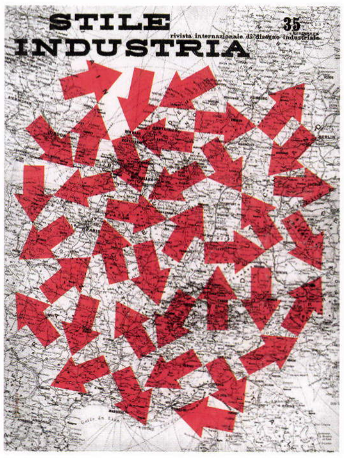


1961 · Paul Rand · US · Logo · United Parcel Service

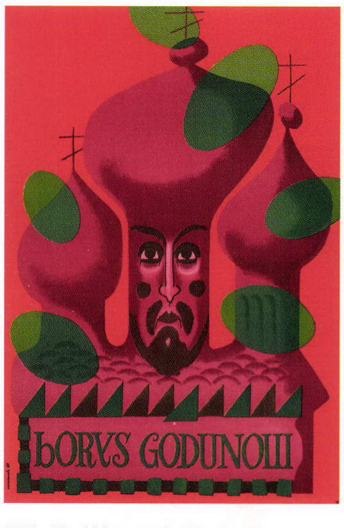
Hans Hillmann is appointed to a professorship at the Werkkunstschule Kassel and lays the foundations for the Kassel School of Posters



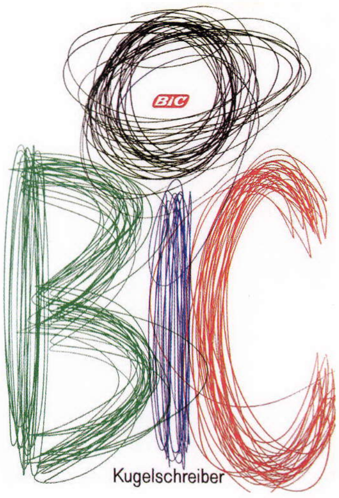
1961 · Ryuichi Yamashiro · JP · Poster


STILE INDUSTRIA
rivista internazionale di disegno industriale
35

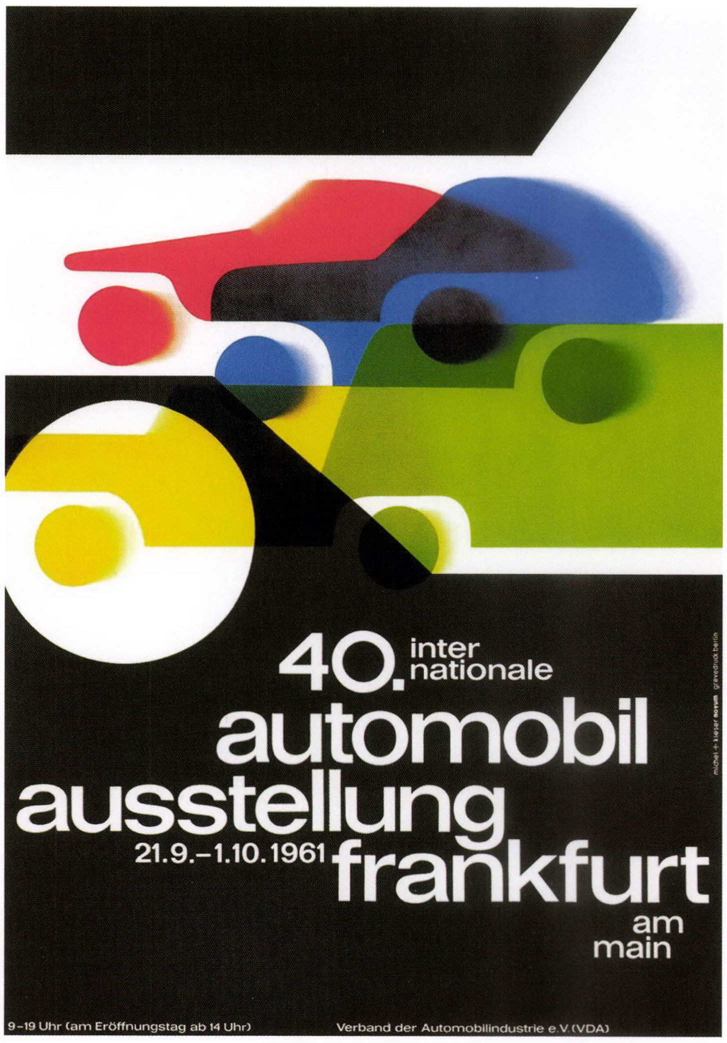
1961 · Enzo Mari · IT · Magazine cover


bORYS GODUNOW

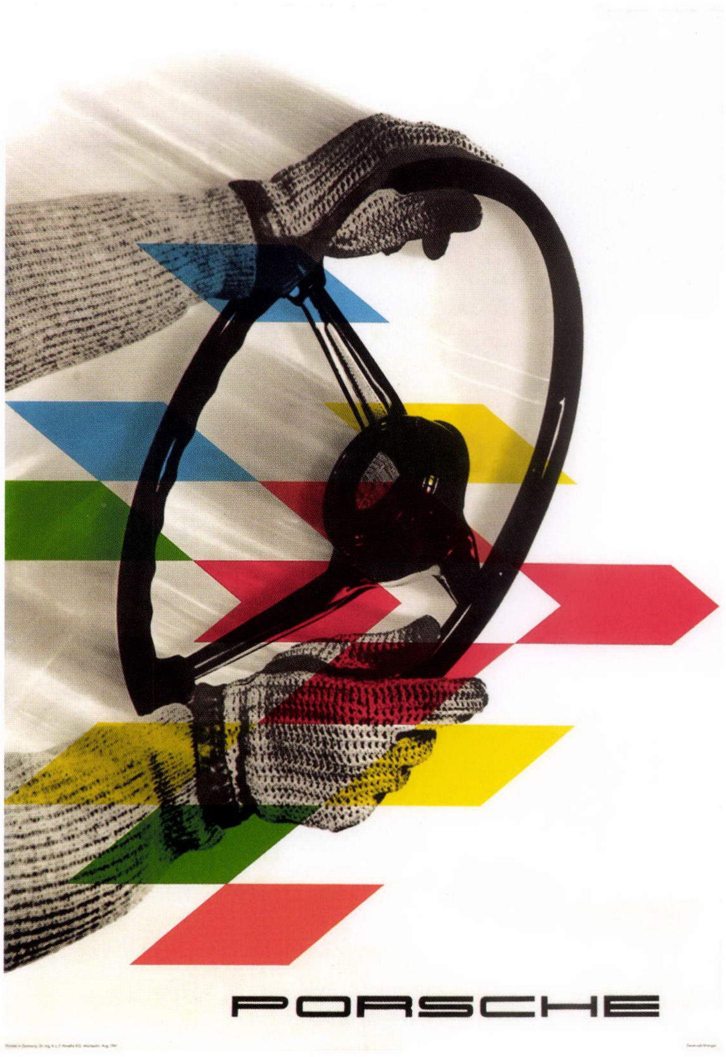
1961 · Józef Mroszczak · PL · Poster


BIC
BIC
Kugelschreiber

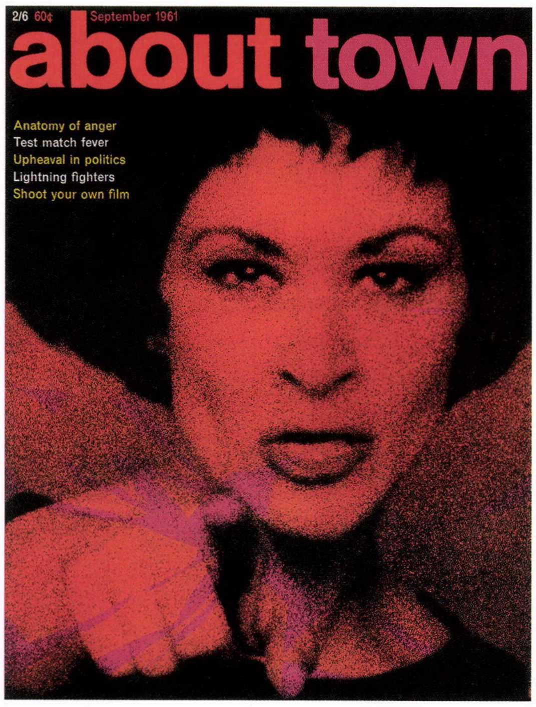
1961 · Ruedi Külling · CH · Poster


40. internationale
automobil
ausstellung
21.9.–1.10.1961 frankfurt
am main
9–19 Uhr (am Eröffnungstag ab 14 Uhr)
Verband der Automobilindustrie e.V. (VDA)

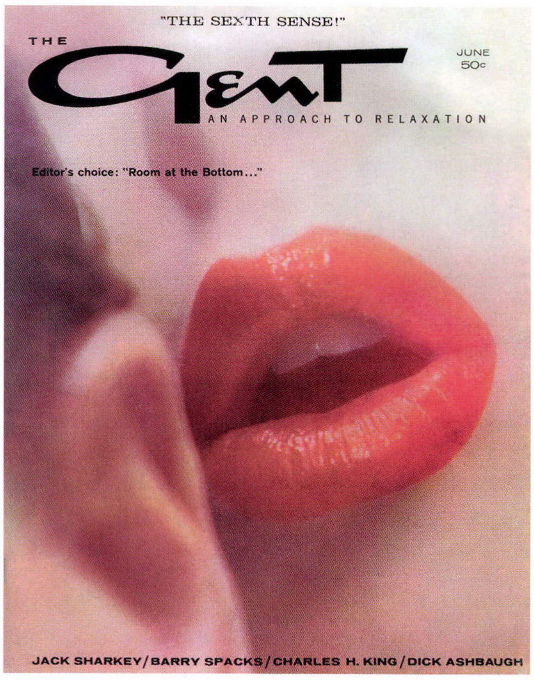
1961 · Hans Michel, Michel+Kieser · DE · Poster



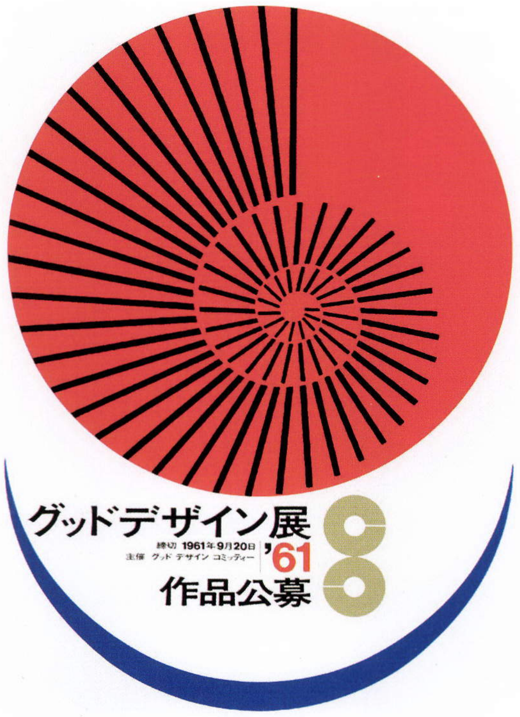
1961 · Erich Strenger · DE · Poster


2/6 60¢ September 1961
about town
Anatomy of anger
Test match fever
Upheaval in politics
Lightning fighters
Shoot your own film

1961 · Tom Wolsey · UK · Magazine cover


"THE SEXTH SENSE!"
THE
Gent
AN APPROACH TO RELAXATION
JUNE
50c
Editor's choice: "Room at the Bottom..."
JACK SHARKEY / BARRY SPACKS / CHARLES H. KING / DICK ASHBAUGH

1961 · Anonymous · US · Magazine cover


グッドデザイン展
締切 1961年9月20日
主催 グッド デザイン コミッティー
'61
作品公募

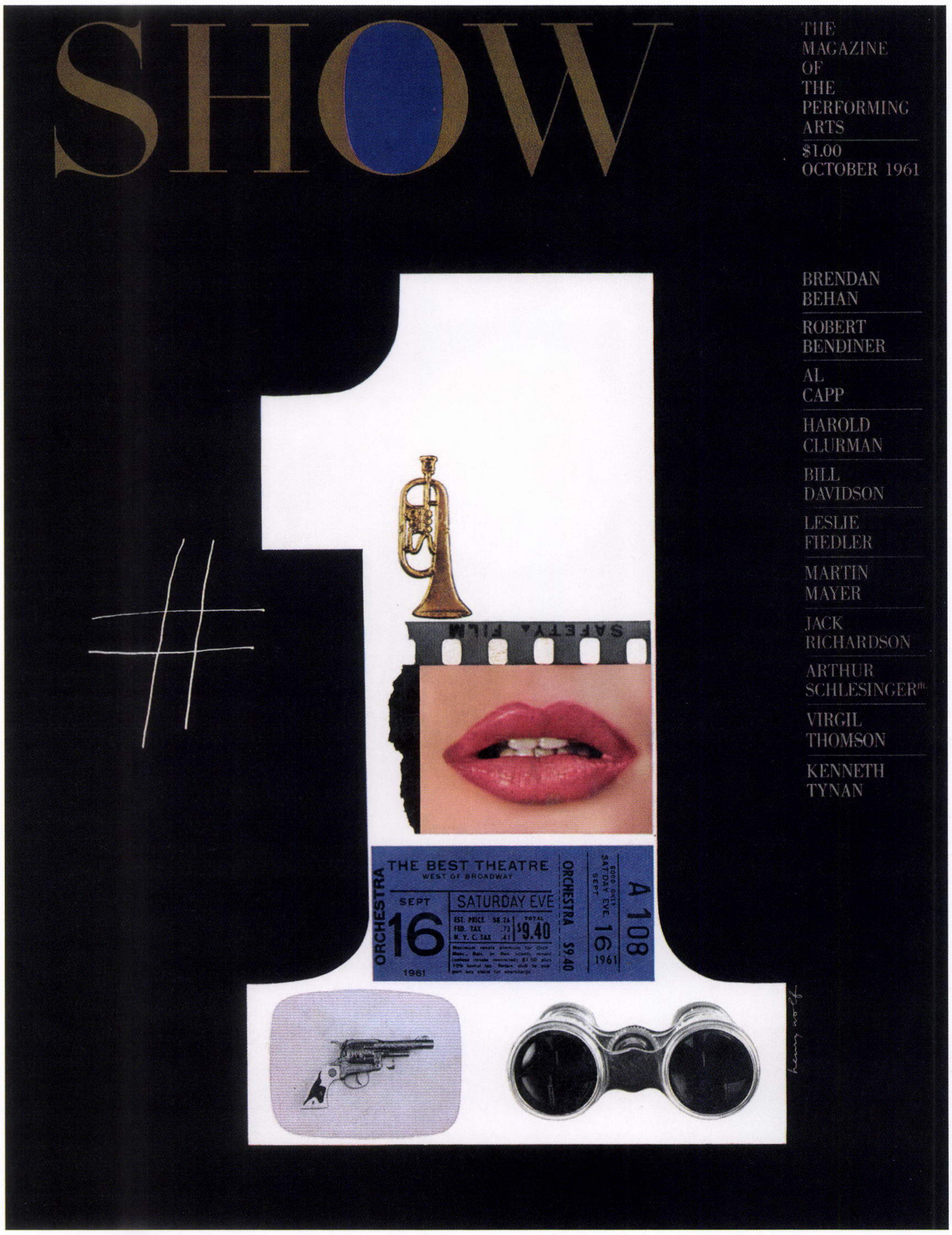
1961 · Kazumasa Nagai · JP · Poster

Show Magazine · United States

In 1961, the first edition of *Show—The Magazine of the Performing Arts* appeared in the United States. This innovative publication reflected America's flourishing cultural landscape of the period. The high standards demanded of contributors for articles and photo-spreads were echoed in the quality of the magazine's design, which was the responsibility of Austrian-born Henry Wolf, who had earlier made his mark as art director of the long-established *Harper's Bazaar*. Although *Show* did not manage lasting success, the magazine's extraordinary covers and timeless modern layouts set new benchmarks in international editorial design.

1961 erschien die erste Ausgabe der US-Zeitschrift *Show – The Magazine of the Performing Arts*. Das neuartige Medium war ein Spiegelbild der aufblühenden amerikanischen Kulturlandschaft jener Zeit. Der hohe Anspruch an Textbeiträge und Bildstrecken spiegelte sich auch im hohen Niveau der Magazingestaltung wider. Für diese zeichnete der gebürtige Österreicher Henry Wolf verantwortlich, der zuvor bereits als Artdirector des traditionsreichen *Harper's Bazaar* auf sich aufmerksam gemacht hatte. Obwohl *Show* wirtschaftlich kein langlebiger Erfolg wurde, setzte das Heft mit seinen außergewöhnlichen Covers und zeitlos-modernen Layouts neue Maßstäbe im internationalen Editorial Design.

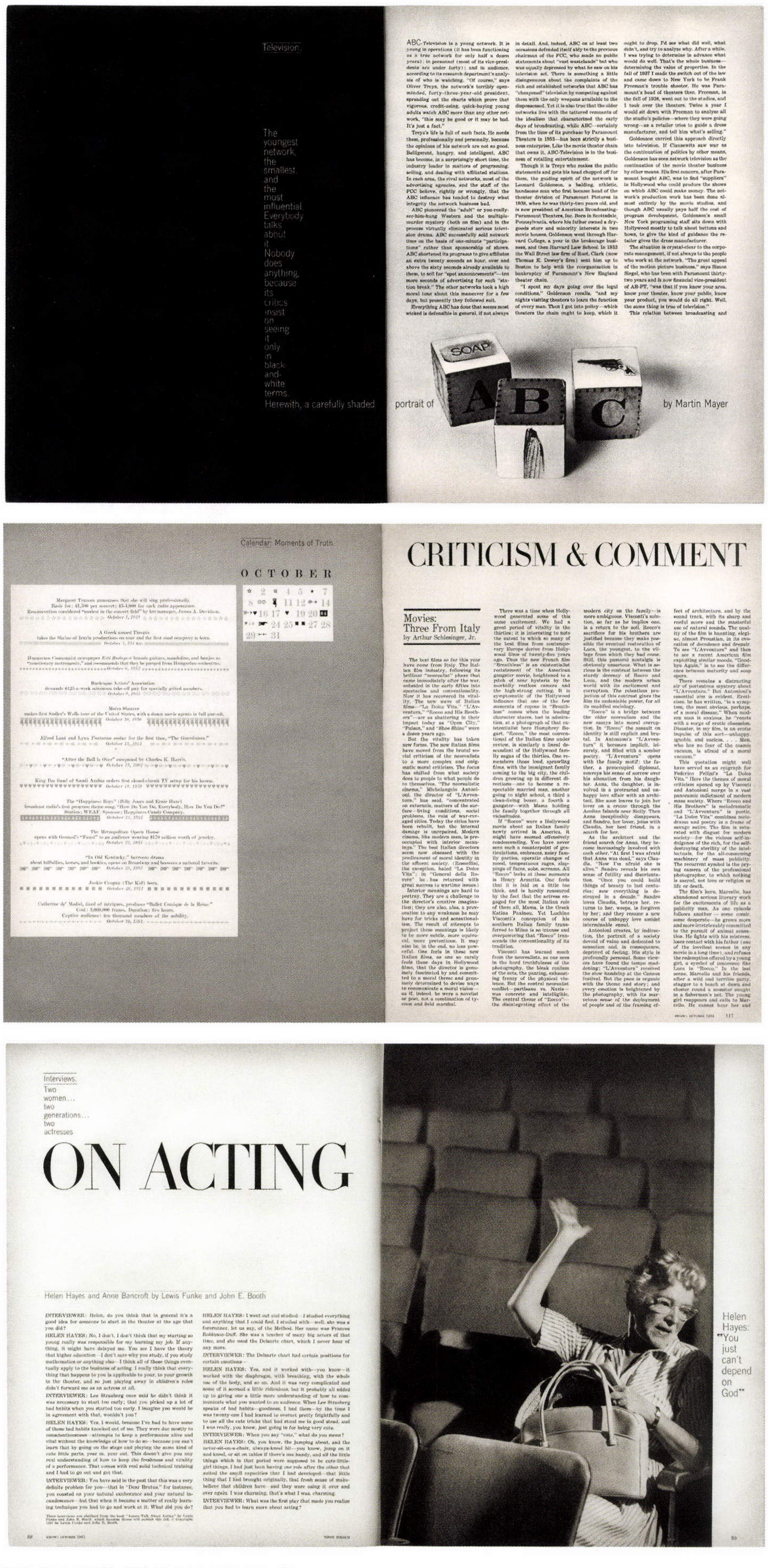
Le premier numéro du magazine *Show – The Magazine of the Performing Arts* paraît aux États-Unis en 1961. Le nouveau média restitue à la perfection l'image du paysage culturel américain florissant de l'époque. Le niveau d'excellence imposé aux collaborateurs pour les textes et les photos se retrouve également dans le design éditorial. Le responsable est l'Autrichien d'origine Henry Wolf, qui s'est déjà fait remarquer comme directeur artistique du vétéran *Harper's Bazaar*. Si *Show* n'a pas connu un succès commercial durable, avec ses couvertures inhabituelles et sa mise en page intemporelle et moderne, le magazine a posé de nouveaux standards dans le domaine du design éditorial international.


SHOW
THE MAGAZINE OF THE PERFORMING ARTS
$1.00
OCTOBER 1961
BRENDAN BEHAN
ROBERT BENDINER
AL CAPP
HAROLD CLURMAN
BILL DAVIDSON
LESLIE FIEDLER
MARTIN MAYER
JACK RICHARDSON
ARTHUR SCHLESINGER Jr.
VIRGIL THOMSON
KENNETH TYNAN
SAFETY FILM
THE BEST THEATRE
WEST OF BROADWAY
ORCHESTRA
SEPT 16
SATURDAY EVE
$9.40
1961
A 108

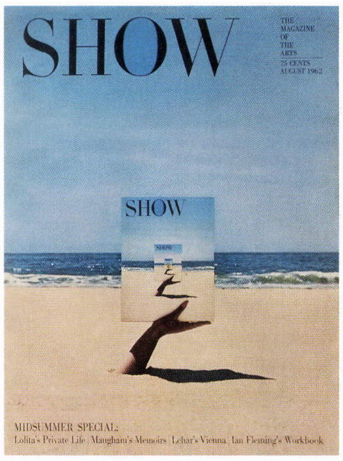
1961 · Henry Wolf · AT/US · Magazine cover

»When I started working, only a handful of magazines and two or three advertising agencies considered talent in design a real asset. The rest tolerated it. They kept a genius in a cage and watered down his production—'adapted' it for general use.«

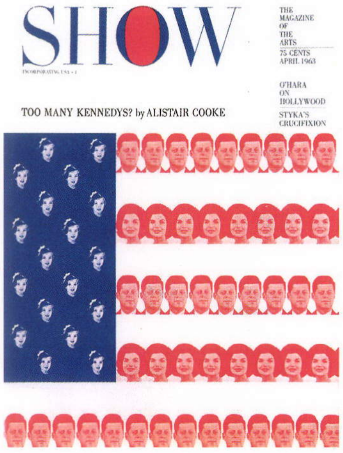
`Henry Wolf, *Graphic Designers in the USA*, vol. 1, 1971`


Television
The youngest network, the smallest and the most influential. Everybody talks about it. Nobody does anything, because its critics insist on seeing it only in black-and-white terms. Herewith, a carefully shaded
portrait of
SOAP
A B C
by Martin Mayer
Calendar: Moments of Truth
OCTOBER
CRITICISM & COMMENT
Movies: Three From Italy by Arthur Schlesinger, Jr.
Interviews: Two women... two generations... two actresses
ON ACTING
Helen Hayes and Anne Bancroft by Lewis Funke and John E. Booth
Helen Hayes: "You just can't depend on God"

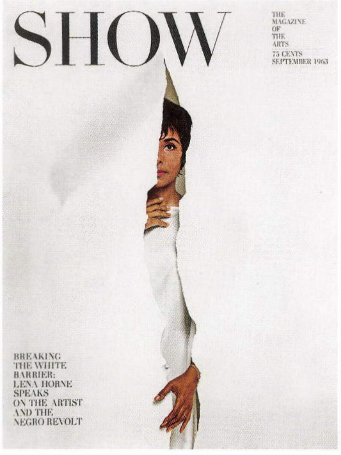
1961 · Henry Wolf · AT/US · Magazine spreads


SHOW
THE MAGAZINE OF THE ARTS
75 CENTS AUGUST 1962
SHOW
MIDSUMMER SPECIAL:
Lolita's Private Life | Maugham's Memoirs | Lehar's Vienna | Ian Fleming's Workbook

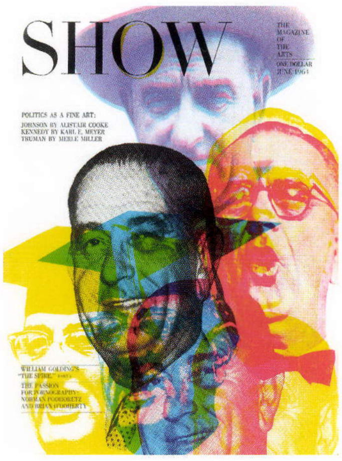
1962 · Henry Wolf · AT/US · Magazine cover


SHOW
THE MAGAZINE OF THE ARTS
75 CENTS APRIL 1963
TOO MANY KENNEDYS? by ALISTAIR COOKE
O'HARA ON HOLLYWOOD
STYKA'S CRUCIFIXION

1963 · Henry Wolf · AT/US · Magazine cover


SHOW
THE MAGAZINE OF THE ARTS
75 CENTS SEPTEMBER 1963
BREAKING THE WHITE BARRIER: LENA HORNE SPEAKS ON THE ARTIST AND THE NEGRO REVOLT

1963 · Henry Wolf · AT/US · Magazine cover


SHOW
THE MAGAZINE OF THE ARTS
ONE DOLLAR JUNE 1964
POLITICS AS A FINE ART:
JOHNSON BY ALISTAIR COOKE
KENNEDY BY KARL E. MEYER
TRUMAN BY MERLE MILLER

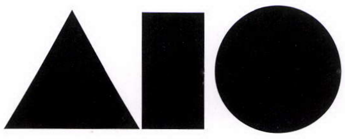
1964 · Henry Wolf · AT/US · Magazine cover

Henry Wolf (1925, Vienna – 2005, New York) was a prominent Austrian-American art director whose work for *Esquire* and *Harper's Bazaar* had a strong impact on editorial design. After the three-year ordeal that followed his family's escape from Nazi-controlled Vienna, Wolf studied art in Paris before emigrating to the United States in 1941, where he entered the army two years later. He then worked with Richard Avedon and other photographers before becoming *Esquire's* art director in 1952, and establishing its contemporary style. In 1965 he joined McCann Erickson, and started his own practice, Henry Wolf Productions, in 1971.

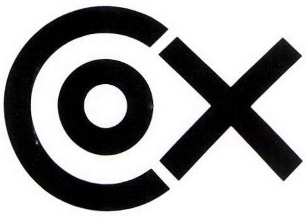
Henry Wolf (1925, Wien – 2005, New York) war ein prominenter austroamerikanischer Artdirector, dessen Arbeit für *Esquire* und *Harper's Bazaar* einen starken Einfluss auf die grafische Gestaltung von Zeitschriften ausübte. Nach einer dreijährigen Odyssee mit seiner Familie, die dem Anschluss Österreichs an Nazideutschland folgte, studierte Wolf zunächst Kunst in Paris und emigrierte 1941 in die Vereinigten Staaten, wo er zwei Jahre später in die Armee eintrat. Nach dem Krieg arbeitete er mit Richard Avedon und anderen Fotografen zusammen und wurde 1952 Artdirector der Zeitschrift *Esquire*, deren heutigen Stil er entwickelte. 1965 trat er in die Werbeagentur McCann Erickson ein und gründete 1971 mit Henry Wolf Productions sein eigenes Studio.

Henry Wolf (1925, Vienne – 2005, New York) fut un éminent directeur artistique austro-américain dont le travail pour *Esquire* et *Harper's Bazaar* a eu un impact durable sur le graphisme éditorial. Après les trois années de calvaire qui suivirent la fuite de sa famille de Vienne contrôlée par les nazis, Wolf fit ses études à Paris, avant d'émigrer aux États-Unis en 1941, où il servit dans l'armée deux ans plus tard. Il travailla ensuite avec Richard Avedon et d'autres photographes avant de devenir directeur artistique d'*Esquire* en 1952 et d'affirmer son style contemporain. En 1965, il rejoignit McCann Erickson, et en 1971, il ouvrit son propre studio, Henry Wolf Productions.

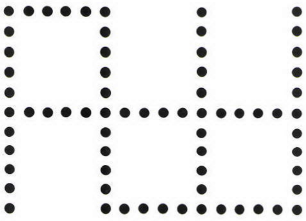
F.H.K. Henrion · United Kingdom



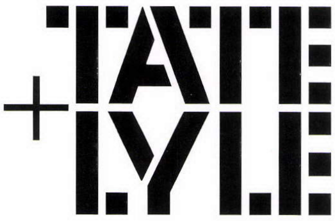
1960 · F.H.K. Henrion · UK · Logo · Associated Industrial Consultants



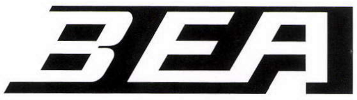
1960 · F.H.K. Henrion · UK · Logo · Cox of Watford



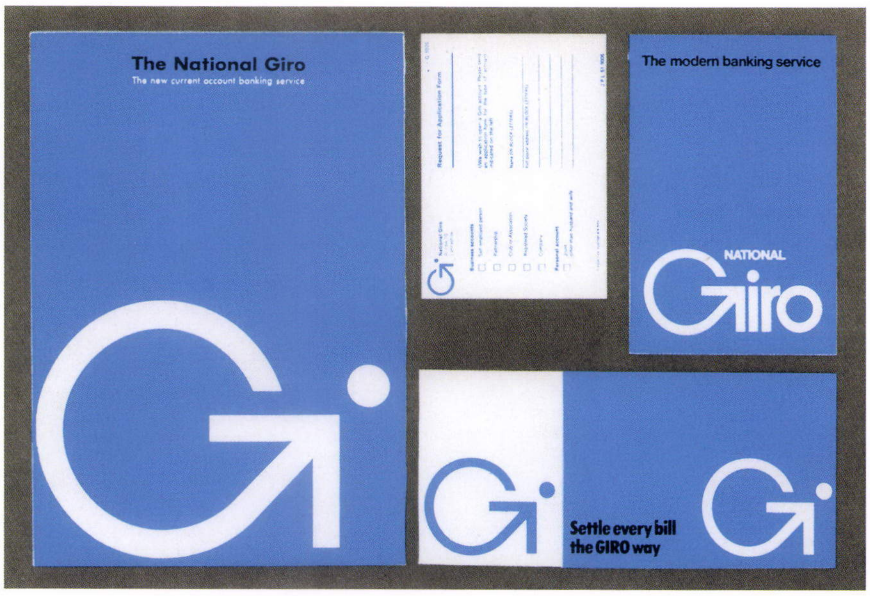
1964 · F.H.K. Henrion · UK · Logo · P.W. Partners



1967 · F.H.K. Henrion · UK · Logo · Tate & Lyle

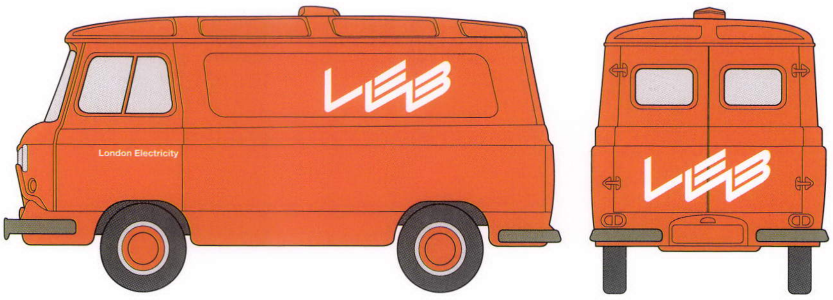


1969 · F.H.K. Henrion · UK · Logo · British European Airways



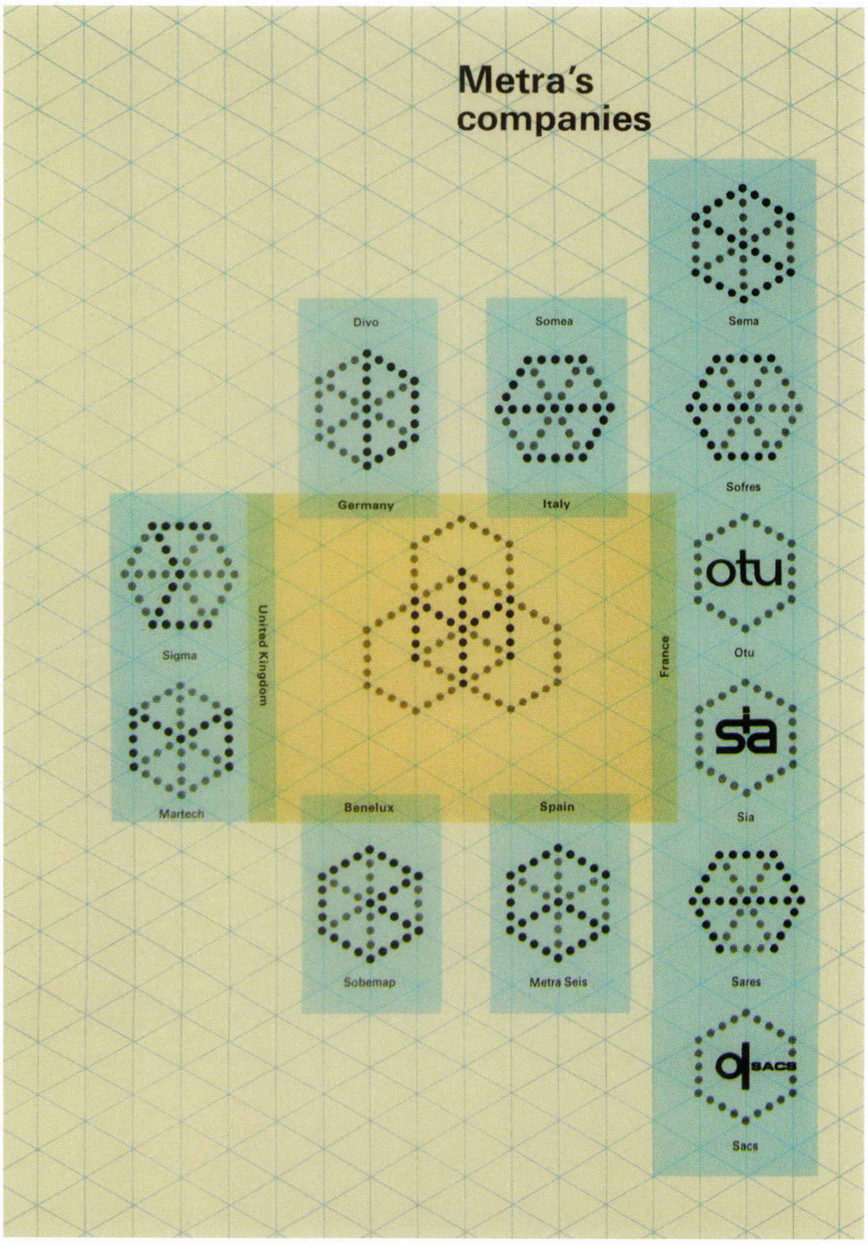
The National Giro
The new current account banking service
The modern banking service
NATIONAL
Giro
Settle every bill the GIRO way

1970 · F.H.K. Henrion · UK · Identity · The National Giro



London Electricity

1960 · F.H.K. Henrion · UK · Identity · London Electricity Board



Metra's companies
Divo
Somea
Sema
Sofres
Germany
Italy
otu
Otu
Sigma
United Kingdom
France
sia
Sia
Martech
Benelux
Spain
Sares
Sobemap
Metra Seis
SACS
Sacs

1960 · F.H.K. Henrion · UK · Identity · Metra Corporation

F.H.K. Henrion, Frederick Henri Kay Henrion (1914, Nuremberg – 1990, London) was a German-born graphic designer, and one of the early pioneers of corporate identity. After working in textiles in Paris he studied under the poster artist Paul Colin, before moving to London in 1936, where he established his own practice. His notable identity work for KLM Royal Dutch Airlines would become an icon of graphic design work. In addition to working in exhibition, packaging, and editorial design for books and magazines, Henrion also taught at the Royal College of Art and the London College of Printing.

F.H.K. Henrion, Frederick Henri Kay Henrion (1914, Nürnberg – 1990, London) war ein in Deutschland geborener Gebrauchsgrafiker und einer der frühen Pioniere von Corporate Identity. Nachdem er in Paris in der Textilbranche gearbeitet hatte, studierte er bei dem Plakatkünstler Paul Colin und ging 1936 nach London, wo er sein eigenes Studio eröffnete. Seine bemerkenswerte CI-Gestaltung für die KLM Royal Dutch Airlines sollte zu einer Ikone des Grafikdesigns werden. Neben seinen Arbeiten für Ausstellungen und Verpackungen und der Gestaltung von Büchern und Zeitschriften unterrichtete Henrion auch am Royal College of Art und am London College of Printing.

F.H.K. Henrion, Frederick Henri Kay Henrion (1914, Nuremberg – 1990, Londres) fut un graphiste d'origine allemande et l'un des pionniers en image de marque. Après avoir travaillé dans le textile à Paris, il étudia auprès de l'affichiste Paul Colin puis s'installa à Londres en 1936, où il ouvrit son propre studio. Son remarquable travail pour l'identité de la compagnie aérienne KLM Royal Dutch Airlines deviendra plus tard une icône du graphisme. À côté de sa production pour des expositions, des emballages et le graphisme éditorial pour des livres et des magazines, Henrion enseigna aussi au Royal College of Art et au London College of Printing.

»A clear impressionable image is important in that it allows the desired target group familiarity with the individual activities of the enterprise.« F.H.K. Henrion, *Process Visual*, 1978

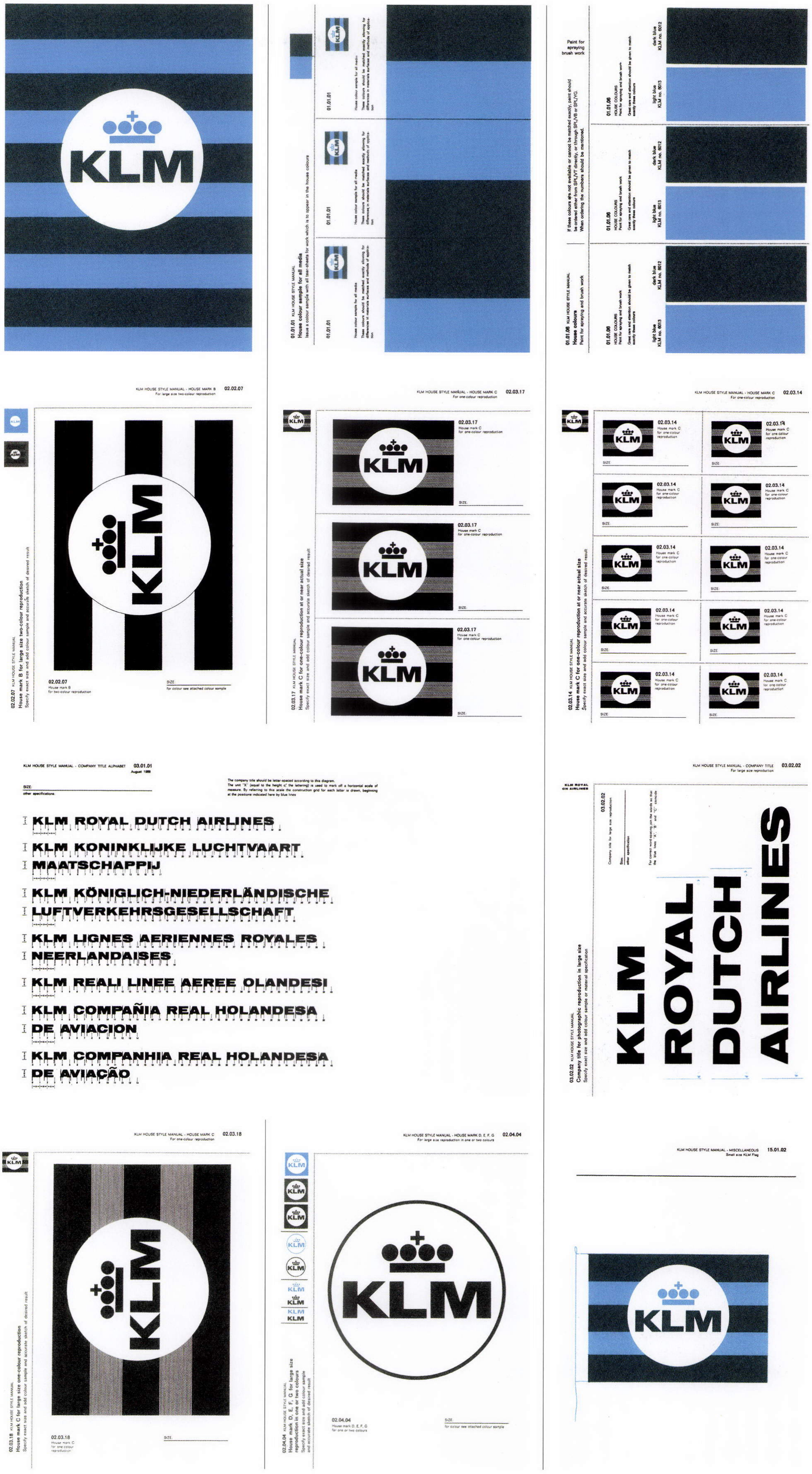
F.H.K. Henrion was commissioned in 1961 to produce a new corporate identity for the Dutch airline KLM. He and his team developed a comprehensive design manual in the course of working on this commission which documented the whole process of brand development.

F.H.K. Henrion erhielt 1961 den Auftrag, ein neues einheitliches Erscheinungsbild für die niederländische Airline KLM zu realisieren. Gemeinsam mit seinem Team entwickelte er ein umfassendes Designmanual, das die neu erarbeitete Systematik des Branding dokumentierte.

En 1961, F.H.K Henrion fut chargé de développer une nouvelle image de marque pour la compagnie aérienne néerlandaise KLM. Avec son équipe, il conçut un manuel de graphisme complet qui documentait l'ensemble du processus de branding.

KLM
PH-DCM
KLM

1961 · F.H.K. Henrion · UK · Identity · KLM


KLM HOUSE STYLE MANUAL - COMPANY TITLE ALPHABET 03.01.01
August 1966

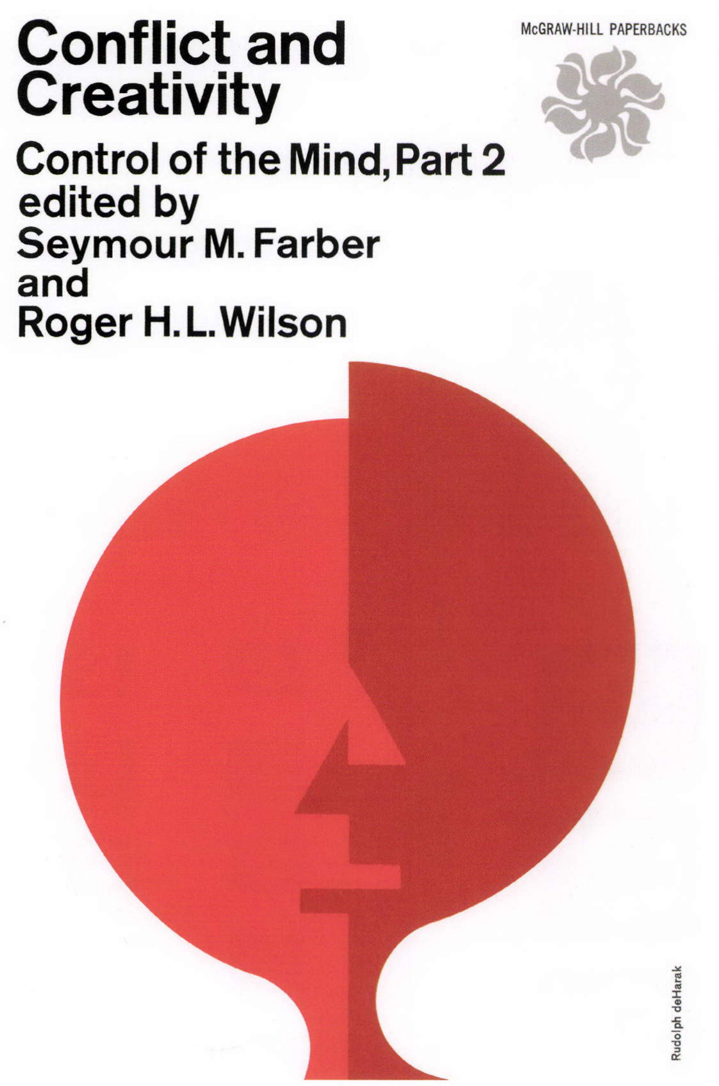
SIZE:
other specifications:

The company title should be letter-spaced according to this diagram. The unit "X" (equal to the height of the lettering) is used to mark off a horizontal scale of measure. By referring to this scale the construction grid for each letter is drawn, beginning at the positions indicated here by blue lines

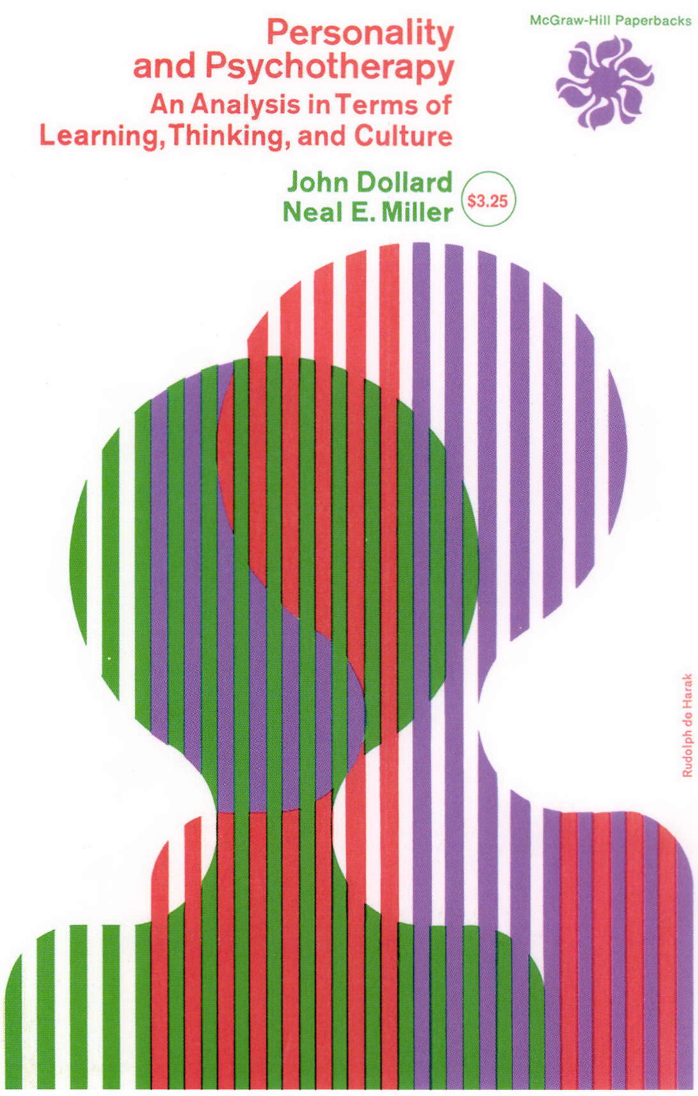
KLM ROYAL DUTCH AIRLINES
KLM KONINKLIJKE LUCHTVAART
MAATSCHAPPIJ
KLM KÖNIGLICH-NIEDERLÄNDISCHE
LUFTVERKEHRSGESELLSCHAFT
KLM LIGNES AERIENNES ROYALES
NEERLANDAISES
KLM REALI LINEE AEREE OLANDESI
KLM COMPAÑIA REAL HOLANDESA
DE AVIACION
KLM COMPANHIA REAL HOLANDESA
DE AVIAÇÃO

KLM
02.02.07
House mark B
for two-colour reproduction
02.03.17
02.03.14
KLM HOUSE STYLE MANUAL - HOUSE MARK C 02.03.18
For one-colour reproduction
02.04.04
15.01.02
03.02.02
KLM ROYAL DUTCH AIRLINES

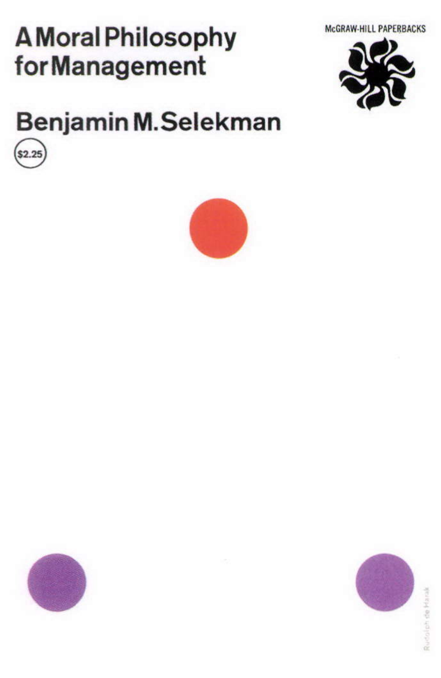
1961 · F.H.K. Henrion · UK · Design manual


Conflict and Creativity
Control of the Mind, Part 2
edited by
Seymour M. Farber
and
Roger H. L. Wilson
McGRAW-HILL PAPERBACKS
Rudolph deHarak

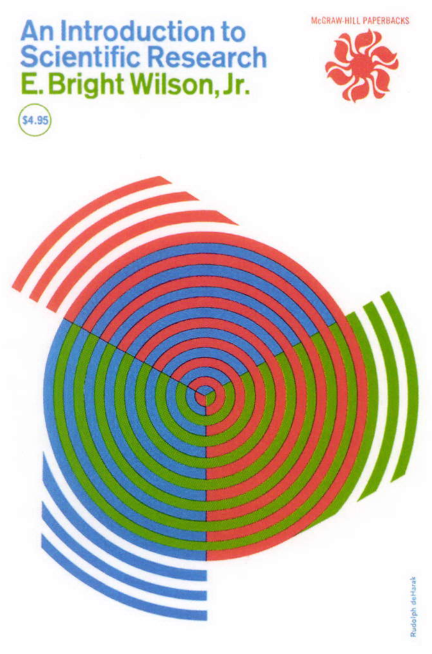
1963 · Rudolph de Harak · US · Book cover


Personality and Psychotherapy
An Analysis in Terms of Learning, Thinking, and Culture
John Dollard
Neal E. Miller
$3.25
McGraw-Hill Paperbacks
Rudolph de Harak

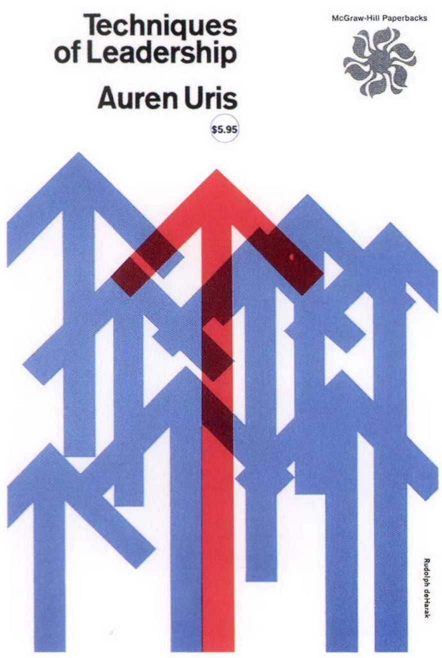
1960s · Rudolph de Harak · US · Book cover


A Moral Philosophy for Management
Benjamin M. Selekman
$2.25
McGRAW-HILL PAPERBACKS

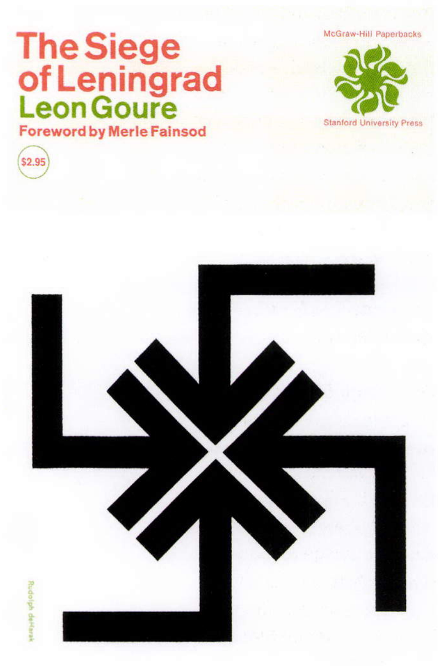
1960s · Rudolph de Harak · US · Book cover


An Introduction to Scientific Research
E. Bright Wilson, Jr.
$4.95
McGRAW-HILL PAPERBACKS
Rudolph deHarak

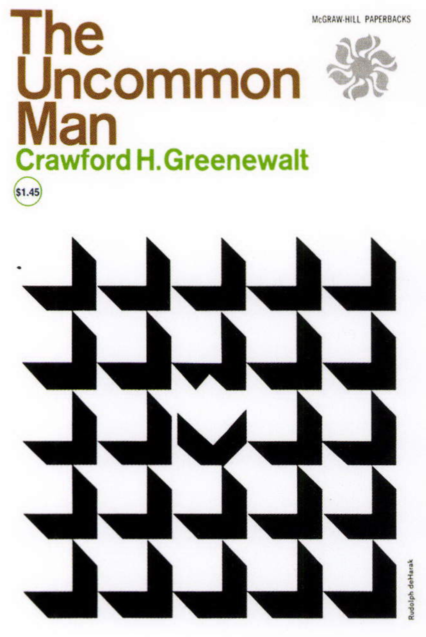
1960 · Rudolph de Harak · US · Book cover


Techniques of Leadership
Auren Uris
$5.95
McGraw-Hill Paperbacks
Rudolph deHarak

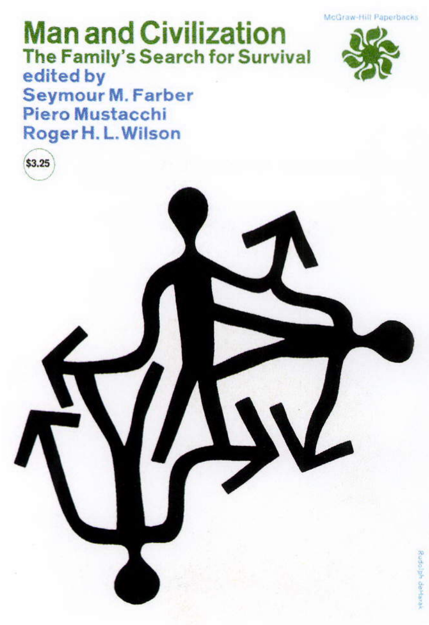
1963 · Rudolph de Harak · US · Book cover


The Siege of Leningrad
Leon Goure
Foreword by Merle Fainsod
$2.95
McGraw-Hill Paperbacks
Stanford University Press

1964 · Rudolph de Harak · US · Book cover


The Uncommon Man
Crawford H. Greenewalt
$1.45
McGRAW-HILL PAPERBACKS
Rudolph deHarak

1960s · Rudolph de Harak · US · Book cover


Man and Civilization
The Family's Search for Survival
edited by
Seymour M. Farber
Piero Mustacchi
Roger H. L. Wilson
$3.25
McGraw-Hill Paperbacks

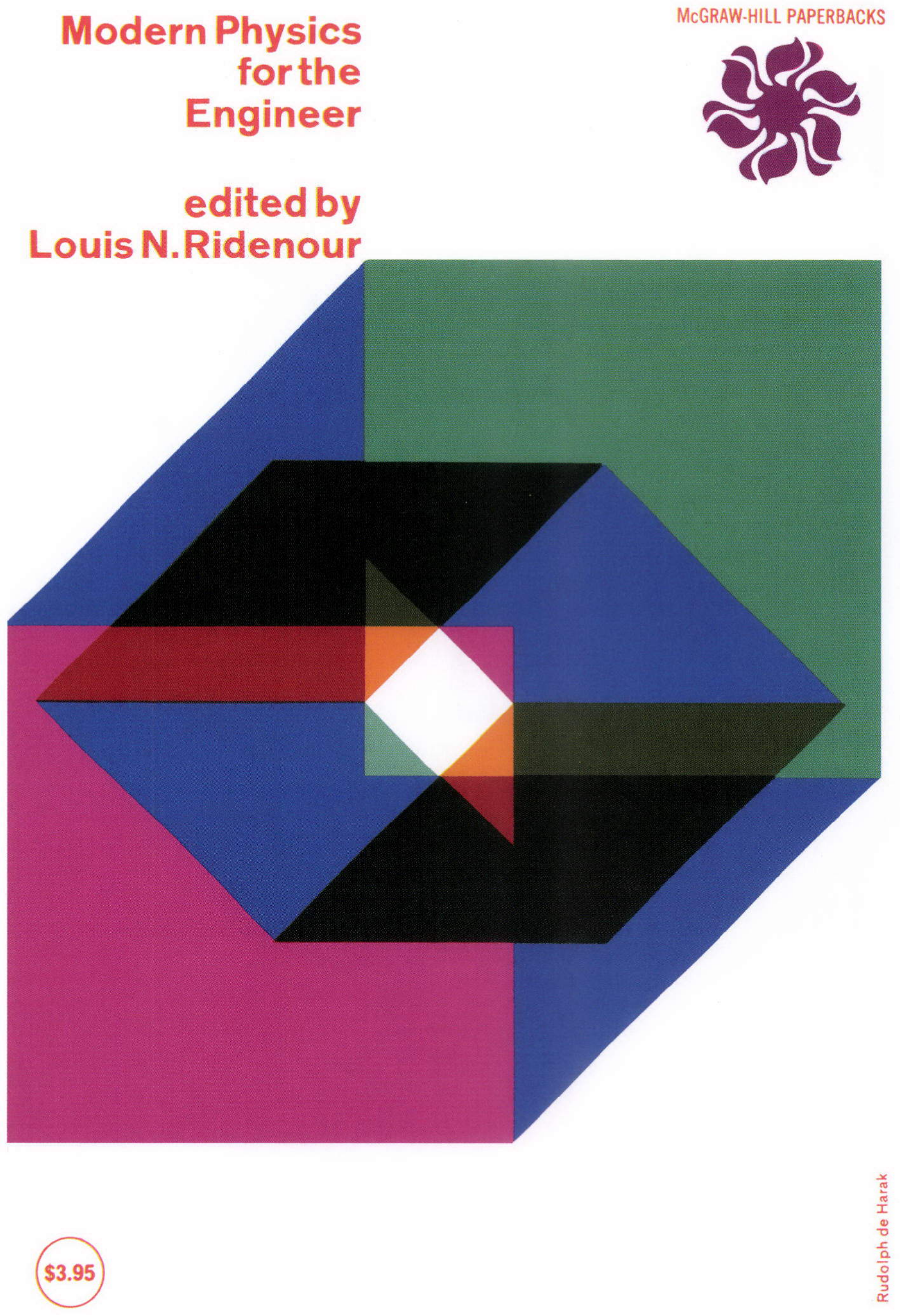
1965 · Rudolph de Harak · US · Book cover

»I was always trying to do things that I didn't know. I was looking for answers to questions that I had never asked myself. I was looking always for a hidden order, or a hidden meaning.« Rudolph de Harak, *Archives of American Art*, 2000

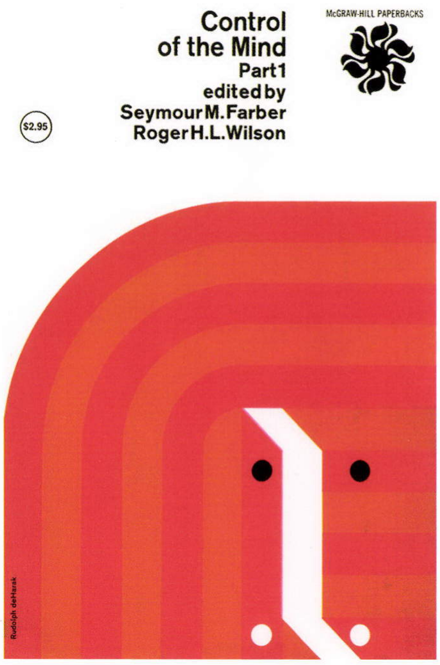
Between 1959 and 1965, the American graphic designer Rudolph de Harak worked for the scientific publisher McGraw-Hill, and during that period he produced about 350 book covers, sometimes at the extraordinary rate of 20 a month. Despite this massive workload, de Harak still managed to turn out many small masterpieces of modernist design.

Zwischen 1959 und 1965 arbeitete der amerikanische Gestalter Rudolph de Harak für den wissenschaftlichen Verlag McGraw-Hill. In dieser Zeit entstanden etwa 350 Umschläge für unterschiedlichste Sachbücher – teilweise realisierte de Harak bis zu 20 Cover im Monat. Trotz des immensen Arbeitsaufkommens gelangen ihm viele kleine Meisterwerke modernistischer Gestaltung.

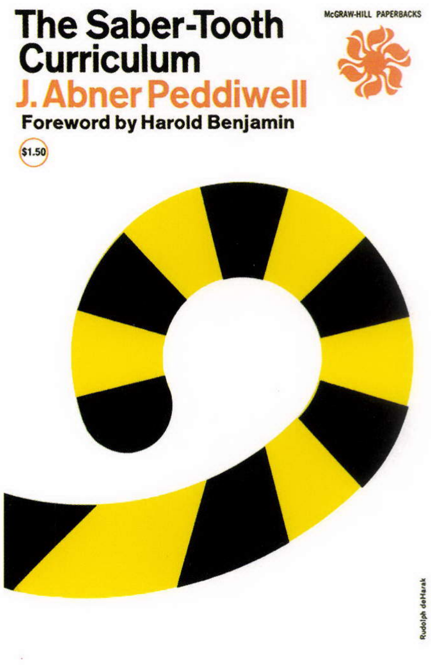
Le graphiste américain Rudolph de Harak travailla pour l'éditeur scientifique McGraw-Hill de 1959 à 1965. Pendant ces années, il créa quelque 350 couvertures pour différents ouvrages pratiques – parfois au rythme effréné de 20 par mois. Malgré cette immense charge de travail, il parvint souvent à signer de petits chefs-d'œuvre du graphisme moderniste.


Modern Physics for the Engineer
edited by Louis N. Ridenour
McGRAW-HILL PAPERBACKS
$3.95
Rudolph de Harak

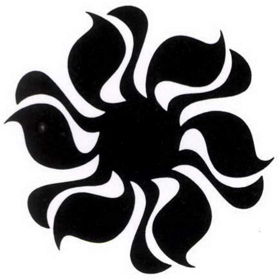
1960 · Rudolph de Harak · US · Book cover



1961 · Rudolph de Harak · US · Book cover



1960s · Rudolph de Harak · US · Book cover



1959 · Rudolph de Harak · US · Logo

Rudolph de Harak (1924, Culver City, California – 2002, Ellsworth, Maine) was an avant-garde American graphic artist and environmental designer who, together with Saul Bass, Alvin Lustig, and others, founded the Los Angeles Society for Contemporary Designers. After serving in WWII, de Harak turned to visual communication, working mostly in editorial design in New York. He also produced museum installations and taught widely at schools including the Cooper Union, Parsons School of Design, the Pratt Institute, and Yale.

Rudolph de Harak (1924, Culver City, Kalifornien – 2002, Ellsworth, Maine) war ein amerikanischer Avantgardegrafikdesigner und Vertreter des Umweltdesigns, der mit Saul Bass, Alvin Lustig und anderen die Los Angeles Society for Contemporary Designers begründete. Nach seinem Einsatz im Zweiten Weltkrieg wandte sich de Harak der visuellen Kommunikation zu und arbeitete hauptsächlich als Buchgestalter in New York. Zudem schuf de Harak Museumsinstallationen und widmete sich einer umfangreichen Lehrtätigkeit, unter anderem an der Cooper Union School of Art, der Parsons School of Design, dem Pratt Institute und der Yale University.

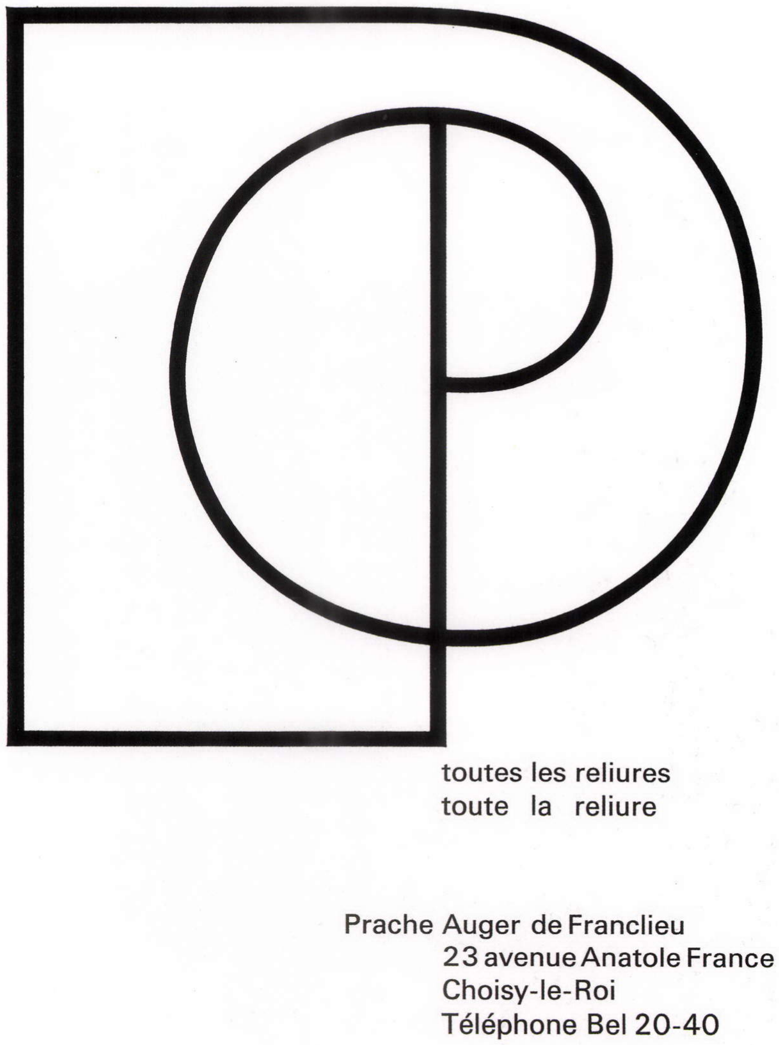
Rudolph de Harak (1924, Culver City, Californie – 2002, Ellsworth, Maine) fut un graphiste avant-gardiste américain, pionnier du design environnemental et cofondateur de la Los Angeles Society for Contemporary Designers, notamment avec Saul Bass et Alvin Lustig. Après avoir servi dans l'armée pendant la Seconde Guerre mondiale, de Harak se lança dans la communication visuelle, travaillant principalement dans le graphisme éditorial à New York. Il conçut aussi des scénographies pour des musées et fut très actif en tant qu'enseignant dans des écoles comme la Cooper Union, la Parsons School of Design, l'Institut Pratt et l'université Yale.

Adrian Frutiger · Switzerland/France

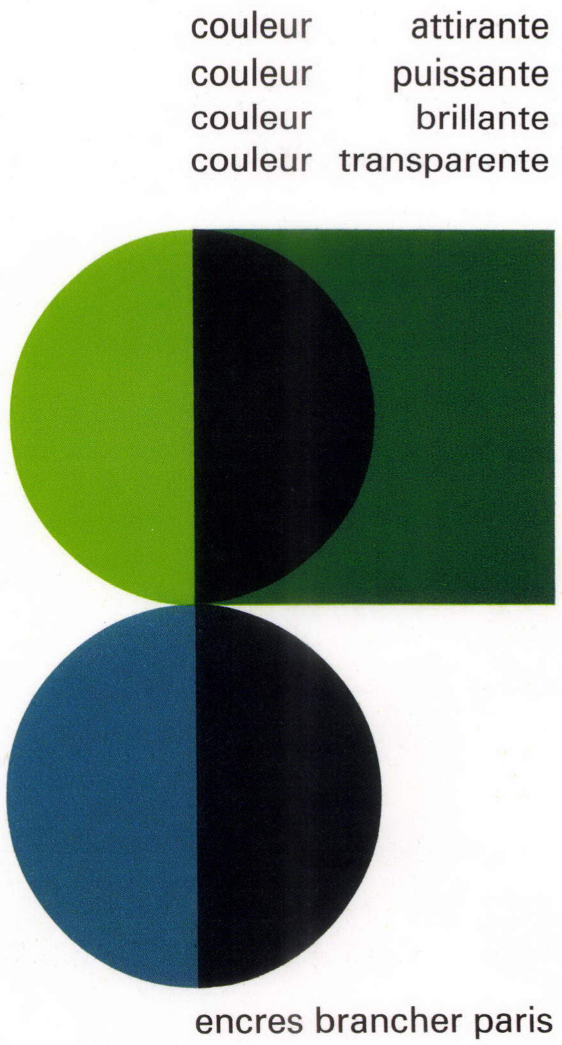
Adrian Frutiger (1928, Unterseen, Switzerland – 2015, Bern) was a major Swiss typeface designer, whose professional career and influence spread from the analog through to the digital age. His three sanserif font families, Univers, Frutiger, and Avenir, while considered his greatest contribution to design, actually constitute only a small part of his legacy, which includes a total of 76 different typefaces. From 1962 he also ran an influential graphic design studio in Paris and produced, together with Bruno Pfäffli and André Gürtler, many brand identities; this work also included creating wayfinding systems, such as the one for Charles de Gaulle Airport near Paris.

Adrian Frutiger (1928, Unterseen, Schweiz – 2015, Bern) war ein maßgeblicher Schweizer Schriftgestalter, dessen Wirken und Einfluss sich vom analogen bis zum digitalen Zeitalter erstreckten. Die drei von ihm entwickelten serifenlosen Schriften – Univers, Frutiger und Avenir – gelten zwar als sein bedeutendster Beitrag zum zeitgenössischen Grafikdesign, tatsächlich aber machen sie nur einen geringen Teil seines Vermächtnisses aus, das insgesamt 76 Schrifttypen umfasst. Ab 1962 leitete er ein einflussreiches Grafikdesignstudio in Paris und entwarf zusammen mit Bruno Pfäffli und André Gürtler zahlreiche Firmenlogos; zu dieser Arbeit gehört auch die Gestaltung von Orientierungssystemen etwa am Pariser Flughafen Charles de Gaulle.

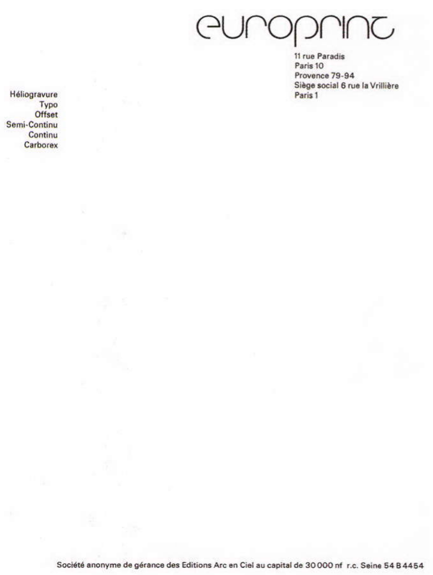
Adrian Frutiger (1928, Unterseen, Suisse – 2015, Berne) fut un grand créateur de caractères suisse dont la carrière professionnelle et l'influence s'étendit de l'ère analogique à l'ère numérique. Bien qu'elles soient considérées comme sa contribution majeure au graphisme, ses trois familles de polices sans serif (Univers, Frutiger et Avenir) ne représentent en fait qu'une petite partie de son héritage typographique, qui compte au total 76 polices de caractères distinctes. À partir de 1962, Frutiger dirigea un important studio de design à Paris et fut le créateur de nombreuses images de marque avec Bruno Pfäffli et André Gürtler. Son travail comprend aussi la création de signalétiques comme celle de l'aéroport de Paris-Charles-de-Gaulle.



1961 · Adrian Frutiger · CH/FR · Brochure cover



1961 · Adrian Frutiger · CH/FR · Brochure cover

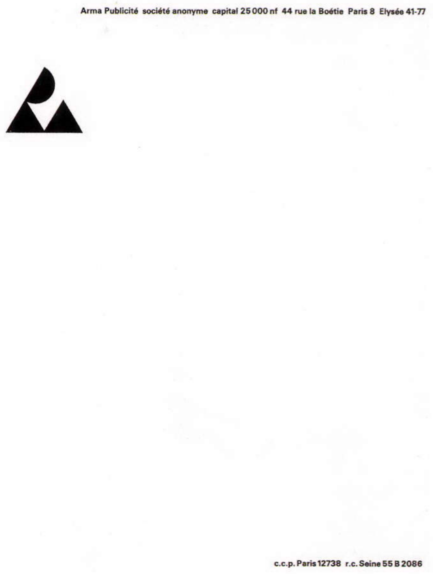


europrint
11 rue Paradis
Paris 10
Provence 79-94
Siège social 6 rue la Vrillière
Paris 1

Héliogravure
Typo
Offset
Semi-Continu
Continu
Carborex

Société anonyme de gérance des Editions Arc en Ciel au capital de 30 000 nf r.c. Seine 54 B 4454

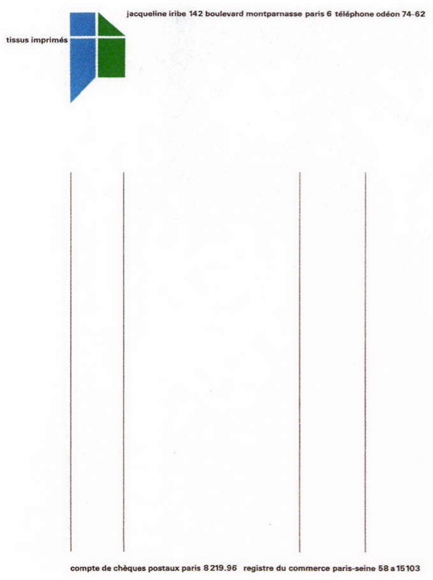
1960s · Adrian Frutiger · CH/FR · Letterhead



Arma Publicité société anonyme capital 25 000 nf 44 rue la Boétie Paris 8 Elysée 41-77

c.c.p. Paris 12738 r.c. Seine 55 B 2086

1960s · Adrian Frutiger · CH/FR · Letterhead



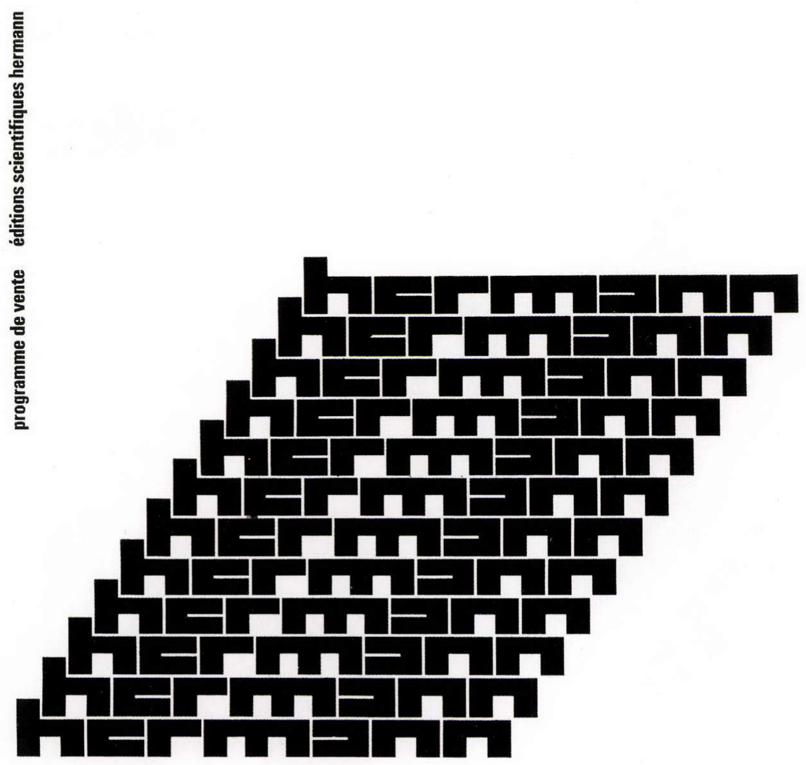
jacqueline iribe 142 boulevard montparnasse paris 6 téléphone odéon 74-62

tissus imprimés

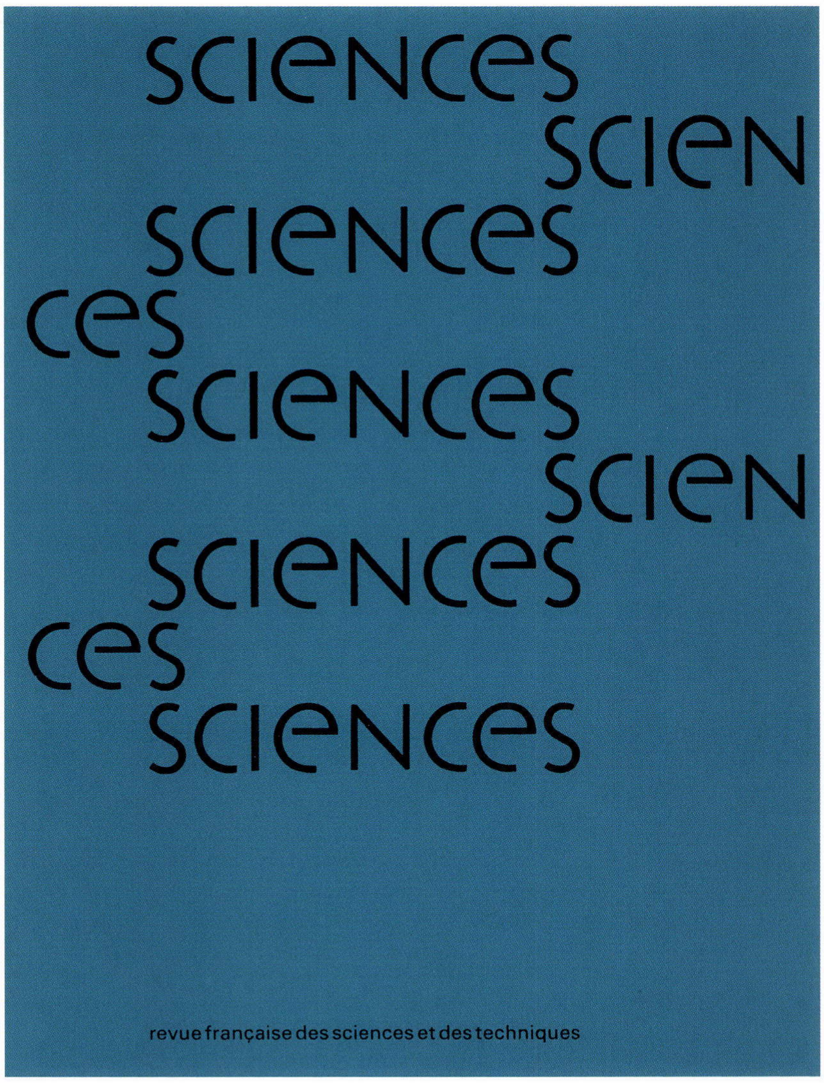
compte de chèques postaux paris 8 219.96 registre du commerce paris-seine 58 a 15103

1960s · Adrian Frutiger · CH/FR · Letterhead

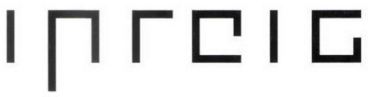
»A logo that can be drawn by a child in the sand just like that is a good one. Any accompanying typography must not compete with the logo; it must be designed to harmonize with it and reinforce its expressive power.« Adrian Frutiger, *Der Druckspiegel*, 1961


programme de vente
éditions scientifiques hermann
hermann

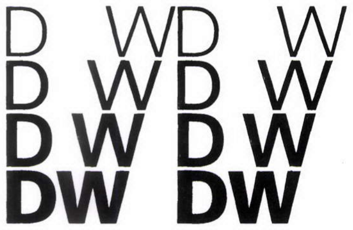
1961 · Adrian Frutiger · CH/FR · Brochure cover


sciences
scien
ces
revue française des sciences et des techniques

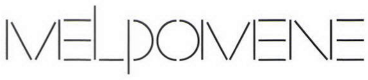
1960 · Adrian Frutiger · CH/FR · Magazine cover



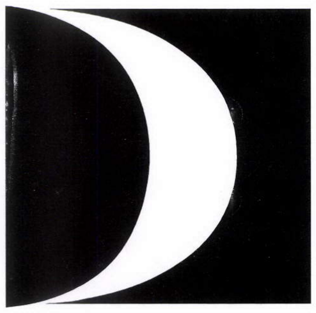
1961 · Adrian Frutiger · CH/FR · Logo · IPREIG


D WD W
D WD W
DW DW
DW DW

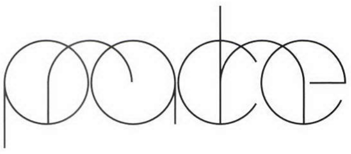
1967 · Adrian Frutiger, Bruno Pfäffli · CH/FR · Logo · Druckerei Winterthur



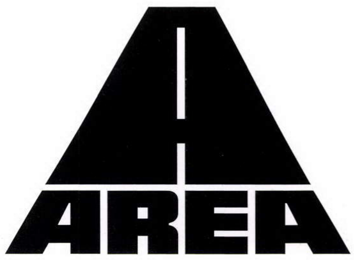
1964 · Adrian Frutiger · CH/FR · Logo · Melpomene



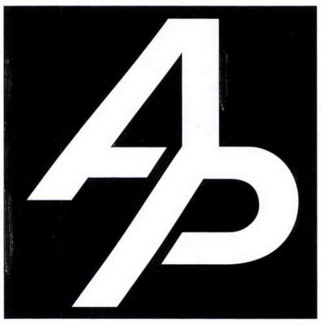
1967 · Adrian Frutiger, Bruno Pfäffli · CH/FR · Logo · Pierre Disderot



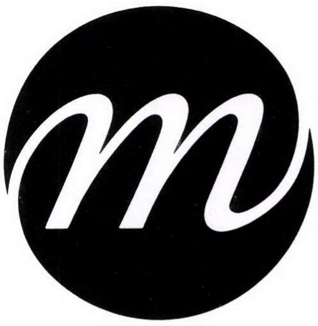
1970s · Adrian Frutiger · CH/FR · Logo ·Reliures à Spirales Prache



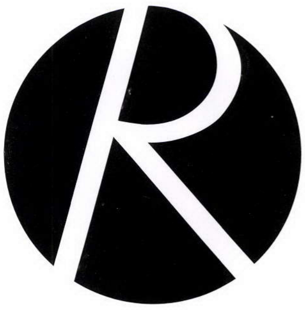
1970s · Adrian Frutiger · CH/FR · Logo ·Autoroute Rhône-Alpes



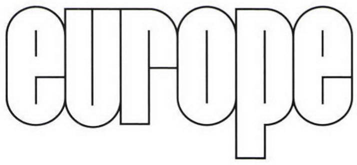
1971 · Adrian Frutiger · CH/FR · Logo · Paris Airport



1974 · Adrian Frutiger · CH/FR · Logo · Musées Nationaux de France



1980 · Adrian Frutiger · CH/FR · Logo · Musée Rodin



1980s · Adrian Frutiger · CH/FR · Logo · Europe

1962

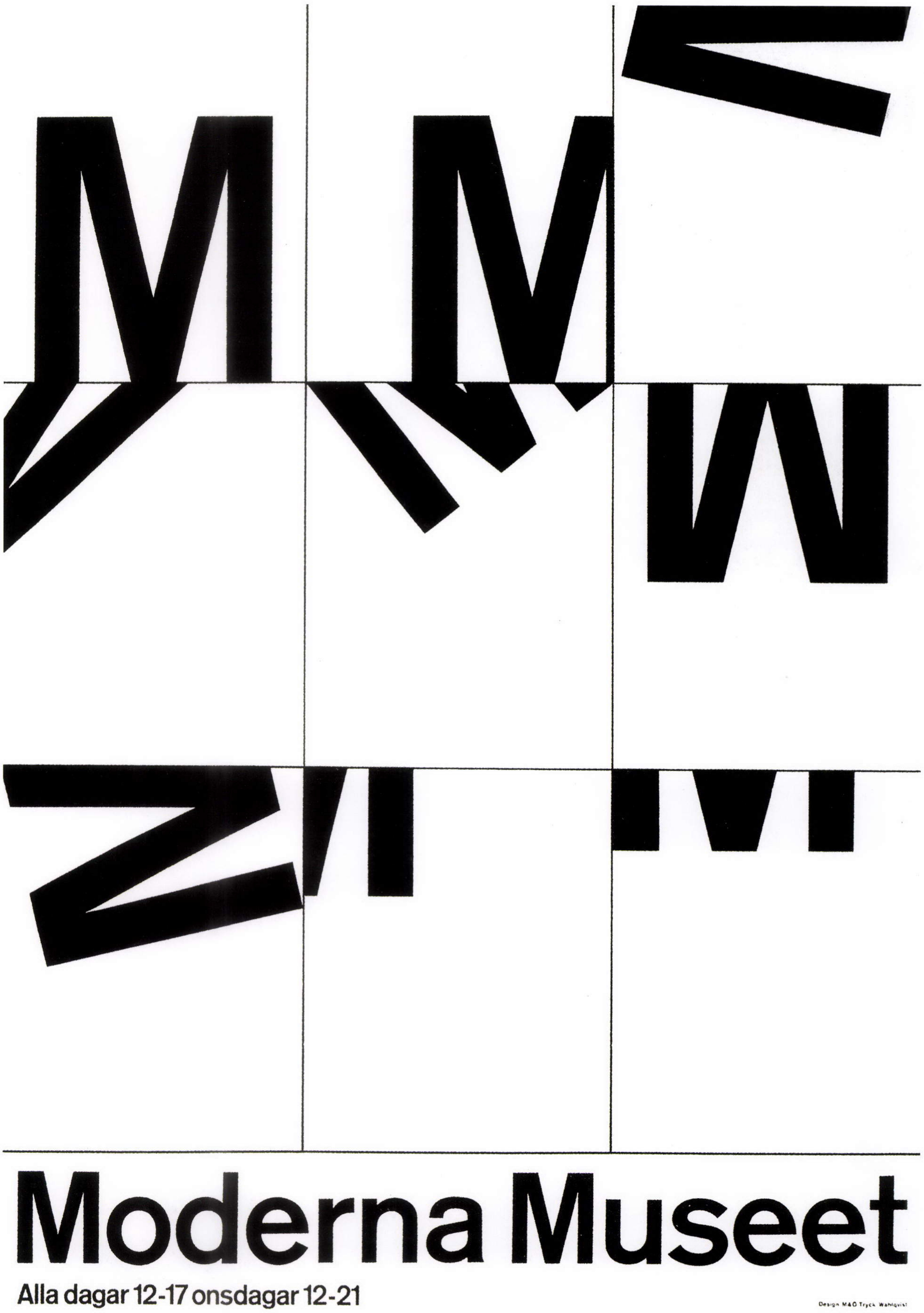
The **Eurostile** typeface is created by Italian designer Aldo Novarese

The **Fletcher Forbes Gill** design studio is set up in London

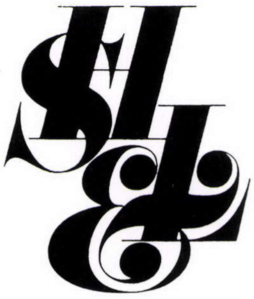
George Lois designs his first cover for **Esquire** magazine

The Italian graphic design magazine **Pagina** is founded

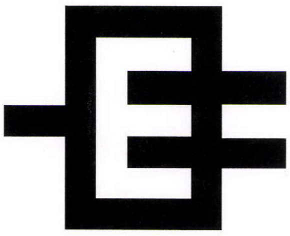
Polish designer **Jan Lenica** creates the animated short film *Labyrinth* which is shown around the world


Moderna Museet
Alla dagar 12-17 onsdagar 12-21
Design M&O Tryck Wahlqvist

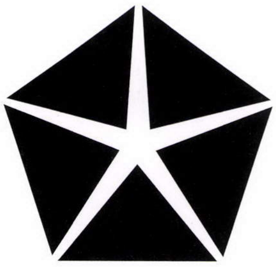
1962 · John Melin, Anders Österlin · SE · Poster



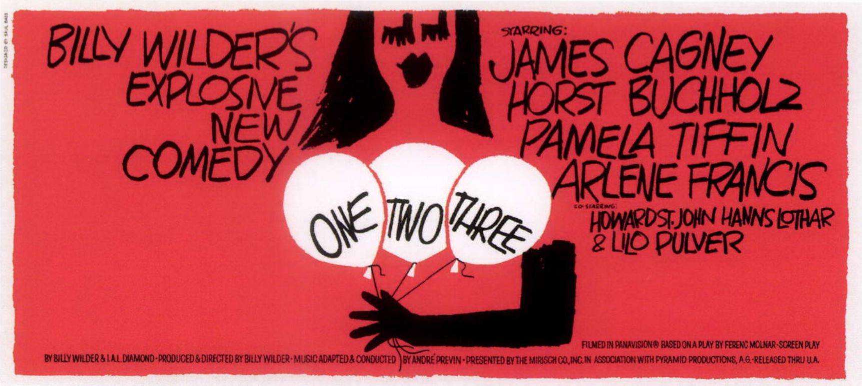
1962 · Herb Lubalin · US · Logo · Sudler, Hennessey & Lubalin Advertising



1962 · Marcel Wyss · CH · Logo · Electrolux



1962 · Lippincott & Margulies · US · Logo · Chrysler


BILLY WILDER'S EXPLOSIVE NEW COMEDY
STARRING:
JAMES CAGNEY
HORST BUCHHOLZ
PAMELA TIFFIN
ARLENE FRANCIS
CO-STARRING:
HOWARD ST. JOHN HANNS LOTHAR
& LILO PULVER
ONE
TWO
THREE
FILMED IN PANAVISION® BASED ON A PLAY BY FERENC MOLNAR · SCREEN PLAY BY BILLY WILDER & I.A.L. DIAMOND · PRODUCED & DIRECTED BY BILLY WILDER · MUSIC ADAPTED & CONDUCTED BY ANDRÉ PREVIN · PRESENTED BY THE MIRISCH CO., INC. IN ASSOCIATION WITH PYRAMID PRODUCTIONS, A.G. · RELEASED THRU U.A.

1962 · Saul Bass · US · Poster

Otl Aicher and his students create a new identity for **Lufthansa** airlines

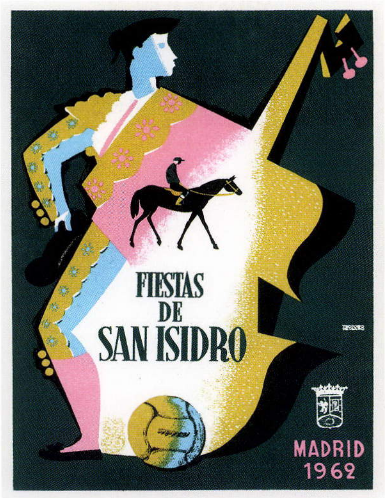
Roger Excoffon creates the **Antique Olive** typeface

Sketchpad, a software prototype for graphic interfaces, is created by Ivan Sutherland at MIT

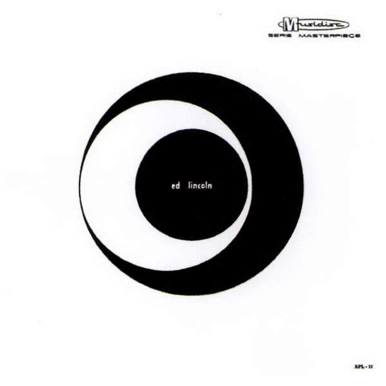
The **D&AD** organization is founded in London

The **Graphic Design Association of Taiwan** is founded

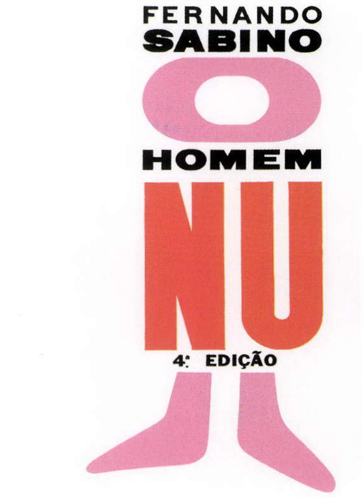
The **Letter Gothic** typeface by Roger Roberson is released after six years' work


FIESTAS
DE
SAN ISIDRO
MADRID
1962

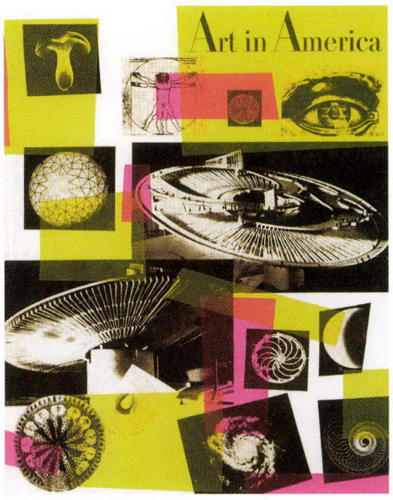
1962 · "Teodoro" · ES · Poster


serie masterpiece
ed lincoln
XPL-11

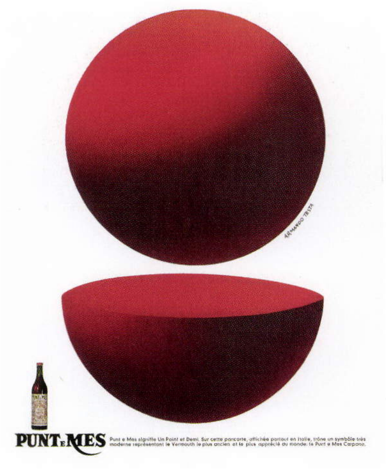
1962 · "Joselito" · BR · Record cover


FERNANDO
SABINO
O
HOMEM
NU
4ª EDIÇÃO

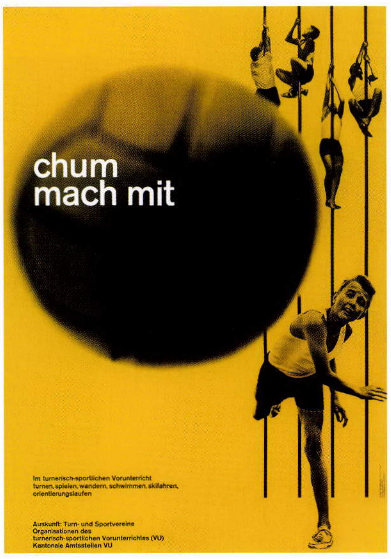
1962 · Bea Feitler · BR · Book cover


Art in America

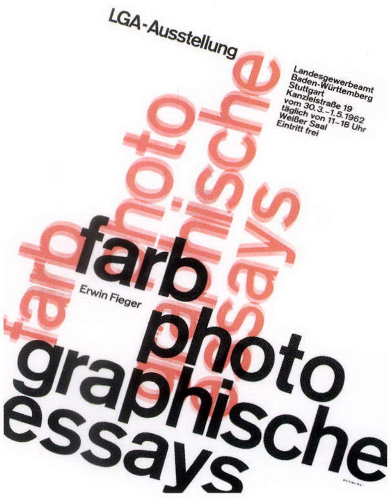
1962 · Alexey Brodovitch · RU/US · Magazine cover



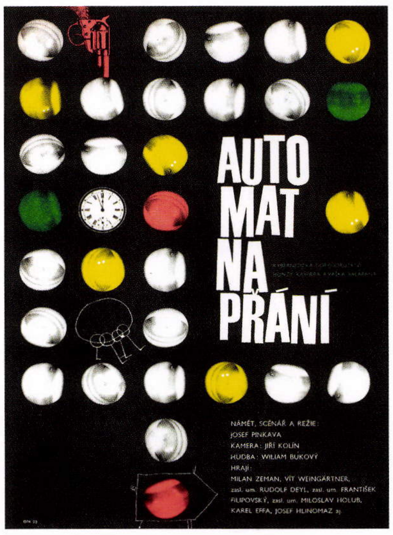
1962 · Armando Testa · IT · Ad


chum
mach mit
Im turnerisch-sportlichen Vorunterricht turnen, spielen, wandern, schwimmen, skifahren, orientierungslaufen
Auskunft: Turn- und Sportvereine Organisationen des turnerisch-sportlichen Vorunterrichtes (VU) Kantonale Amtsstellen VU

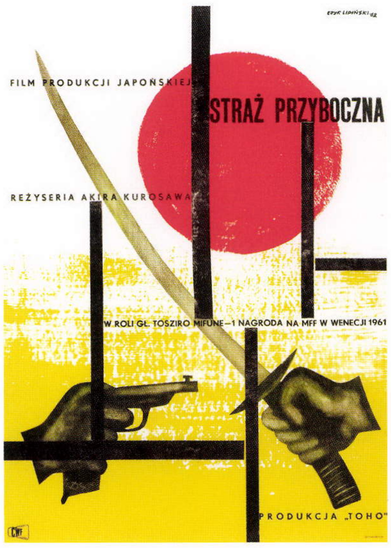
1962 · Jörg Hamburger · CH · Poster


LGA-Ausstellung
Landesgewerbeamt Baden-Württemberg Stuttgart Kanzleistraße 19 vom 30.3.–1.5.1962 täglich von 11–18 Uhr Weißer Saal Eintritt frei
farb photo graphische essays
Erwin Fieger

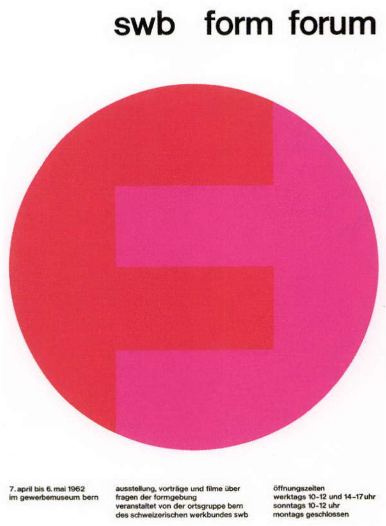
1962 · Herbert W. Kapitzki · DE · Poster


AUTO
MAT
NA
PŘÁNÍ
NÁMĚT, SCÉNÁŘ A REŽIE JOSEF PINKAVA
KAMERA: JIŘÍ KOLÍN
HUDBA: WILIAM BUKOVÝ
HRAJÍ: MILAN ZEMAN, VÍT WEINGÄRTNER, zasl. um. RUDOLF DEYL, zasl. um. FRANTIŠEK FILIPOVSKÝ, zasl. um. MILOSLAV HOLUB, KAREL EFFA, JOSEF HLINOMAZ aj.

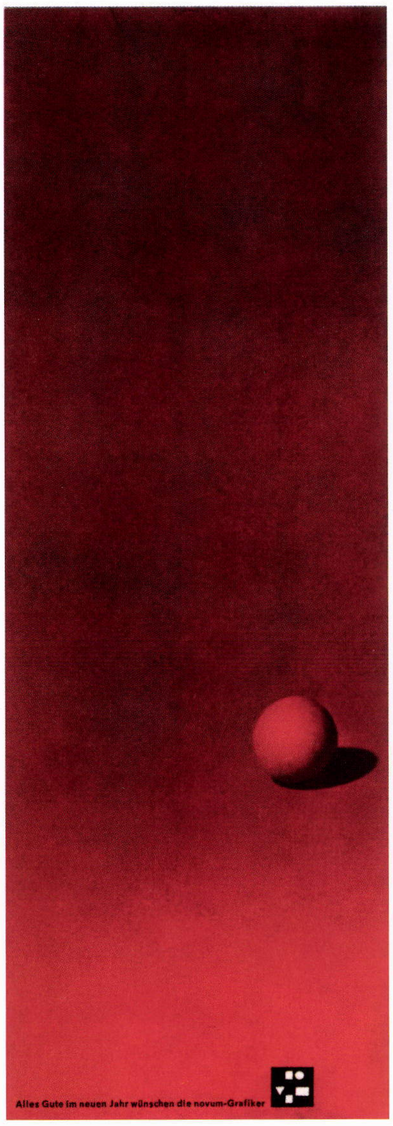
1962 · Anonymous · CZ · Poster


FILM PRODUKCJI JAPOŃSKIEJ
STRAŻ PRZYBOCZNA
REŻYSERIA AKIRA KUROSAWA
W ROLI GŁ. TOSZIRO MIFUNE — I NAGRODA NA MFF W WENECJI 1961
PRODUKCJA „TOHO"

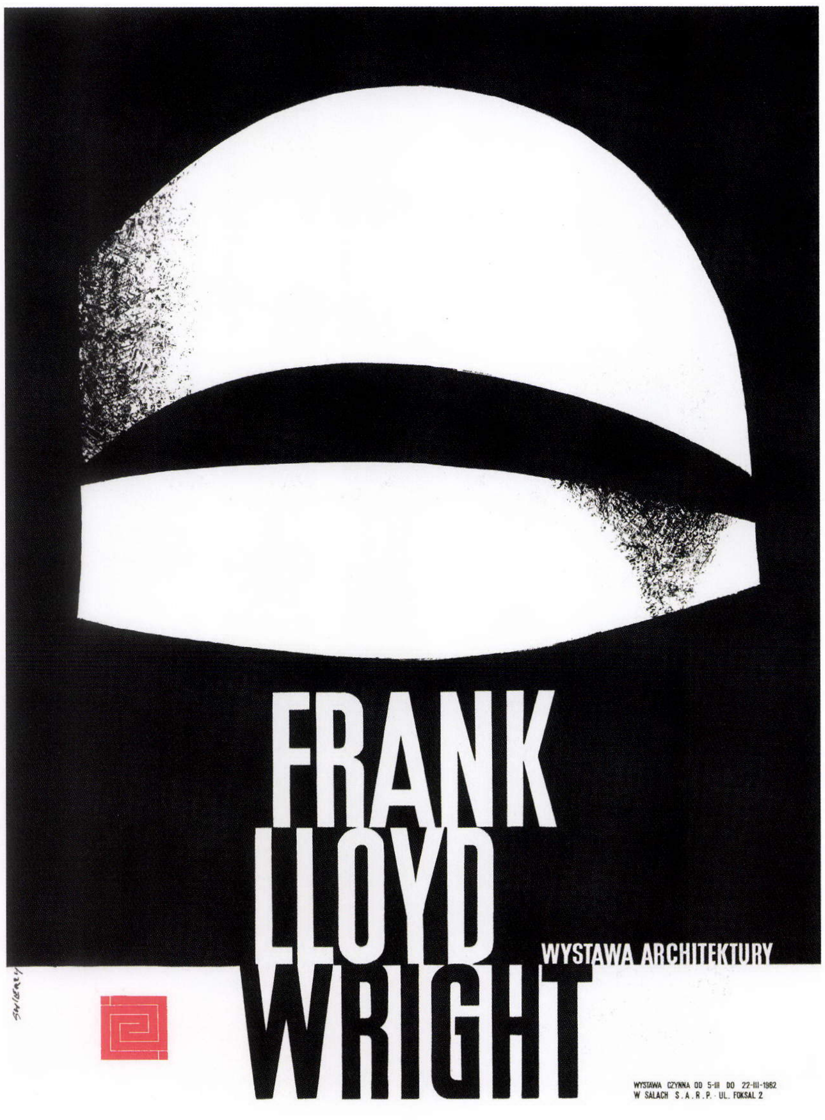
1962 · Eryk Lipiński · PL · Poster


swb form forum
7. april bis 6. mai 1962 im gewerbemuseum bern
ausstellung, vorträge und filme über fragen der formgebung veranstaltet von der ortsgruppe bern des schweizerischen werkbundes swb
öffnungszeiten werktags 10-12 und 14-17 uhr sonntags 10-12 uhr montags geschlossen

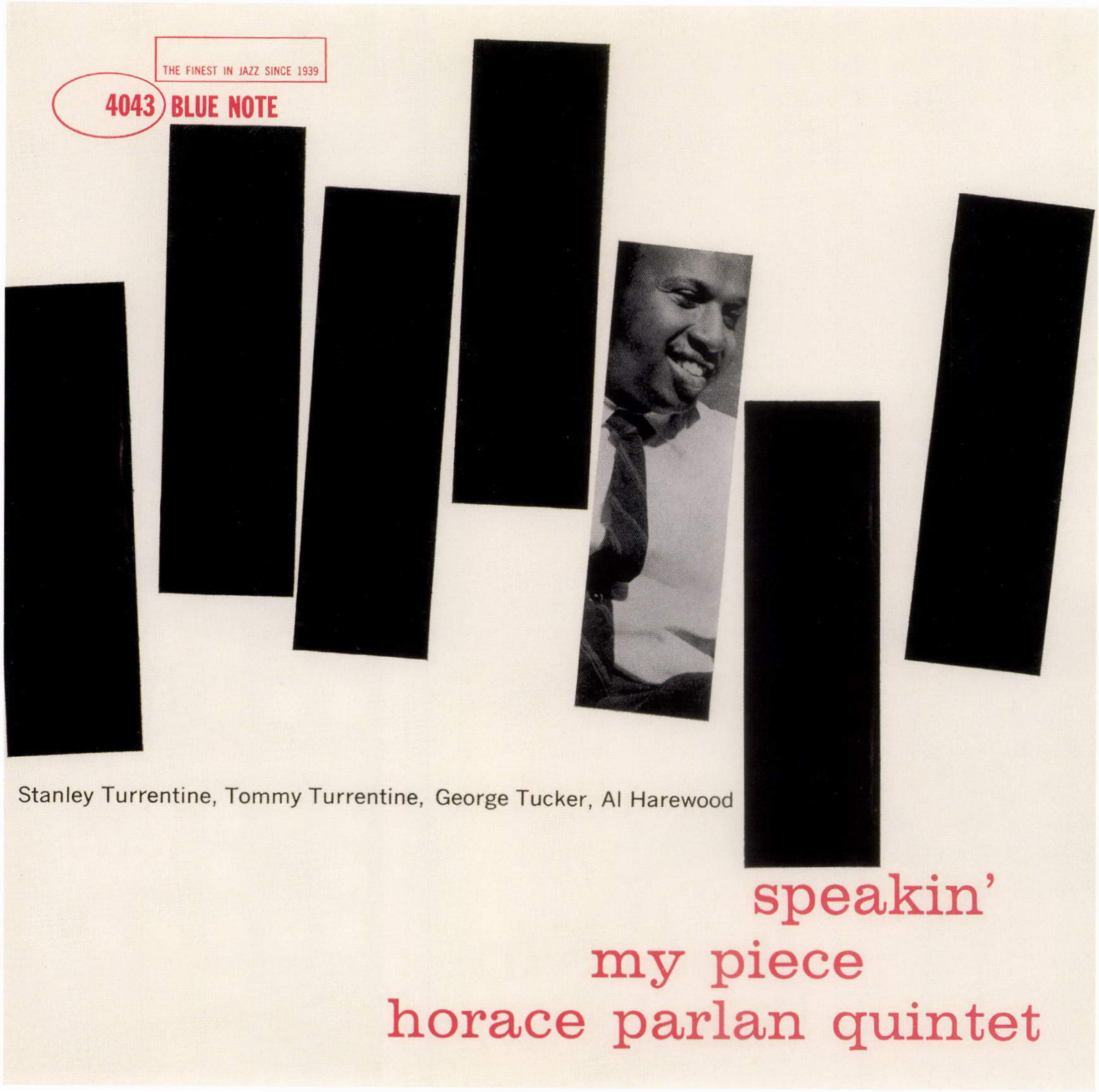
1962 · Marcel Wyss · CH · Poster


Alles Gute im neuen Jahr wünschen die novum-Grafiker

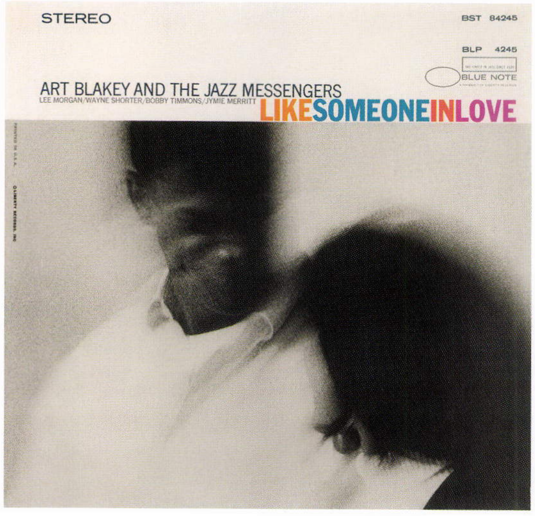
1962 · Novum · DE · New year's card


FRANK
LLOYD
WRIGHT
WYSTAWA ARCHITEKTURY
WYSTAWA CZYNNA OD 5-III DO 22-III-1962 W SALACH S.A.R.P. UL. FOKSAL 2

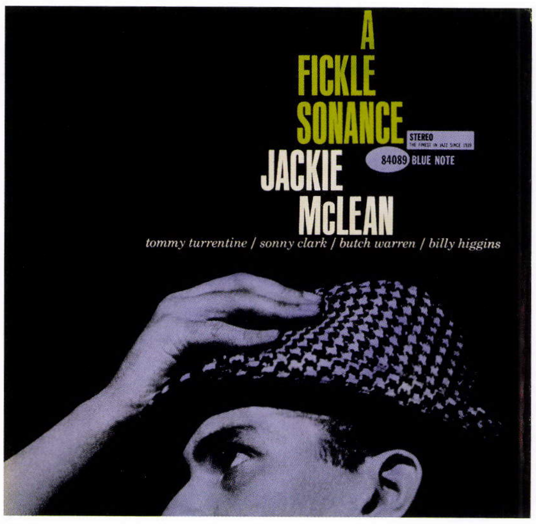
1962 · Waldemar Świerzy · PL · Poster


THE FINEST IN JAZZ SINCE 1939
4043 BLUE NOTE
Stanley Turrentine, Tommy Turrentine, George Tucker, Al Harewood
speakin'
my piece
horace parlan quintet

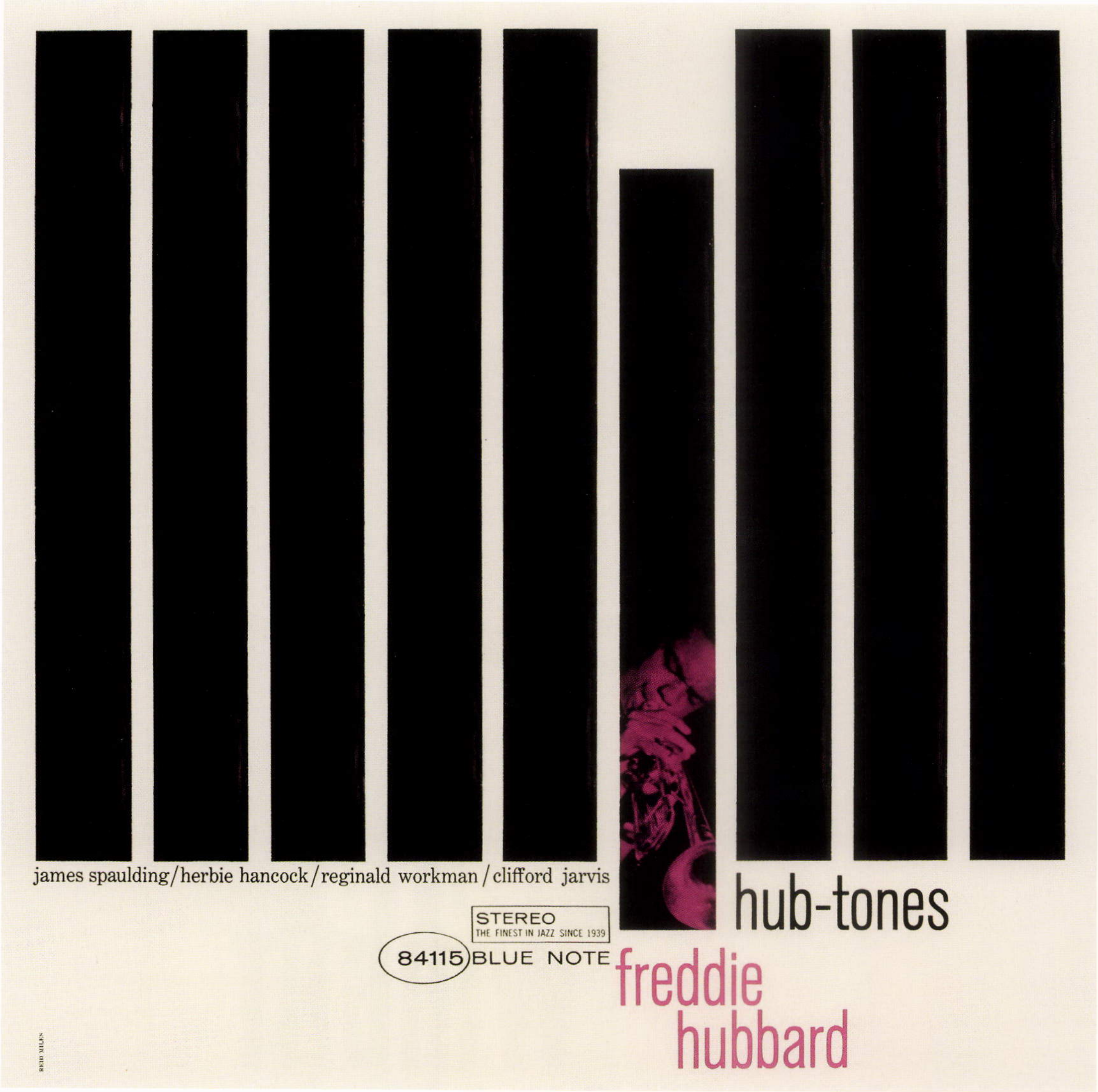
1960 · Reid Miles, Francis Wolff (PH) · US · Record cover


STEREO
BST 84245
BLP 4245
BLUE NOTE
ART BLAKEY AND THE JAZZ MESSENGERS
LEE MORGAN/WAYNE SHORTER/BOBBY TIMMONS/JYMIE MERRITT
LIKESOMEONEINLOVE

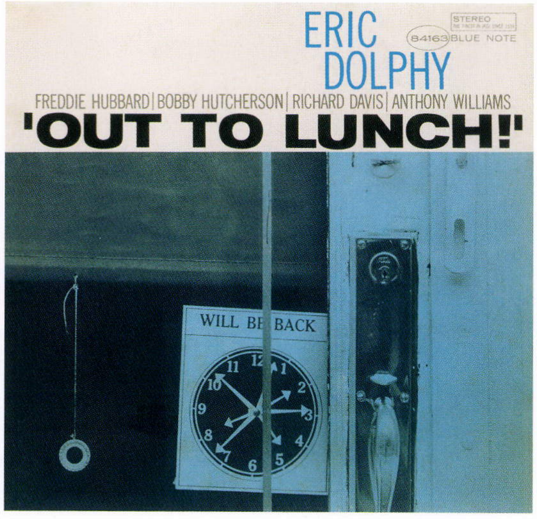
1967 · Reid Miles (AD & PH) · US · Record cover


A
FICKLE
SONANCE
STEREO
84089 BLUE NOTE
JACKIE
McLEAN
tommy turrentine / sonny clark / butch warren / billy higgins

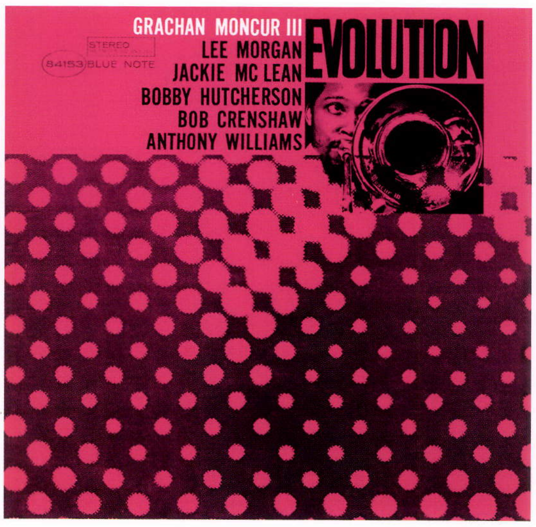
1961 · Reid Miles, Francis Wolff (PH) · US · Record cover


james spaulding/herbie hancock/reginald workman/clifford jarvis
STEREO
THE FINEST IN JAZZ SINCE 1939
84115 BLUE NOTE
hub-tones
freddie
hubbard

1962 · Reid Miles, Francis Wolff (PH) · US · Record cover


ERIC
DOLPHY
STEREO
84163 BLUE NOTE
FREDDIE HUBBARD | BOBBY HUTCHERSON | RICHARD DAVIS | ANTHONY WILLIAMS
'OUT TO LUNCH!'
WILL BE BACK

1964 · Reid Miles (AD & PH) · US · Record cover


GRACHAN MONCUR III
LEE MORGAN
JACKIE MC LEAN
BOBBY HUTCHERSON
BOB CRENSHAW
ANTHONY WILLIAMS
EVOLUTION
STEREO
84153 BLUE NOTE

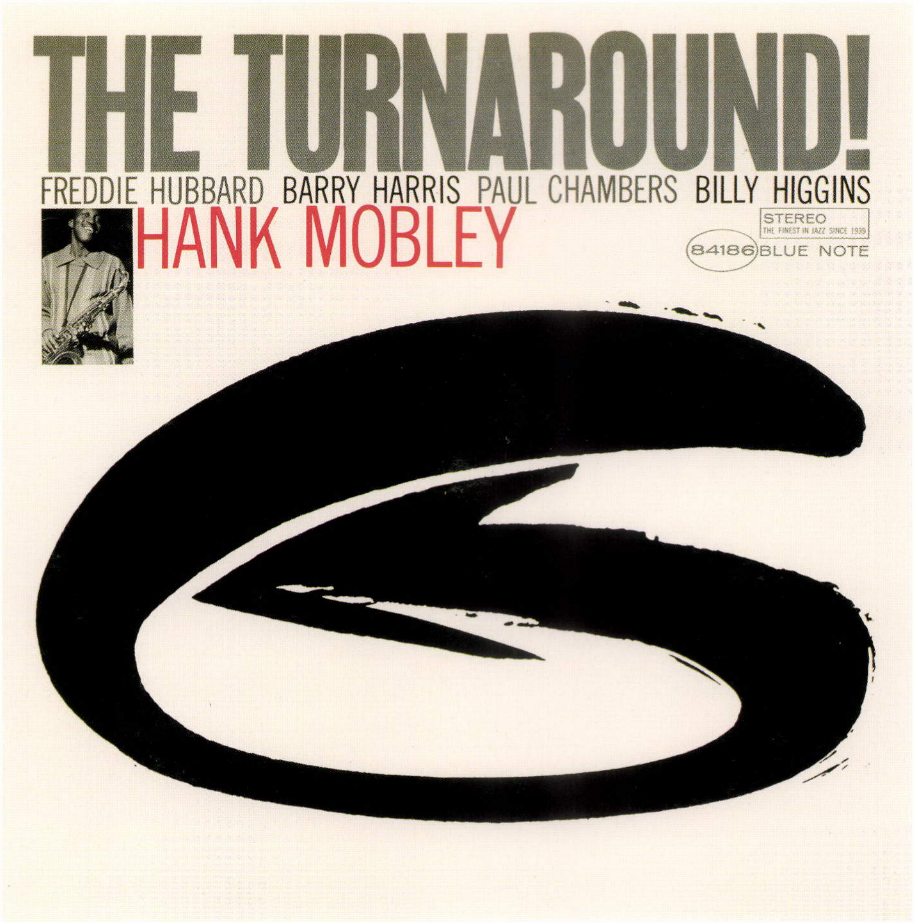
1963 · Reid Miles, Francis Wolff (PH) · US · Record cover

»Miles was never a real enthusiast for this kind of jazz […] the fact that Miles was not completely involved with the record content may help to explain the splendid sense of certainty that many of these covers have: the product of going straight for the simple, brave answer, without the problems brought on by too many possibilities.« Robin Kinross, *Eye* #1, 1990

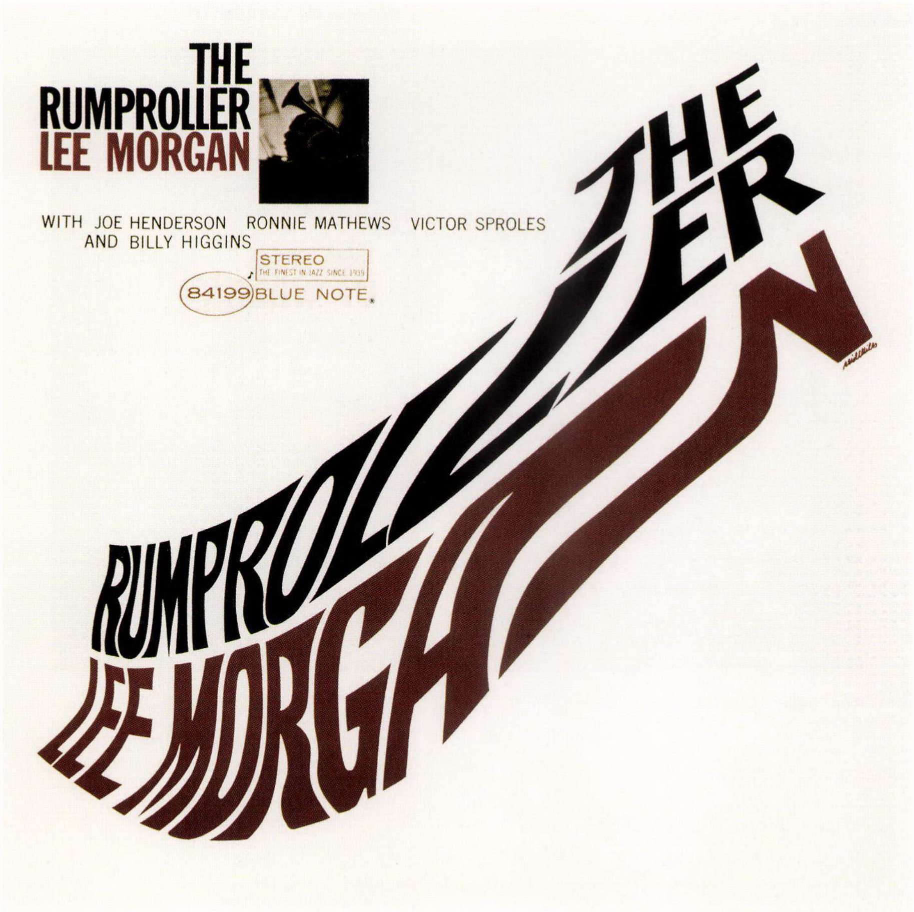
Beginning in 1956, Reid Miles designed nearly 500 album covers for the New York label Blue Note. Contemporary jazz records offered an ideal field of application for new visual concepts in graphic design. Many of the visuals created by Miles are now regarded as typical of 1960s aesthetics. Along with the record sleeves featuring purely graphic art, many others were developed in collaboration with Francis Wolff, a photographer with a passion who often took pictures of musicians in rehearsal, so providing Miles with suitable artworks.

Nahezu 500 Plattencover entwarf Reid Miles ab 1956 für das New Yorker Label Blue Note. Die zeitgenössischen Jazzaufnahmen waren ein ideales Anwendungsfeld für neue visuelle Konzepte im Grafikdesign. Viele von Miles entwickelten Visuals gelten heute als typisch für die Ästhetik der 1960er-Jahre. Neben rein grafischen Arbeiten entstanden zahlreiche Cover in Zusammenarbeit mit dem Fotografen Francis Wolff, der mit großer Vorliebe zum Experiment oft bei Probesessions der Musiker fotografierte und damit das passende Bildmaterial für Miles lieferte.

À partir de 1956, Reid Miles devait concevoir quelque 500 pochettes de disques pour la maison de disques new-yorkaise Blue Note. Les enregistrements de jazz contemporain étaient un champ d'application parfait pour les concepts graphiques. Nombre de visuels développés par Miles sont aujourd'hui considérés comme iconiques de l'esthétique des années 1960. À côté de travaux purement graphiques, il devait réaliser de nombreuses pochettes de disques en collaboration avec le photographe Francis Wolff, qui photographiait pendant les répétitions des musiciens avec une prédilection particulière pour l'expérimentation, et qui pouvait ainsi livrer à Miles le matériel visuel approprié.


THE TURNAROUND!
FREDDIE HUBBARD BARRY HARRIS PAUL CHAMBERS BILLY HIGGINS
HANK MOBLEY
STEREO
THE FINEST IN JAZZ SINCE 1939
84186 BLUE NOTE

1965 · Reid Miles, Francis Wolff (PH) · US · Record cover



1966 · Reid Miles, Francis Wolff (PH) · US · Record cover

Reid Miles (1927, Chicago – 1993, Los Angeles) was an American designer and photographer whose contribution to the music industry heavily influenced the field of album cover design. After serving in the navy and enrolling at the Chouinard Art Institute in Los Angeles, Miles moved to New York, where he worked for *Esquire* magazine. In 1956 he moved to the Blue Note music label, where his striking sleeve designs for various jazz legends quickly stood out. His versatile use of typography and photography established a new school in graphic design for album art.

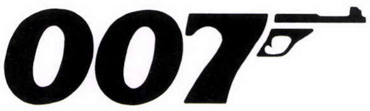
Reid Miles (1927, Chicago – 1993, Los Angeles) war ein amerikanischer Designer und Fotograf, der mit seiner Arbeit für die Musikindustrie die Gestaltung von Albumcovers stark beeinflusste. Nach seinem Militärdienst bei der Marine und seiner Ausbildung am Chouinard Art Institute in Los Angeles ging Miles nach New York und arbeitete für die Zeitschrift *Esquire*. 1956 wechselte er zum Musiklabel Blue Note, wo er Plattenhüllen für verschiedene Jazzlegenden gestaltete und mit seinen verblüffenden Entwürfen bald Aufmerksamkeit erregte. Durch seine vielseitige Verwendung von Typografie und Fotografie begründete er eine neue Schule der Gebrauchsgrafik für künstlerisches Albumdesign.

Reid Miles (1927, Chicago – 1993, Los Angeles) fut un graphiste et photographe américain dont la contribution à l'industrie musicale a fortement influencé la création de pochettes d'albums. Après avoir servi dans la Navy et être entré au Chouinard Art Institute à Los Angeles, Miles s'installa à New York, où il travailla pour le magazine *Esquire*. En 1956, il fut engagé par le label Blue Note, au sein duquel ses conceptions de pochettes d'albums pour différentes légendes du jazz se distinguèrent rapidement. Son utilisation versatile de la typographie et de la photographie instaura une nouvelle école de graphisme dans le domaine de l'art de l'album.

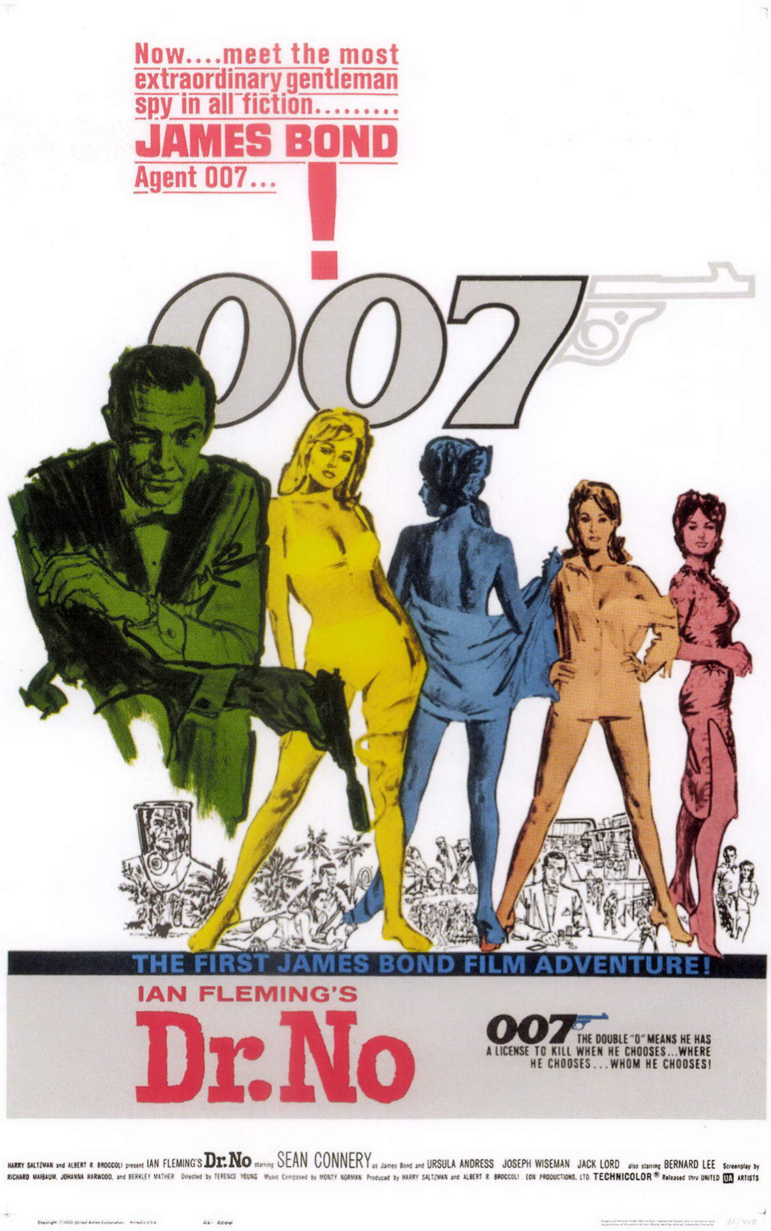
The James Bond franchise has always been at the forefront of a number of design fields, ranging from fashion to the various gadgets and specialized vehicles that appear in the films, but equally importantly in the area of logo design. Created in 1953 by author Ian Fleming, the 007 character made his screen debut in *Dr. No* (1962) and immediately the opening title sequence by Maurice Binder declared the smart, independent, and adventurous credentials of Bond and of the film itself. With over 25 movie releases spanning five decades, the 007 title sequences have continued to set standards for brand identity and motion-picture design.

Das James-Bond-Medienfranchise hat von Anfang an auf die Arbeit unterschiedlichster Designsparten zurückgegriffen, von Mode bis hin zu den diversen Accessoires und Spezialfahrzeugen, die in den Filmen vorkommen. Nicht minder bedeutend ist allerdings das Logodesign. Die 1953 vom Autor Ian Fleming geschaffene Figur des 007 debütierte 1962 als *Dr. No* auf der Leinwand, und bereits mit der Titelsequenz Maurice Binders wurde das smarte, unabhängige und abenteuerliche Image von Bond und dem Film selbst festgelegt. Mit über 25 Filmen, die im Lauf von fünfzig Jahren starteten, haben die 007-Titelsequenzen unweigerlich einen Standard für Markenidentität und Filmdesign gesetzt.

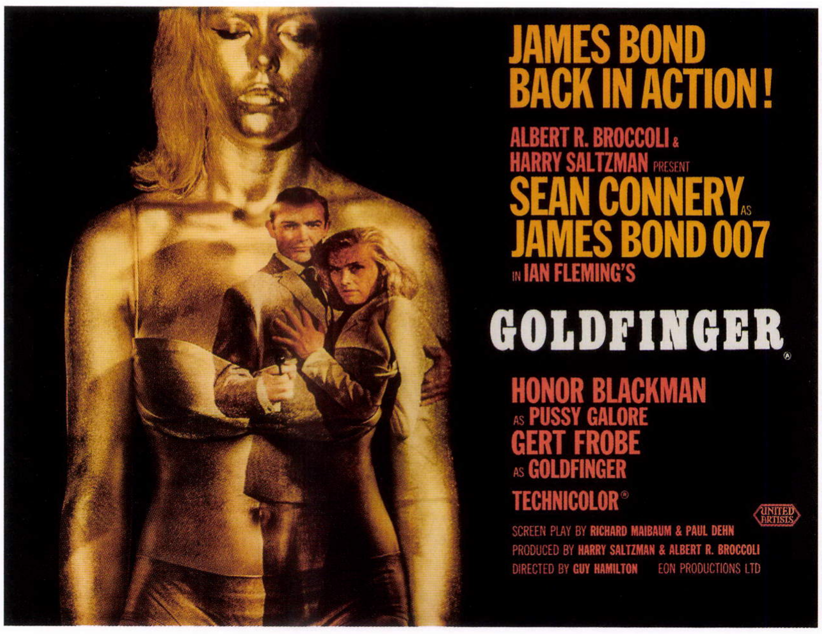
La franchise James Bond a toujours été à la pointe d'un certain nombre d'aspects de design, de la mode aux gadgets et véhicules spécialisés qui apparaissent dans les films, en passant, non moins importante, par la conception de logos. Créé en 1953 par l'écrivain Ian Fleming, le personnage de l'agent 007 fait ses débuts en 1962 dans *Dr. No,* et le générique réalisé par Maurice Binder annonce alors d'emblée les références de James Bond et du film – intelligence, indépendance, aventure. Avec plus de 25 films en cinq décennies, les génériques des James Bond ont continué de poser des standards dans le domaine de l'identité de marque et du graphisme de cinéma.



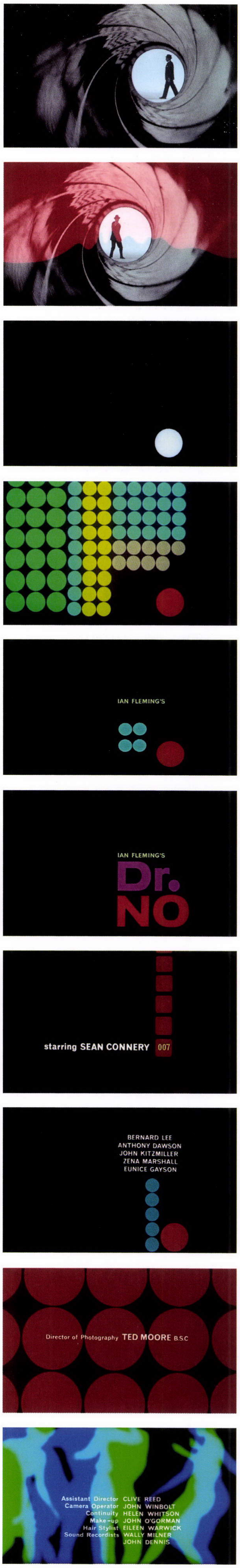
1962 · Joseph Caroff · US · Logo


Now....meet the most extraordinary gentleman spy in all fiction.........
JAMES BOND
Agent 007...
007
THE FIRST JAMES BOND FILM ADVENTURE!
IAN FLEMING'S
Dr. No
007 THE DOUBLE "0" MEANS HE HAS A LICENSE TO KILL WHEN HE CHOOSES...WHERE HE CHOOSES...WHOM HE CHOOSES!
HARRY SALTZMAN and ALBERT R. BROCCOLI present IAN FLEMING'S Dr. No starring SEAN CONNERY as James Bond and URSULA ANDRESS JOSEPH WISEMAN JACK LORD also starring BERNARD LEE Screenplay by RICHARD MAIBAUM, JOHANNA HARWOOD, and BERKLEY MATHER Directed by TERENCE YOUNG Music Composed by MONTY NORMAN Produced by HARRY SALTZMAN and ALBERT R. BROCCOLI . EON PRODUCTIONS, LTD TECHNICOLOR® Released thru UNITED UA ARTISTS
62-2004

1962 · Anonymous · US · Poster


JAMES BOND BACK IN ACTION!
ALBERT R. BROCCOLI & HARRY SALTZMAN PRESENT
SEAN CONNERY AS JAMES BOND 007
IN IAN FLEMING'S
GOLDFINGER
HONOR BLACKMAN AS PUSSY GALORE
GERT FROBE AS GOLDFINGER
TECHNICOLOR®
UNITED ARTISTS
SCREEN PLAY BY RICHARD MAIBAUM & PAUL DEHN
PRODUCED BY HARRY SALTZMAN & ALBERT R. BROCCOLI
DIRECTED BY GUY HAMILTON EON PRODUCTIONS LTD

1964 · Robert Brownjohn · UK · Poster

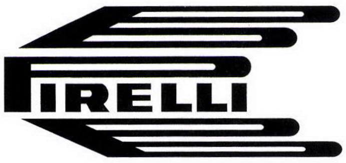

IAN FLEMING'S
IAN FLEMING'S
Dr.
NO
starring SEAN CONNERY
007
BERNARD LEE
ANTHONY DAWSON
JOHN KITZMILLER
ZENA MARSHALL
EUNICE GAYSON
Director of Photography TED MOORE B.S.C
Assistant Director CLIVE REED
Camera Operator JOHN WINBOLT
Continuity HELEN WHITSON
Make-up JOHN O'GORMAN
Hair Stylist EILEEN WARWICK
Sound Recordists WALLY MILNER
JOHN DENNIS

1962 · Maurice Binder · UK · Opening titles

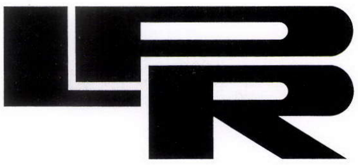
Like Olivetti, Pirelli was an Italian company with a long-standing tradition to take into account when it came to reviewing its design strategy in the late 1950s. The tire manufacturer worked with some of the finest European designers of the day, including Alan Fletcher, Massimo Vignelli, and Michael Engelmann, using the most up-to-date stylistic devices for its advertising campaigns.

Neben Olivetti etablierte sich mit Pirelli Ende der 1950er-Jahre ein weiteres italienisches Traditionsunternehmen als Designinnovator. Der Reifenhersteller arbeitete zu der Zeit mit einigen der besten europäischen Gestalter wie Alan Fletcher, Massimo Vignelli und Michael Engelmann zusammen und setzte aktuellste Stilmittel des Grafikdesigns für seine Werbekampagnen ein.

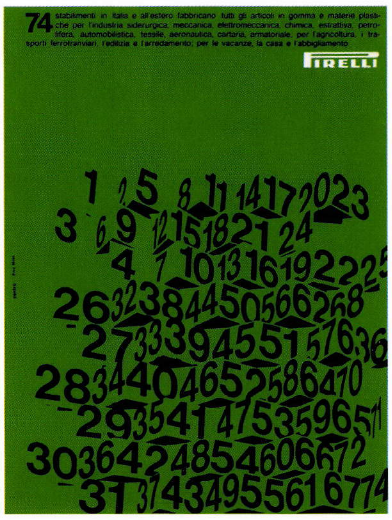
À côté d'Olivetti, à la fin des années 1950, une autre entreprise italienne héritière d'une longue tradition devient innovatrice dans le domaine du graphisme: Pirelli. Le fabricant de pneumatiques travaille alors avec certains des meilleurs graphistes de l'époque comme Alan Fletcher, Massimo Vignelli et Michael Engelmann et introduit les moyens stylistiques les plus récents dans la conception de ses campagnes publicitaires.



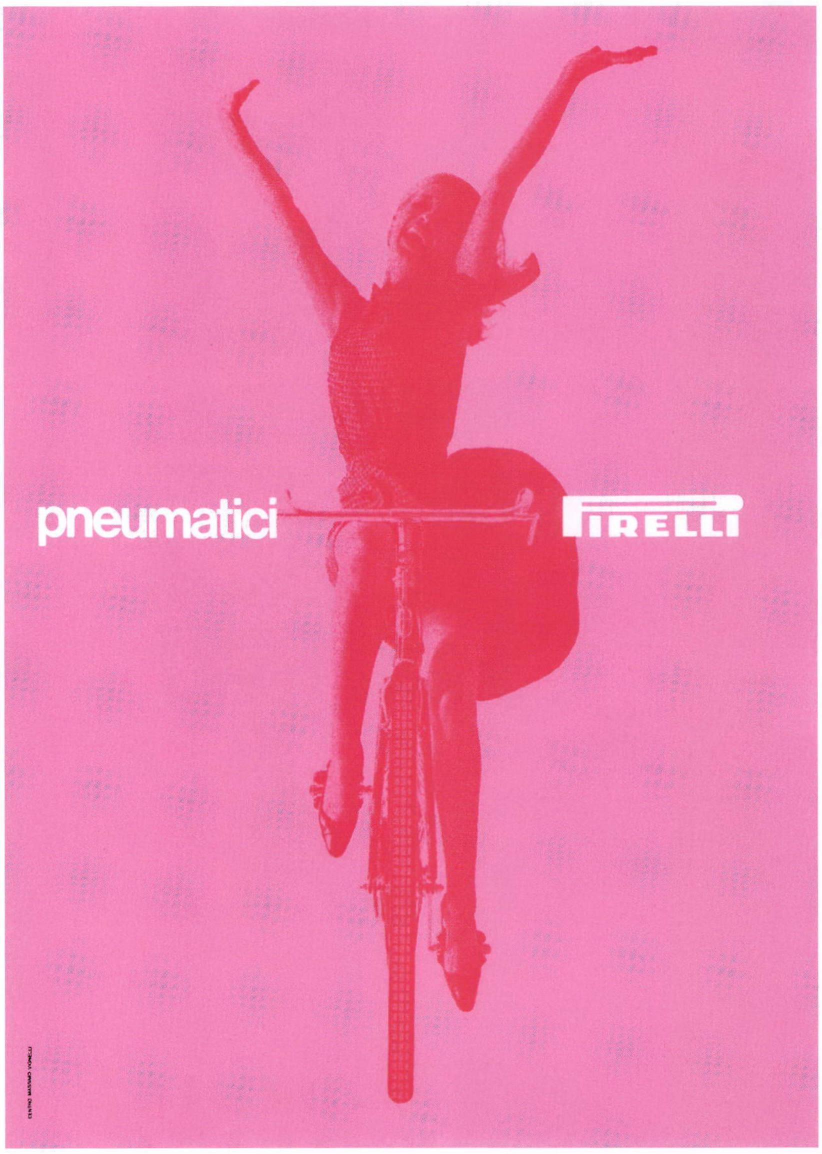
1961 · Bob Noorda · NL/IT · Logo



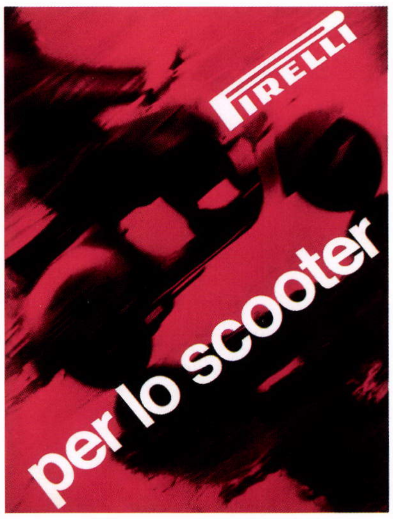
1961 · Bob Noorda · NL/IT · Logo



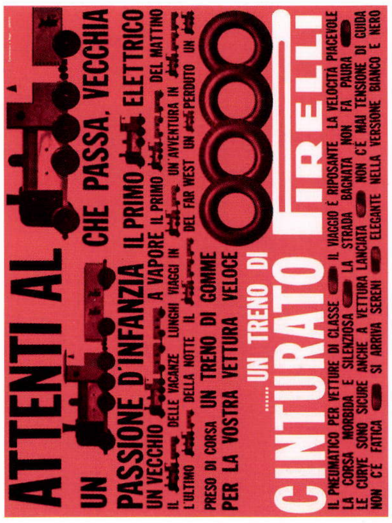
1963 · Pino Milas · IT · Ad


pneumatici
PIRELLI

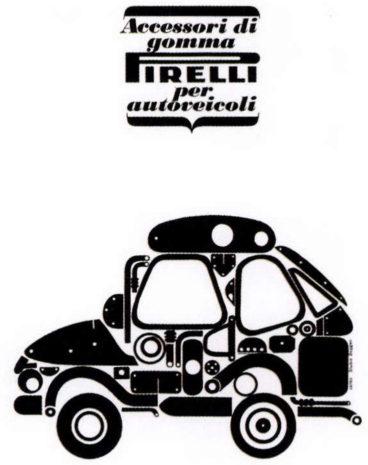
1964 · Massimo Vignelli · IT · Poster


PIRELLI
per lo scooter

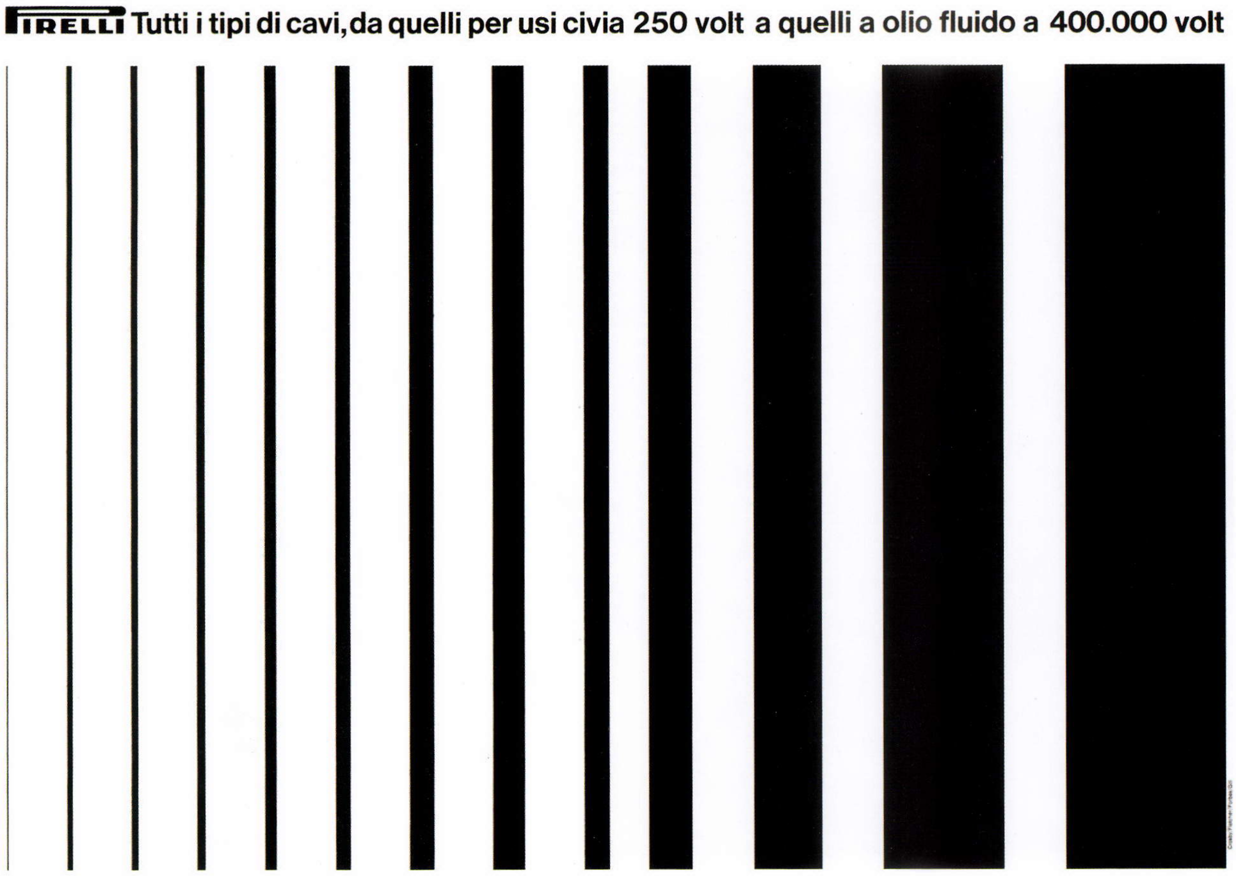
1963 · Anonymous · IT · Ad


ATTENTI AL
UN CHE PASSA, VECCHIA
PASSIONE D'INFANZIA IL PRIMO ELETTRICO
UN VECCHIO A VAPORE IL PRIMO DEL MATTINO
IL DELLE VACANZE LUNGHI VIAGGI IN UN'AVVENTURA IN
L'ULTIMO DELLA NOTTE IL DEL FAR WEST UN PERDUTO UN
PRESO DI CORSA UN TRENO DI GOMME
PER LA VOSTRA VETTURA VELOCE
UN TRENO DI
CINTURATO PIRELLI
IL PNEUMATICO PER VETTURE DI CLASSE IL VIAGGIO E RIPOSANTE LA VELOCITÀ PIACEVOLE
LA CORSA MORBIDA E SILENZIOSA LA STRADA BAGNATA NON FA PAURA
LE CURVE SONO SICURE ANCHE A VETTURA LANCIATA NON C'È MAI TENSIONE DI GUIDA
NON C'È FATICA SI ARRIVA SERENI ELEGANTE NELLA VERSIONE BIANCO E NERO

1962 · Confalonieri & Negri · IT · Ad


Accessori di gomma
PIRELLI
per autoveicoli

1965 · Studio Boggeri · IT · Ad


PIRELLI Tutti i tipi di cavi, da quelli per usi civia 250 volt a quelli a olio fluido a 400.000 volt

1965 · Crosby Fletcher Forbes · UK · Ad

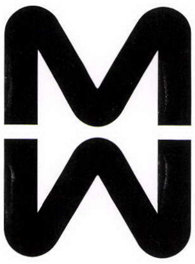
1963

The design studio **Total Design** is founded by Wim Crouwel, Benno Wissing, and Friso Kramer in Amsterdam

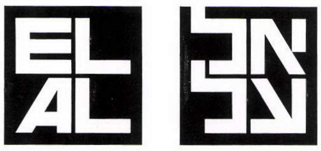
The **Icograda** (International Council of Graphic Design Associations) is founded in London

Josef Albers's color theory **Interaction of Color** is published

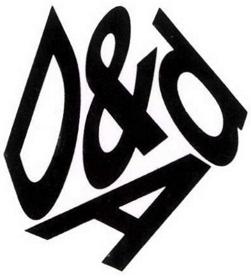
Karl Gerstner publishes his book **Programme entwerfen** (Designing Programs)



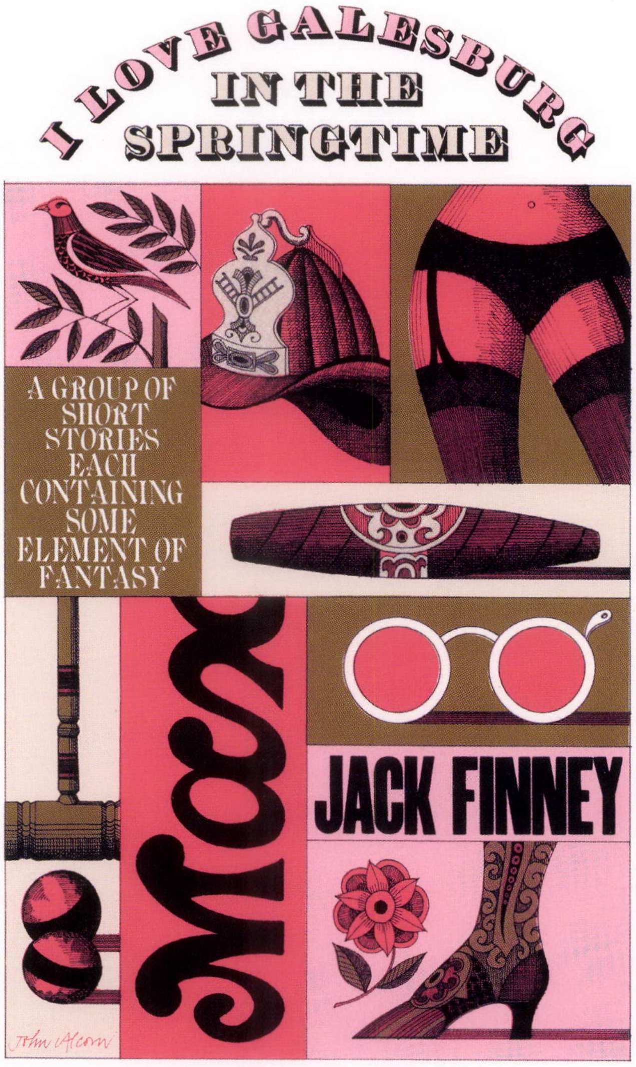
1963 · Bob Noorda · NL/IT · Logo · Metropolitana Milanese



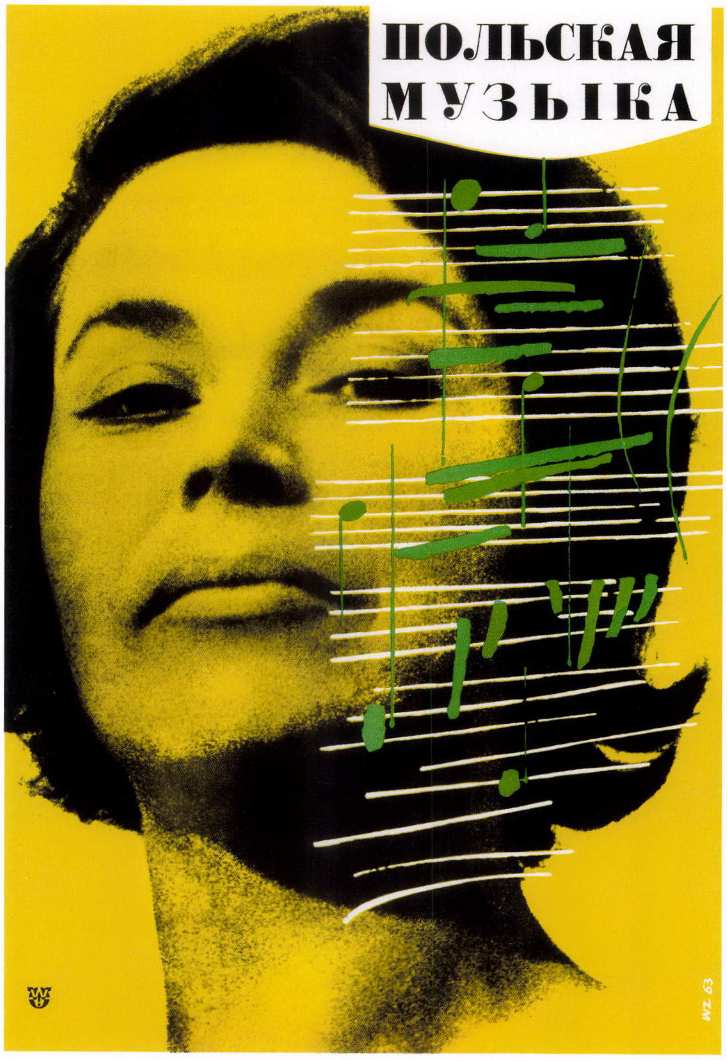
1963 · Otto Treumann · NL/IL · Logo · El Al Airlines



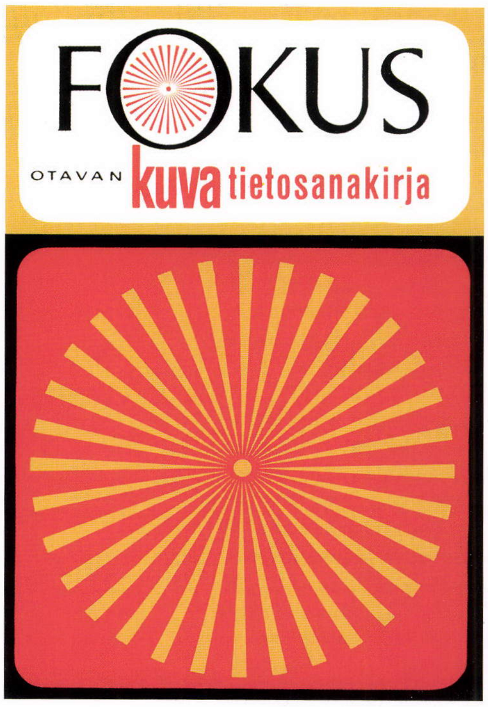
1963 · Fletcher Forbes Gill · UK · Logo · D&AD


I LOVE GALESBURG
IN THE
SPRINGTIME
A GROUP OF SHORT STORIES EACH CONTAINING SOME ELEMENT OF FANTASY
JACK FINNEY
John Alcorn

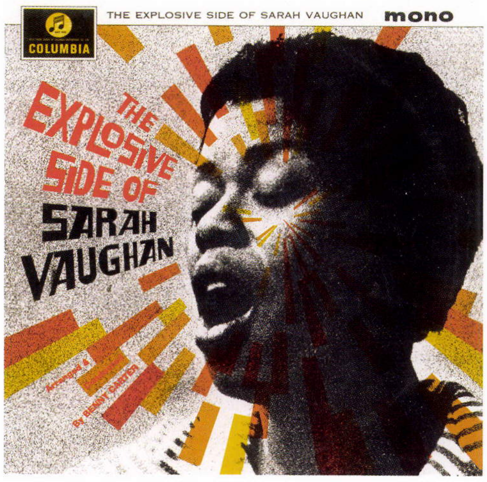
1963 · John Alcorn · US · Book cover


ПОЛЬСКАЯ
МУЗЫКА
WZ 63

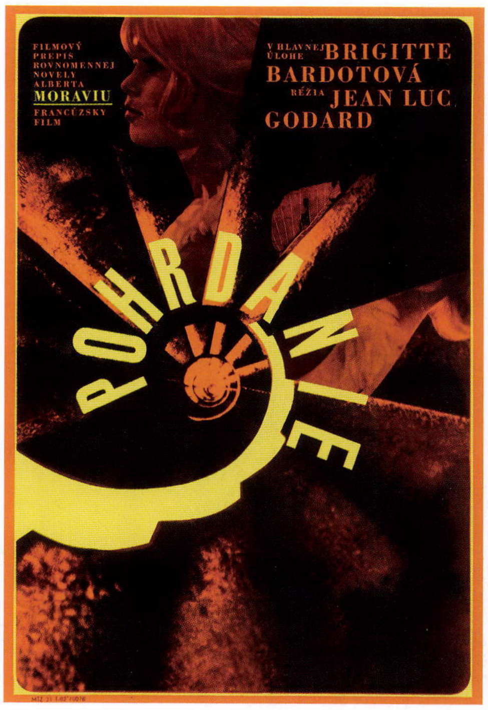
1963 · Wojciech Zamecznik · PL · Poster


FOKUS
OTAVAN
kuva tietosanakirja

1963 · Eero Syvänoja · FI · Poster


COLUMBIA
THE EXPLOSIVE SIDE OF SARAH VAUGHAN
mono
THE EXPLOSIVE SIDE OF SARAH VAUGHAN

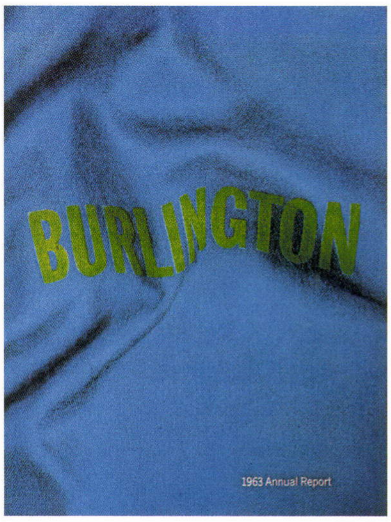
1963 · Anonymous · US · Record cover


FILMOVÝ PREPIS ROVNOMENNEJ NOVELY ALBERTA MORAVIU FRANCÚZSKY FILM
V HLAVNEJ ÚLOHE BRIGITTE BARDOTOVÁ
RÉŽIA JEAN LUC GODARD
POHRDANIE

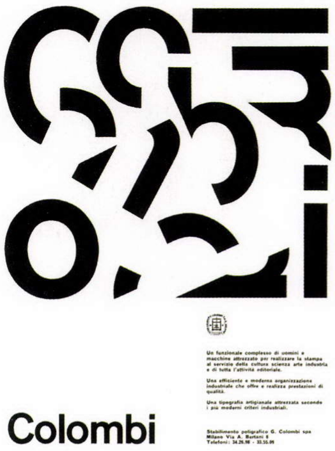
1963 · Anonymous · CZ · Poster

The book **Graphic Design: Visual Comparisons** by Alan Fletcher, Colin Forbes, and Bob Gill is published

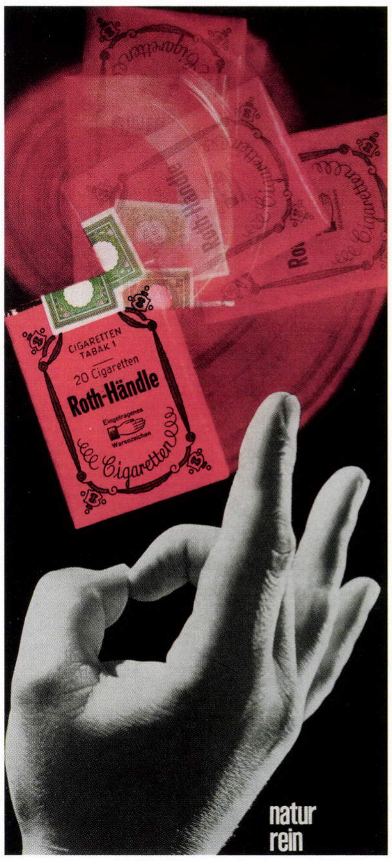
The **Pantone** color matching system is introduced


BURLINGTON
1963 Annual Report

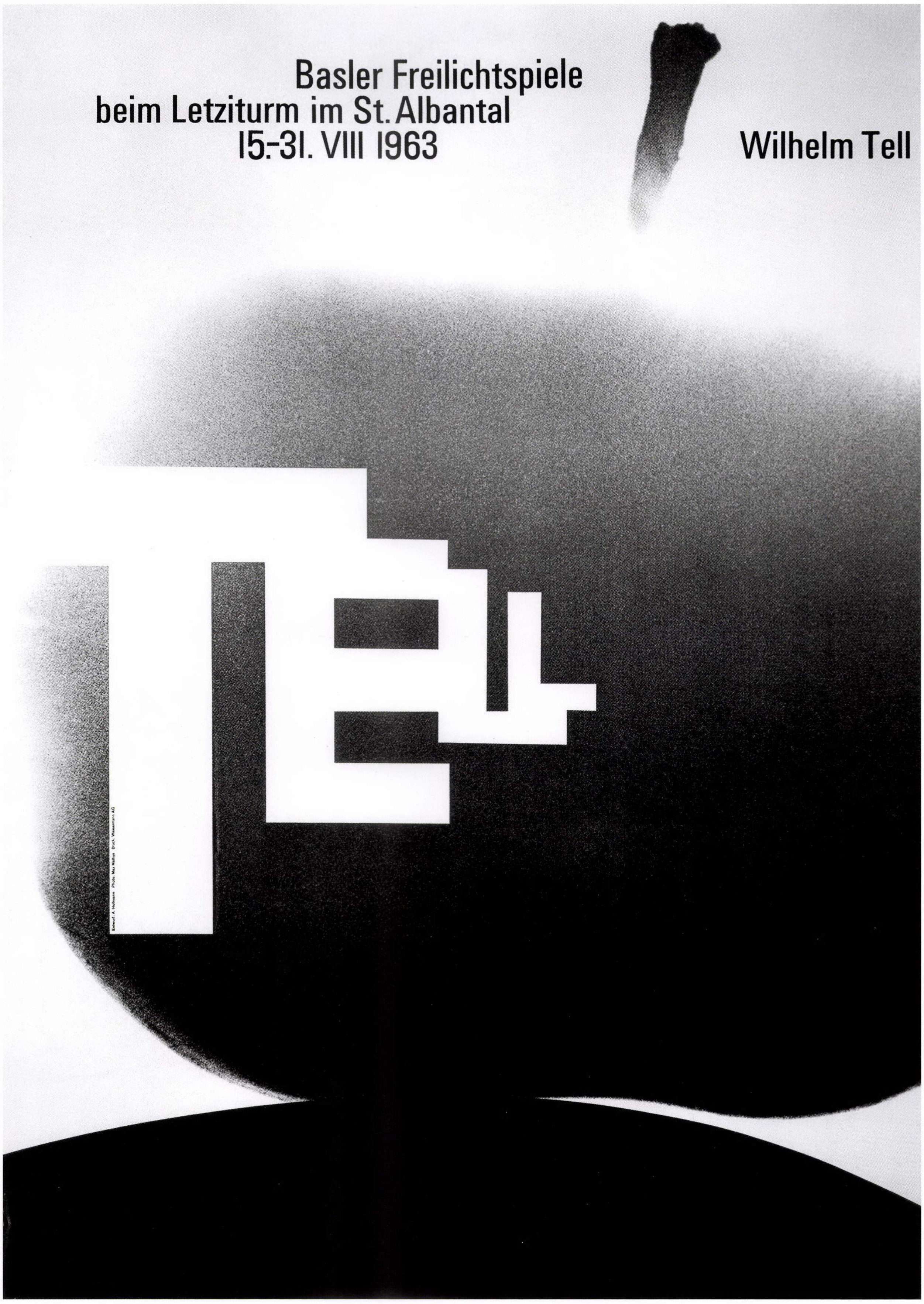
1963 · George Tscherny · US · Brochure cover



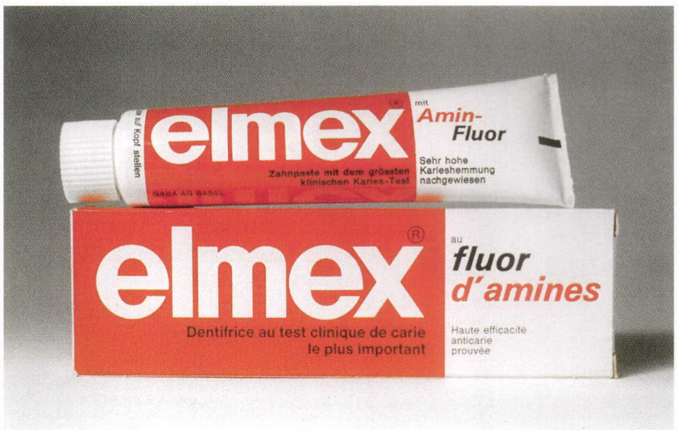
1963 · Studio Boggeri · IT · Ad


Cigaretten Tabak I
20 Cigaretten
Roth-Händle
Cigaretten
natur
rein

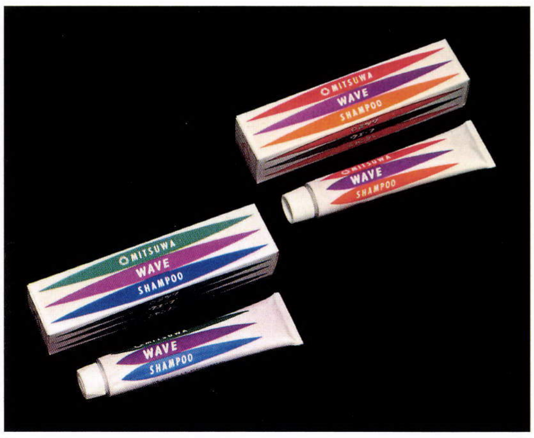
1963 · Michael Engelmann · DE · Poster


Basler Freilichtspiele
beim Letziturm im St. Albantal
15.-31. VIII 1963
Wilhelm Tell
TELL

1963 · Armin Hofmann · CH · Poster


elmex
mit Amin-Fluor
Sehr hohe Karieshemmung nachgewiesen
Zahnpaste mit dem grössten klinischen Karies-Test
elmex
au fluor d'amines
Dentifrice au test clinique de carie le plus important
Haute efficacité anticarie prouvée

1963 · Roger Mayer · CH · Packaging

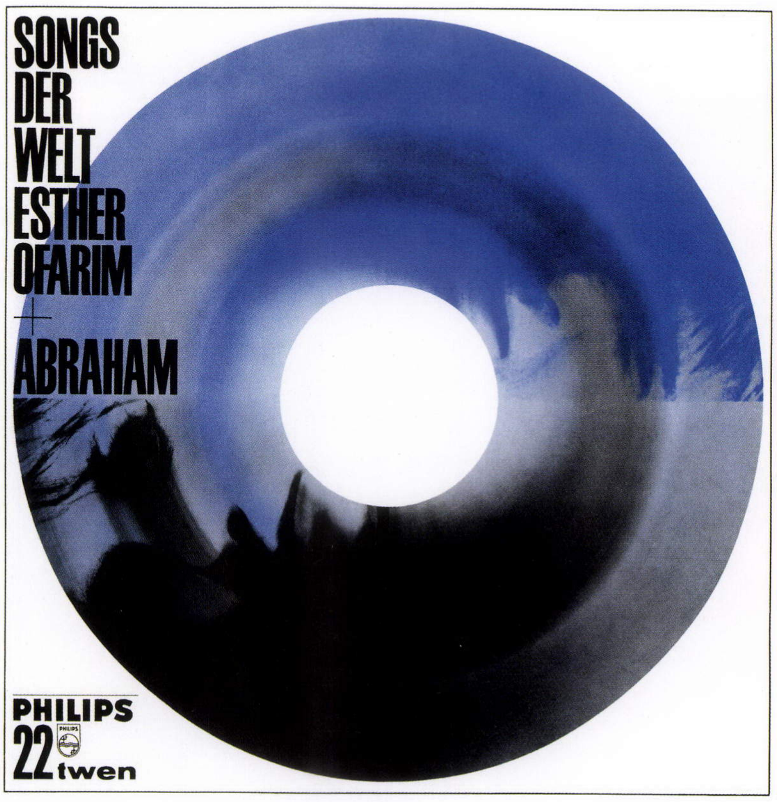

MITSUWA
WAVE
SHAMPOO

1963 · Yusaku Kamekura · JP · Packaging

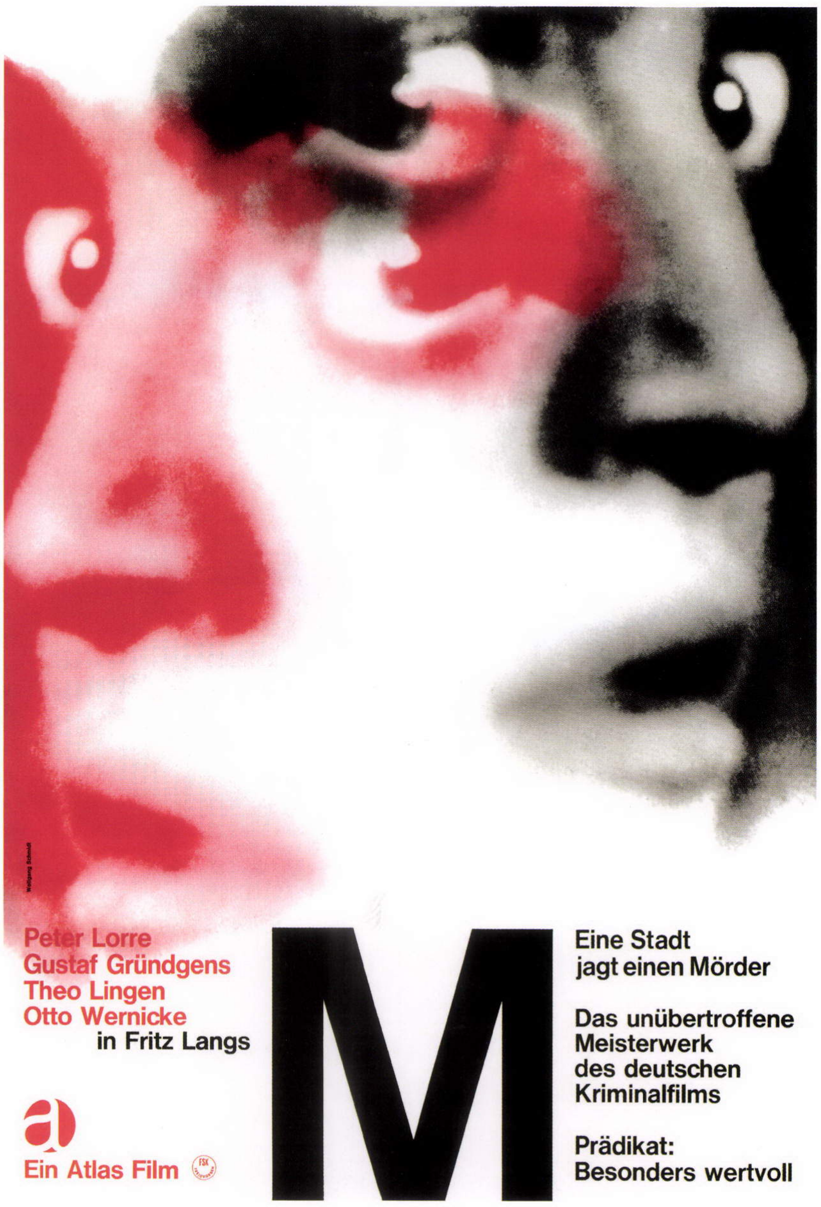
Wolfgang Schmidt (1929, Fulda – 1995, Witzenhausen, Germany) was a visual artist and one of the most important commercial designers in post-war Germany. He studied at the Academy of Fine Arts in Stuttgart and the University of Kassel, later exhibiting at documenta III in 1964. Schmidt's design projects included the wayfinding system for Frankfurt's subway network, poster work for the Atlas film corporation, and the visual identity of Vitsœ furniture.

Wolfgang Schmidt (1929, Fulda – 1995, Witzenhausen) war ein bildender Künstler und einer der bedeutendsten Gebrauchsgrafiker im Deutschland der Nachkriegszeit. Er studierte an der Kunstakademie Stuttgart und an der Kunsthochschule Kassel und war 1964 mit einigen Arbeiten auf der documenta III vertreten. Als eines seiner bedeutendsten Projekte gilt die grafische Konzeption des Orientierungssystems in der Frankfurter U-Bahn. Außerdem gestaltete Schmidt Plakate für den Atlas-Filmverleih sowie das Erscheinungsbild der Möbelfirma Vitsœ.

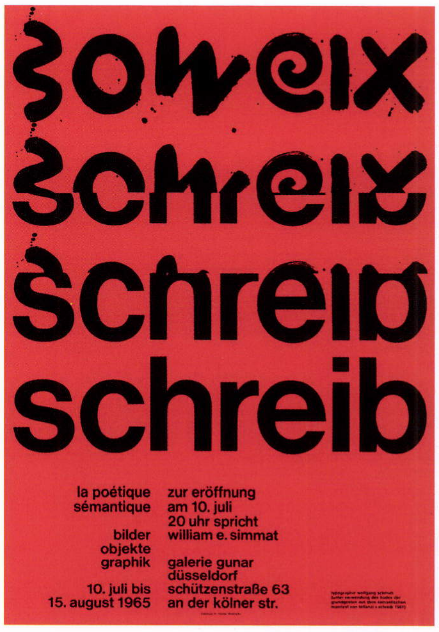
Wolfgang Schmidt (1929, Fulda – 1995, Witzenhausen, Allemagne) fut un artiste visuel et graphiste commercial majeur dans l'Allemagne d'après-guerre. Après des études à Académie des arts de Stuttgart et à l'université de Cassel, il exposa à la documenta 3 en 1964. Les projets de Schmidt dans le domaine du design comptent des systèmes signalétiques pour le réseau métropolitain de Francfort, des affiches pour la société de cinéma Atlas et l'identité visuelle du fabricant de meubles Vitsœ.


SONGS
DER
WELT
ESTHER
OFARIM
+
ABRAHAM
PHILIPS
22 twen

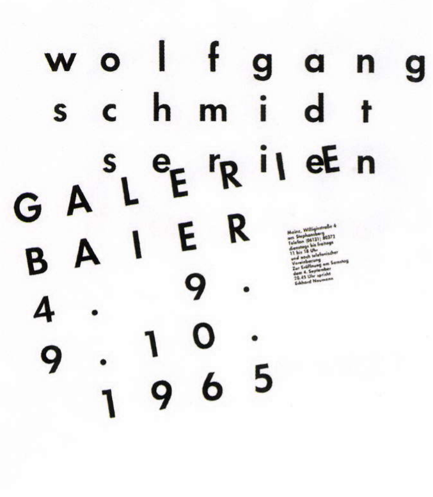
1963 · Wolfgang Schmidt · DE · Record cover


Peter Lorre
Gustaf Gründgens
Theo Lingen
Otto Wernicke
in Fritz Langs
M
Eine Stadt
jagt einen Mörder
Das unübertroffene
Meisterwerk
des deutschen
Kriminalfilms
Prädikat:
Besonders wertvoll
Ein Atlas Film

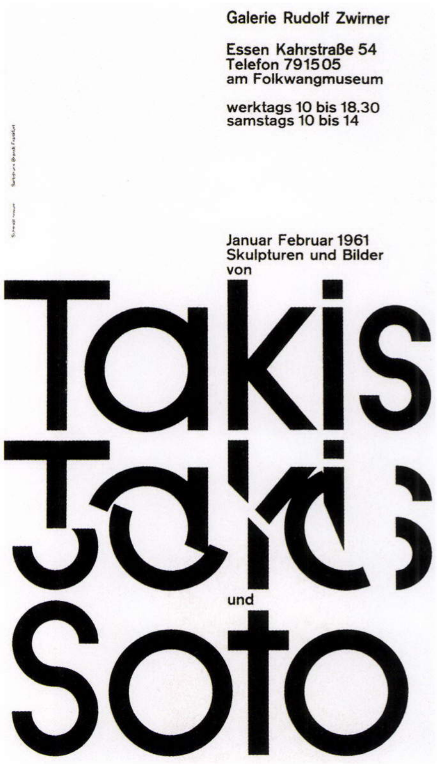
1966 · Wolfgang Schmidt · DE · Poster


schreib
schreib
la poétique
sémantique
bilder
objekte
graphik
10. juli bis
15. august 1965
zur eröffnung
am 10. juli
20 uhr spricht
william e. simmat
galerie gunar
düsseldorf
schützenstraße 63
an der kölner str.

1963 · Wolfgang Schmidt · DE · Poster

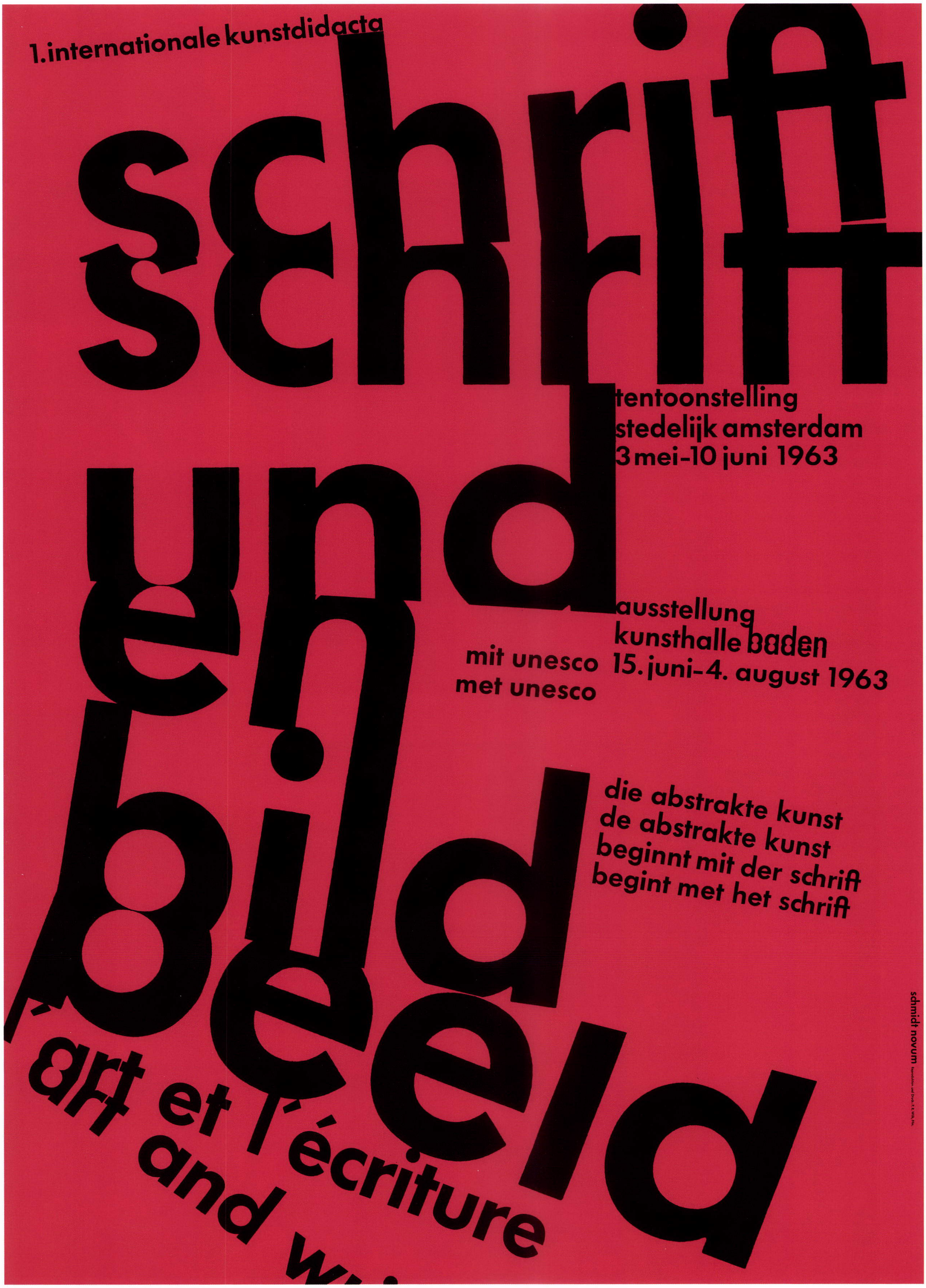

wolfgang
schmidt
serielles
GALERIE
BAIER
4. 9.
9. 10.
1965

1965 · Wolfgang Schmidt · DE · Poster


Galerie Rudolf Zwirner
Essen Kahrstraße 54
Telefon 791505
am Folkwangmuseum
werktags 10 bis 18.30
samstags 10 bis 14
Januar Februar 1961
Skulpturen und Bilder
von
Takis
und
Soto

1961 · Wolfgang Schmidt · DE · Poster

»Wolfgang Schmidt does not reject any of the many possible approaches to finding solutions, and in this way discovers his ideas rather than having to seek them out. For him, the system is not a straitjacket but an adventurous voyage of discovery into areas that seem to have been known about for a long time.« Helmut Schmidt-Rhen, *OETZ*, 1980

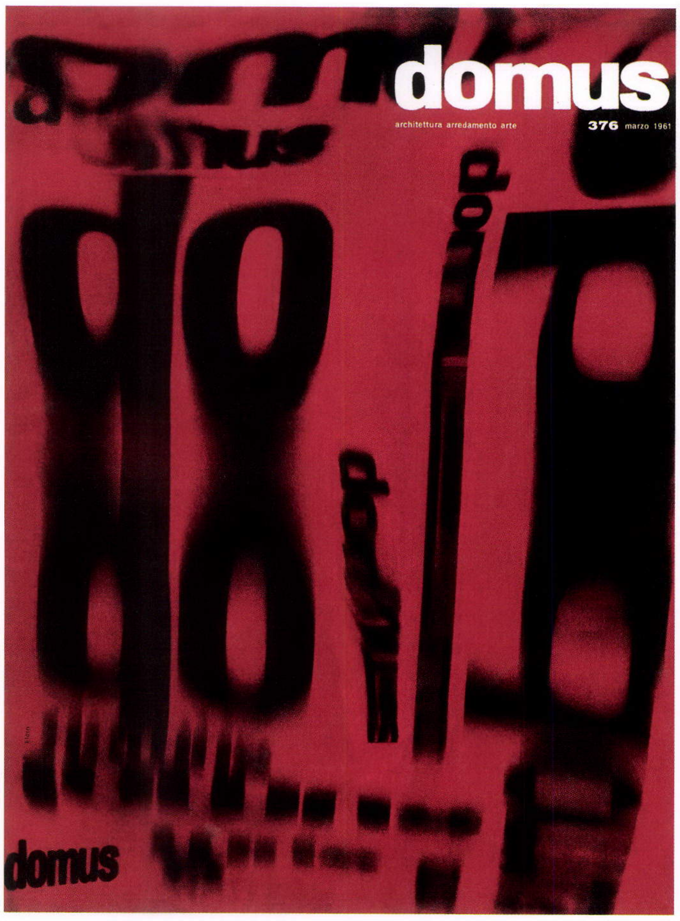

1.internationale kunstdidacta
schrift
schrift
und
en
bild
beeld
tentoonstelling
stedelijk amsterdam
3 mei–10 juni 1963
ausstellung
kunsthalle baden
baden
15. juni–4. august 1963
mit unesco
met unesco
die abstrakte kunst
de abstrakte kunst
beginnt mit der schrift
begint met het schrift
l'art
l'art et l'écriture
art and
schmidt novum

1963 · Wolfgang Schmidt · DE · Poster

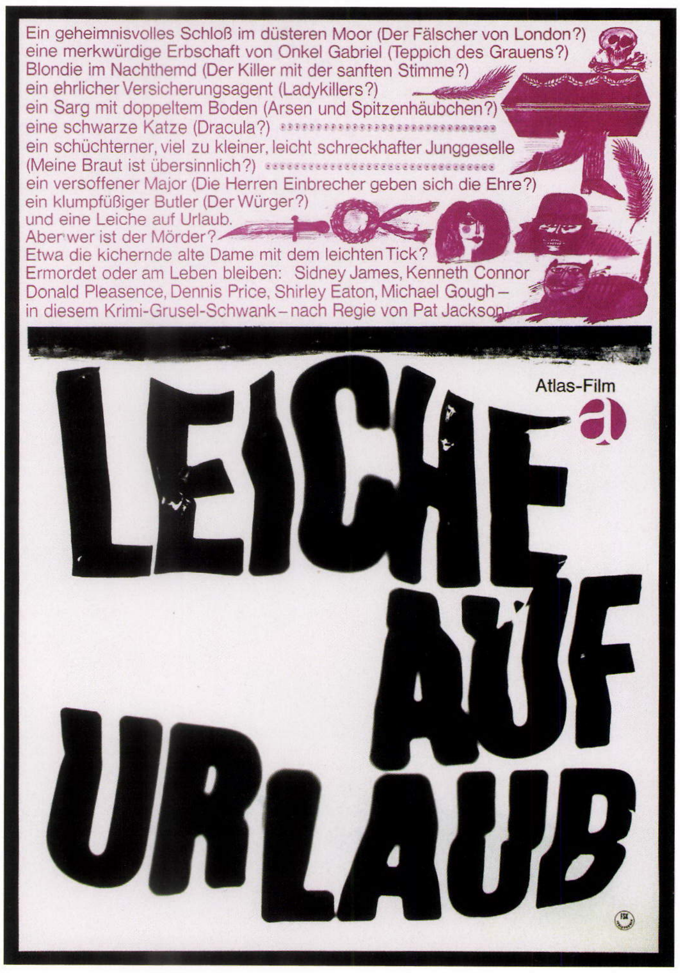
When taking a retrospective look at many design trends, it is often impossible to determine with any certainty who came up with the idea in the first place. This is the situation with skewed typefaces, which function with the help of photographic means, and are a design feature first seen in the early 1960s including on the cover of the Italian magazine *domus* and in the opening credits of the second James Bond movie, *From Russia with Love*. Over the following decade, designers from all over the world used different techniques to produce this kind of arresting effect, and even today the same ideas are still being applied in a whole variety of ways.

Bei vielen gestalterischen Trends lässt sich rückblickend nicht mehr mit Sicherheit ermitteln, wer eine Idee tatsächlich zum allerersten Mal aufbrachte. So auch im Fall der mithilfe fotografischer Mittel verzerrten Typografie. Erstmalig lässt sich dieses Gestaltungsmittel Anfang der 1960er-Jahre ausmachen, unter anderem auf dem Cover der italienischen Zeitschrift *domus* oder im Vorspann des zweiten James-Bond-Films *Liebesgrüße aus Moskau*. In den folgenden zehn Jahren generierten Gestalter auf der ganzen Welt auf diese Weise Texte zu plakativen Bildmotiven, und bis heute taucht die Idee immer wieder in den unterschiedlichsten Anwendungsformen auf.

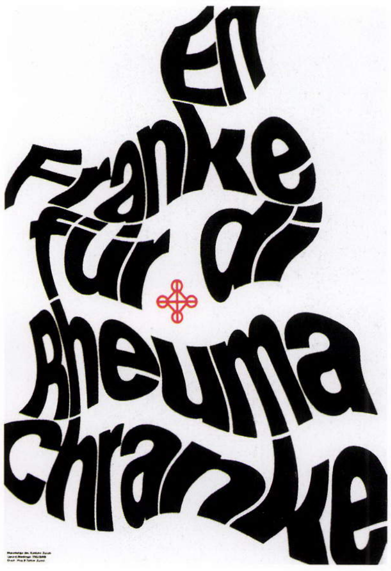
Bien des tendances du graphisme ne permettent pas de déterminer à coup sûr qui fut la première personne à en avoir l'idée. Tel est le cas pour les distorsions typographiques réalisées à l'aide de moyens photographiques. Elles apparaissent pour la première fois au début des années 1960, notamment en couverture de la revue italienne *domus*, ou encore dans le générique du deuxième James Bond *Bons baisers de Russie*. Au cours des dix années suivantes, des graphistes du monde entier ont employé des techniques pour obtenir des motifs visuels accrocheurs, et encore aujourd'hui, cette idée réapparaît régulièrement sous diverses formes.



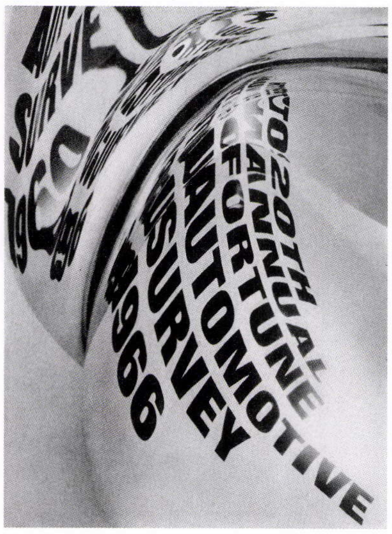
1961 · William Klein · US/IT · Magazine cover


Ein geheimnisvolles Schloß im düsteren Moor (Der Fälscher von London?)
eine merkwürdige Erbschaft von Onkel Gabriel (Teppich des Grauens?)
Blondie im Nachthemd (Der Killer mit der sanften Stimme?)
ein ehrlicher Versicherungsagent (Ladykillers?)
ein Sarg mit doppeltem Boden (Arsen und Spitzenhäubchen?)
eine schwarze Katze (Dracula?)
ein schüchterner, viel zu kleiner, leicht schreckhafter Junggeselle (Meine Braut ist übersinnlich?)
ein versoffener Major (Die Herren Einbrecher geben sich die Ehre?)
ein klumpfüßiger Butler (Der Würger?)
und eine Leiche auf Urlaub.
Aber wer ist der Mörder?
Etwa die kichernde alte Dame mit dem leichten Tick?
Ermordet oder am Leben bleiben: Sidney James, Kenneth Connor Donald Pleasence, Dennis Price, Shirley Eaton, Michael Gough – in diesem Krimi-Grusel-Schwank – nach Regie von Pat Jackson

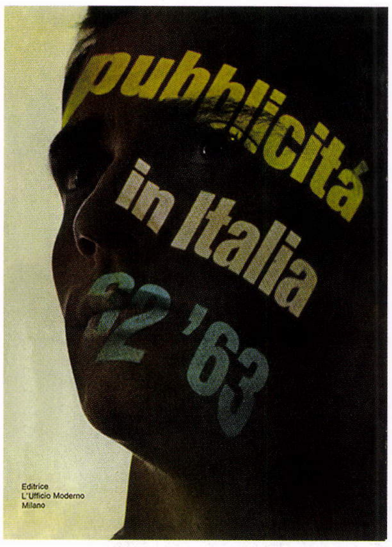
1963 · Heinz Edelmann · DE · Poster


En Franke für di Rheuma Chranke

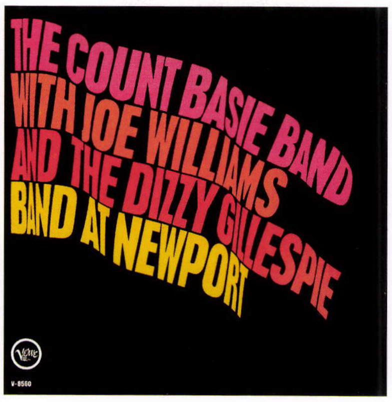
1963 · Gérard Miedinger · CH · Poster



1967 · Gilbert Lesser · US · Magazine cover

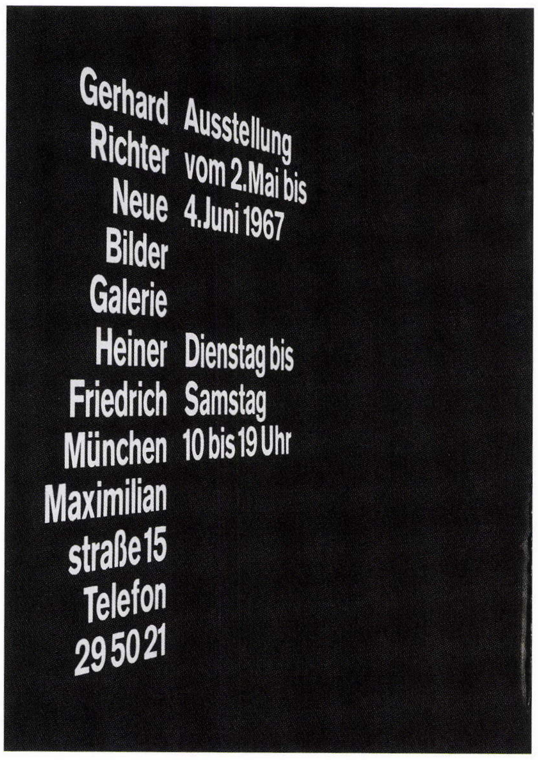


1963 · Franco Grignani · IT · Book cover

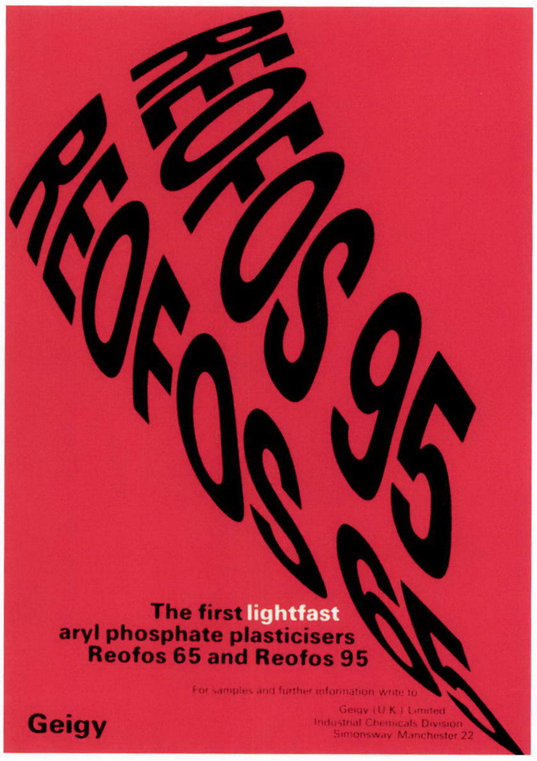


1963 · John Murello · US · Record cover

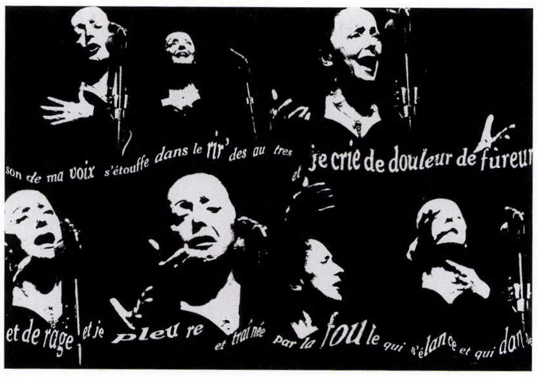
»We use the word typophoto to refer to any synthesis of typography and photography. With photographs, nowadays we can express everything better and so much more quickly than is possible with words or in writing. Consequently, the photo block has joined the letters and various lines in the printer's case cabinet as a modern but highly distinct element of typographical composition.« Tobias M. Barthel, *Photo Graphik*, 1965


Gerhard Richter Neue Bilder Galerie Heiner Friedrich München Maximilianstraße 15 Telefon 29 50 21
Ausstellung vom 2. Mai bis 4. Juni 1967
Dienstag bis Samstag 10 bis 19 Uhr

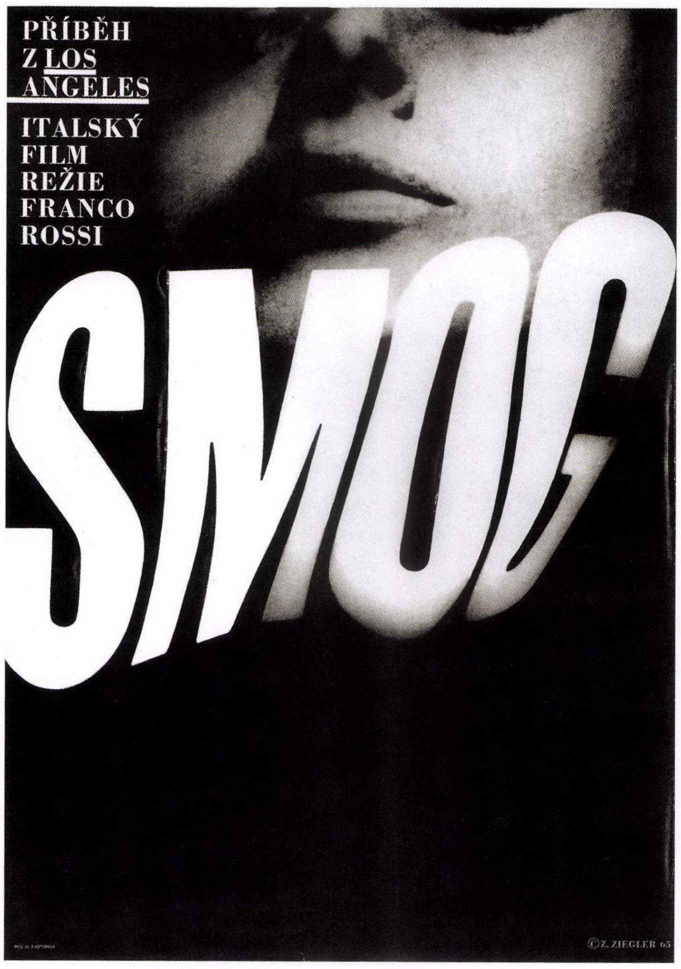
1967 · Mendell & Oberer · DE · Poster


REOFOS 95
REOFOS 65
The first lightfast aryl phosphate plasticisers Reofos 65 and Reofos 95
Geigy
For samples and further information write to Geigy (U.K.) Limited Industrial Chemicals Division Simonsway Manchester 22

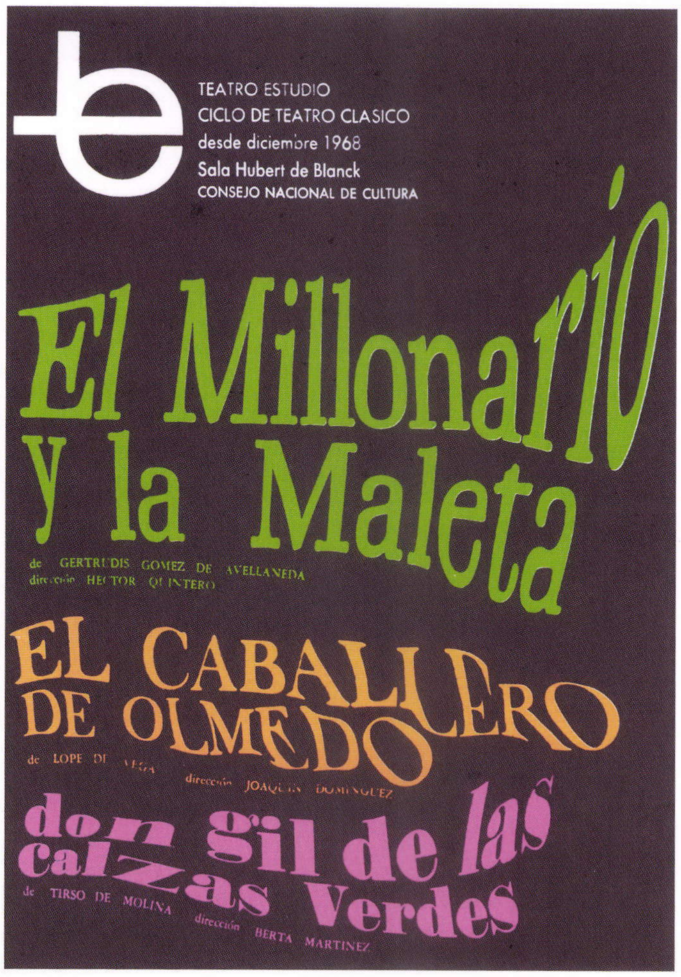
1969 · Brian Stones · UK · Ad


son de ma voix s'étouffe dans le rir' des au tres et je crie de douleur de fureur
et de rage et je pleu re et traînée par la foule qui s'élance et qui dan

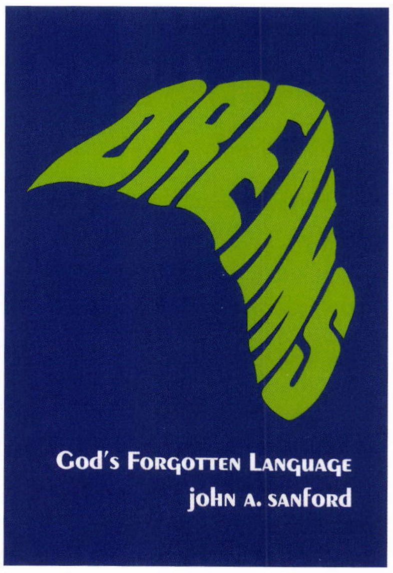
1965 · Robert Massin · FR · Book spread


PŘÍBĚH Z LOS ANGELES
ITALSKÝ FILM REŽIE FRANCO ROSSI
SMOG
©Z. ZIEGLER 65

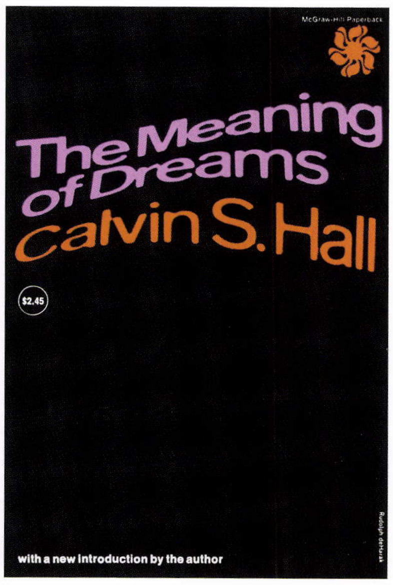
1965 · Zdeněk Ziegler · CZ · Poster


TEATRO ESTUDIO
CICLO DE TEATRO CLASICO
desde diciembre 1968
Sala Hubert de Blanck
CONSEJO NACIONAL DE CULTURA
El Millonario y la Maleta
de GERTRUDIS GOMEZ DE AVELLANEDA dirección HECTOR QUINTERO
EL CABALLERO DE OLMEDO
de LOPE DE VEGA dirección JOAQUIN DOMINGUEZ
don Gil de las Calzas Verdes
de TIRSO DE MOLINA dirección BERTA MARTINEZ

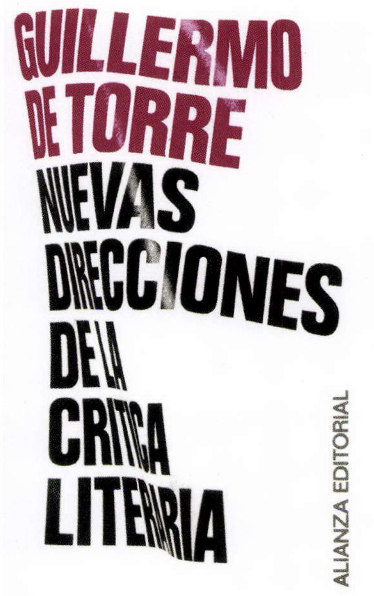
1968 · Anonymous · ES · Poster


DREAMS
God's Forgotten Language
john a. sanford

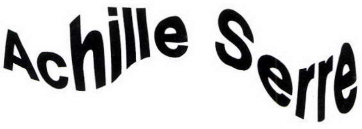
1968 · Don Bender · US · Book cover


McGraw-Hill Paperback
The Meaning of Dreams
Calvin S. Hall
$2.45
with a new introduction by the author

1966 · Rudolph de Harak · US · Book cover


GUILLERMO DE TORRE
NUEVAS DIRECCIONES DE LA CRITICA LITERARIA
ALIANZA EDITORIAL

1965 · Daniel Gil · ES · Book cover

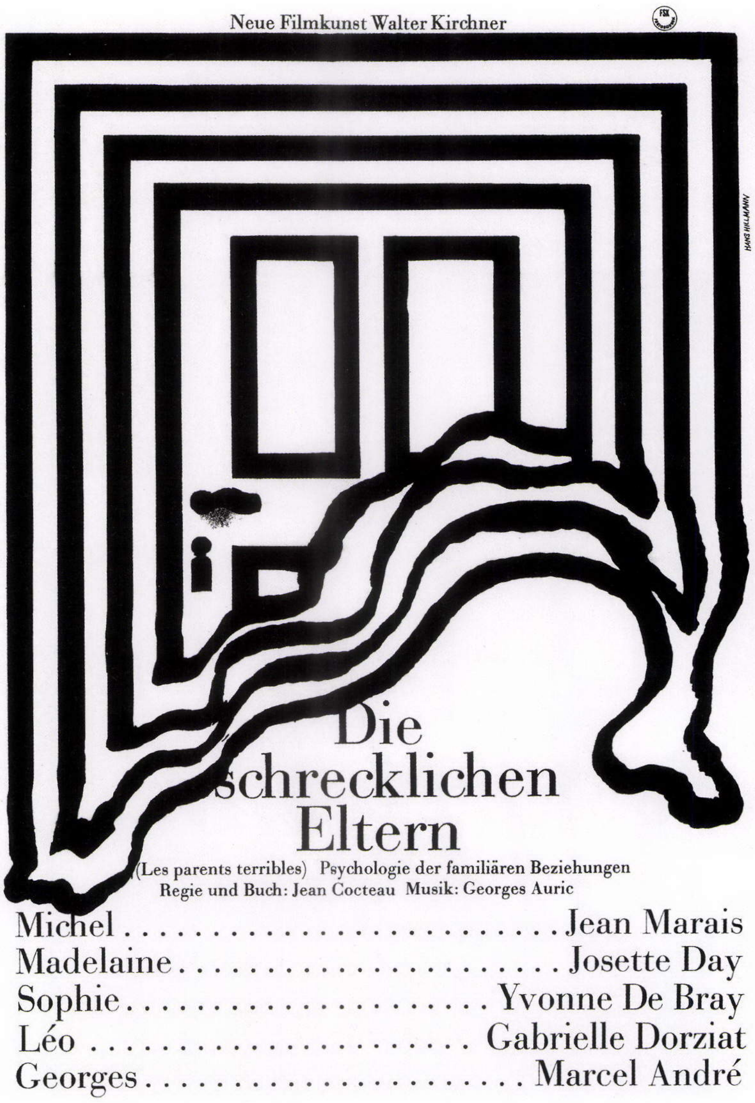

Achille Serre

1968 · Michael Tucker · UK · Logo · Achille Serre

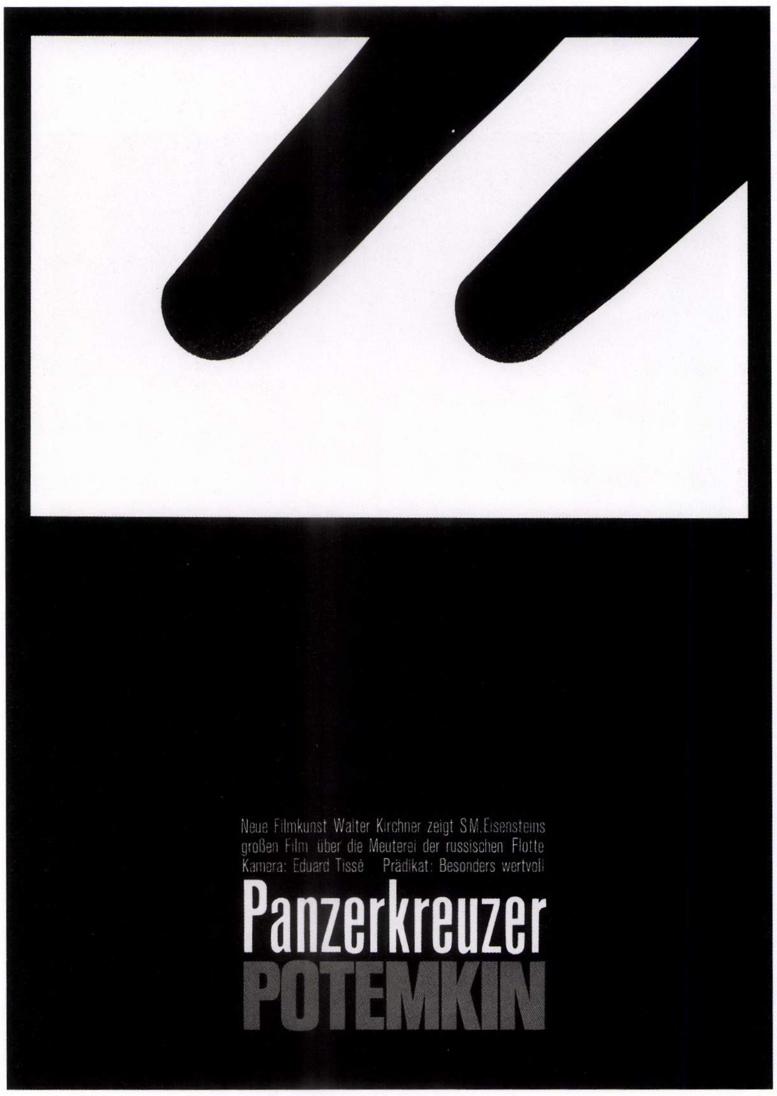
Founded in 1953, Neue Filmkunst Walter Kirchner was an arthouse film distributor that brought modern, independently produced movies and famous classics to German cinema screens. Until 1975, most of the responsibility for the company's extraordinary posters lay with Hans Hillmann. Given almost total freedom in his visual interpretation of the films' subjects, he created striking designs for more than 100 movie posters.

Neue Filmkunst Walter Kirchner war ein 1953 gegründeter Arthouse-Filmverleih, der aktuelle Independent-Produktionen und berühmte Filmklassiker in die deutschen Kinos brachte. Für die außergewöhnlichen Filmplakate des Unternehmens war bis 1975 vor allem Hans Hillmann verantwortlich. Er hatte nahezu völlige Freiheit bei der visuellen Interpretation der Filme und schuf mehr als 100 ikonografische Plakate.

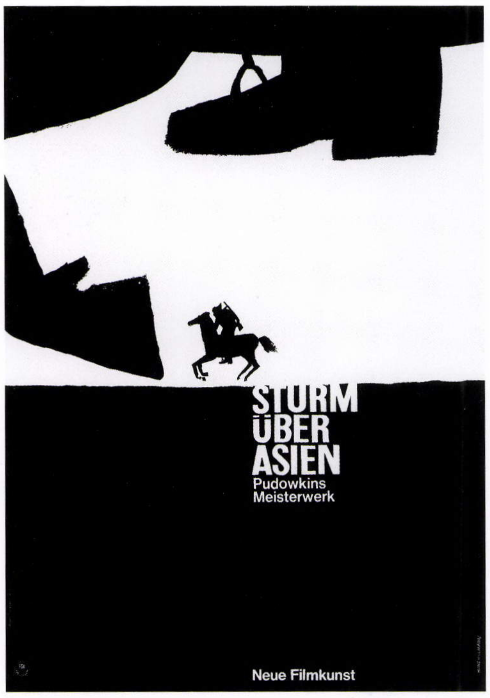
Fondé en 1953, le distrbuteur de films d'art et d'essai Neue Filmkunst Walter Kirchner fit entrer des productions indépendantes récentes et des classiques du cinéma dans les salles allemandes. Jusqu'en 1975, les affiches inhabituelles de la firme furent signées pour l'essentiel par Hans Hillmann, qui bénéficia d'une liberté presque illimitée dans l'interprétation visuelle des œuvres cinématographiques et qui créa ainsi plus de 100 affiches iconiques.


Neue Filmkunst Walter Kirchner
Die
schrecklichen
Eltern
(Les parents terribles) Psychologie der familiären Beziehungen
Regie und Buch: Jean Cocteau Musik: Georges Auric
Michel .... Jean Marais
Madelaine .... Josette Day
Sophie .... Yvonne De Bray
Léo .... Gabrielle Dorziat
Georges .... Marcel André

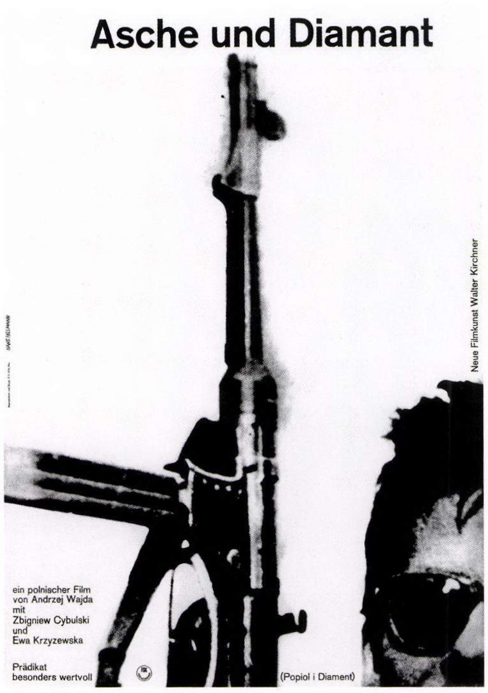
1965 · Hans Hillmann · DE · Poster


Neue Filmkunst Walter Kirchner zeigt S.M.Eisensteins
großen Film über die Meuterei der russischen Flotte
Kamera: Eduard Tissé Prädikat: Besonders wertvoll
Panzerkreuzer
POTEMKIN

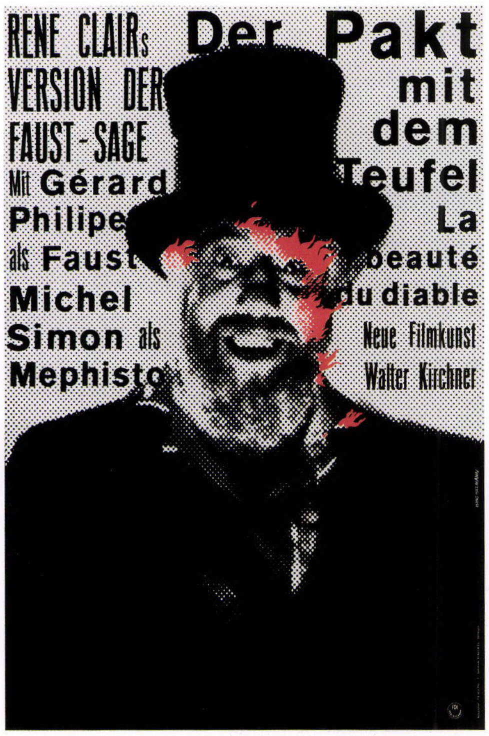
1966 · Hans Hillmann · DE · Poster


STURM
ÜBER
ASIEN
Pudowkins
Meisterwerk
Neue Filmkunst

1961 · Hans Hillmann · DE · Poster


Asche und Diamant
ein polnischer Film
von Andrzej Wajda
mit
Zbigniew Cybulski
und
Ewa Krzyzewska
Prädikat
besonders wertvoll
(Popiol i Diament)
Neue Filmkunst Walter Kirchner

1961 · Hans Hillmann · DE · Poster


RENE CLAIRs
VERSION DER
FAUST-SAGE
Mit Gérard
Philipe
als Faust
Michel
Simon als
Mephisto
Der Pakt
mit
dem
Teufel
La
beauté
du diable
Neue Filmkunst
Walter Kirchner

1964 · Hans Hillmann · DE · Poster

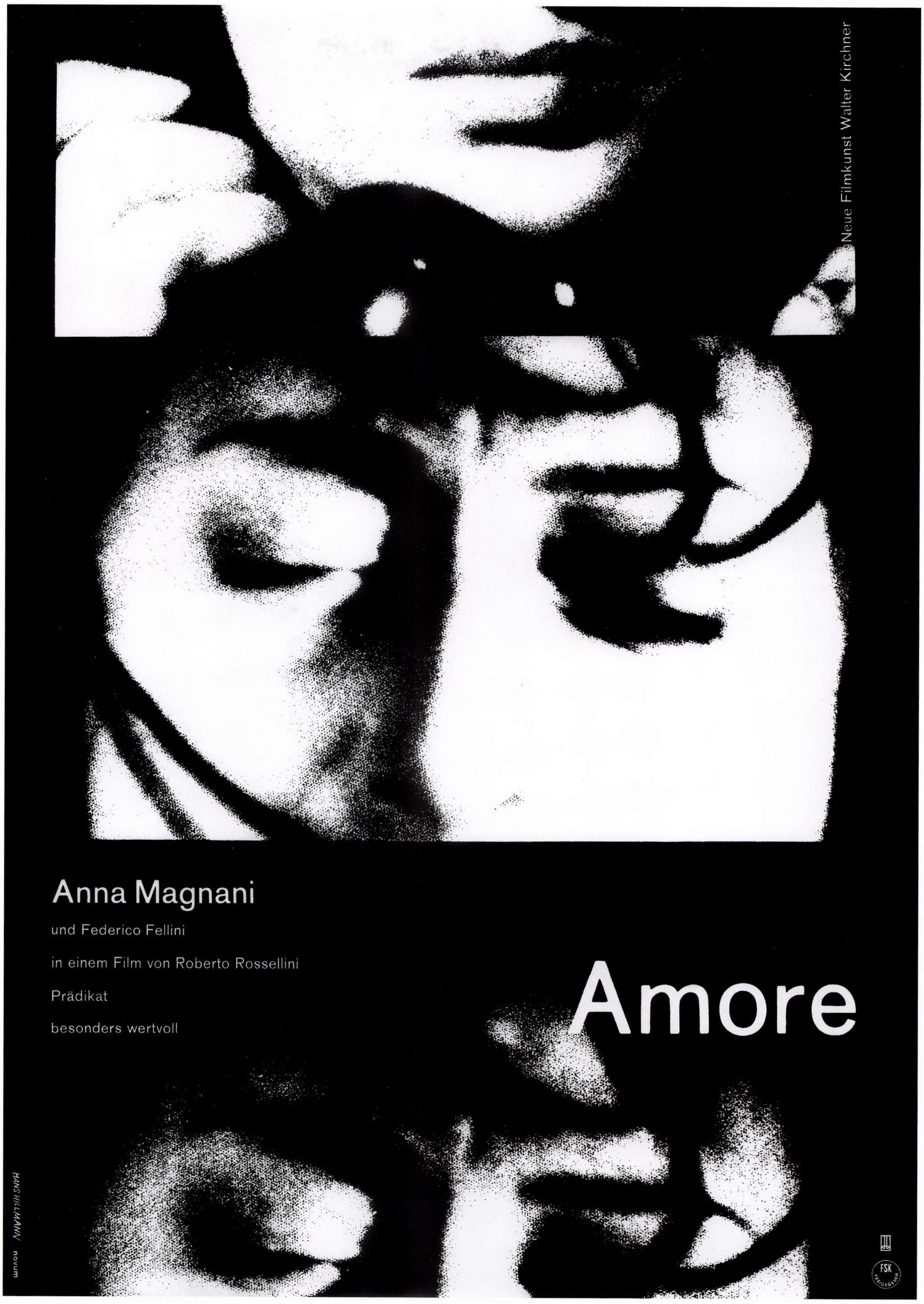
»I tried to make it a working principle that there were always several ideas, so that you can compete with yourself. That's pretty important, because otherwise you can see your way into an idea that you quite like, and you don't notice until later, when it is criticized, or you look at it for a long time or more frequently, that it wasn't all that good.«

Hans Hillmann, *The Visual Works*, 2009

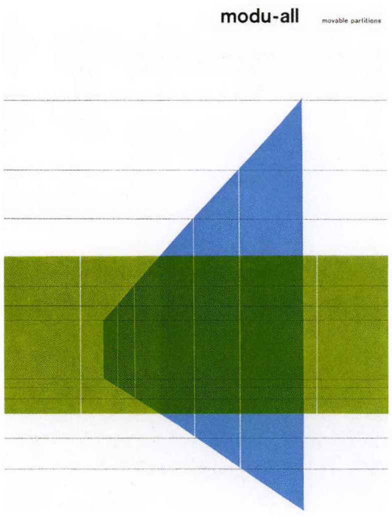
Hans Hillmann (1925, Ujazd Dolny, Poland – 2014, Frankfurt am Main) was a designer and illustrator, generally regarded as the originator of the modern German movie poster. His work appeared on posters for films by such celebrated directors as Akira Kurosawa, Jean-Luc Godard, Federico Fellini, Luis Buñuel, and Jean Cocteau. Hillmann's flexible use of typography, photography, and illustration, often produced entirely by himself, strove to convey a direct message to the audience through its simplicity, whilst at the same time capturing each film's essence.

Hans Hillmann (1925, Nieder Mois, Schlesien, heute Polen – 2014, Frankfurt am Main) war ein Grafikdesigner und Illustrator, der allgemein als Urheber des modernen deutschen Filmplakats gilt. Er schuf Plakate für Filme berühmter Regisseure wie Akira Kurosawa, Jean-Luc Godard, Federico Fellini, Luis Buñuel und Jean Cocteau. Mit seiner flexiblen Verwendung von Typografie, Fotografie und Illustration, die er oft vollständig selbst gestaltete, bemühte Hillmann sich darum, dem Publikum durch Schlichtheit eine direkte Botschaft zu vermitteln und gleichzeitig das Wesentliche eines jeweiligen Films zu erfassen.

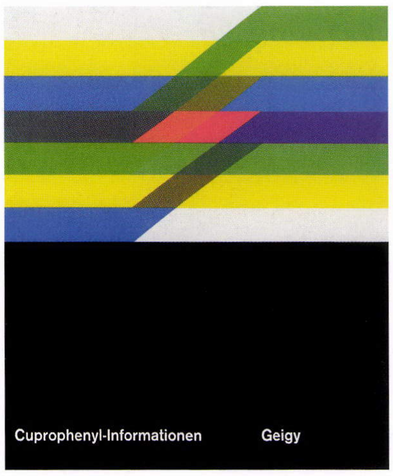
Hans Hillmann (1925, Ujazd Dolny, Pologne – 2014, Francfort-sur-le-Main) fut un graphiste et illustrateur généralement considéré comme le père de l'affiche de cinéma allemande moderne. Son travail apparaît dans des affiches de films de réalisateurs aussi célèbres qu'Akira Kurosawa, Jean-Luc Godard, Federico Fellini, Luis Buñuel et Jean Cocteau. Son utilisation très souple de la typographie, de la photographie et de l'illustration, souvent intégralement produites par lui-même, visait à faire passer au public un message direct par sa simplicité, tout en captant l'essence de chaque film.



1962 · Hans Hillmann · DE · Poster


modu-all
movable partitions

1961 · Ernst Roch · CA · Brochure cover

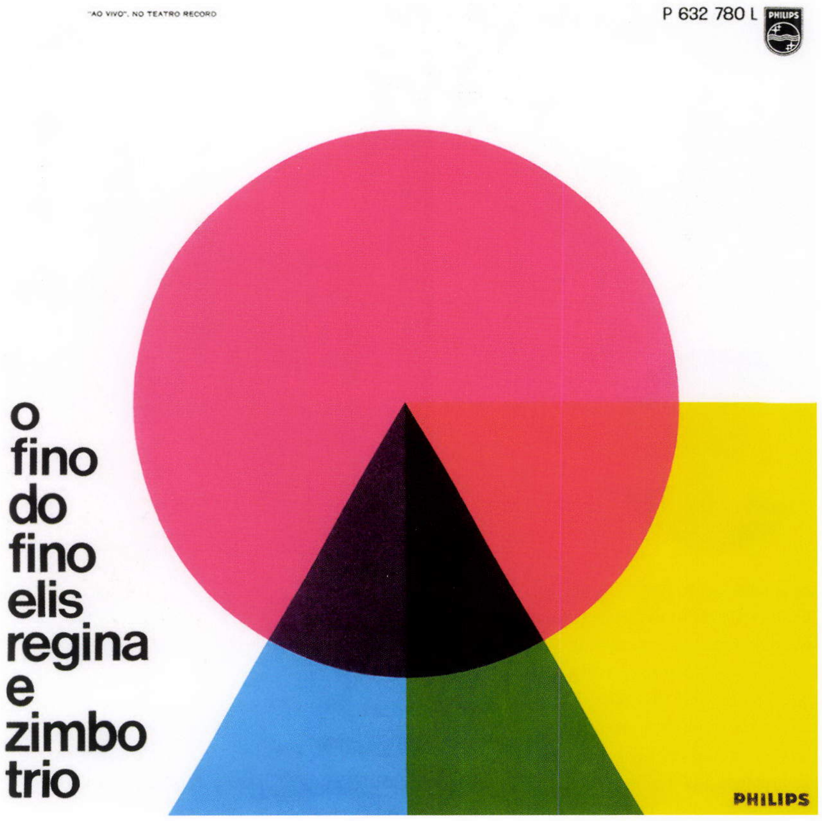

Cuprophenyl-Informationen
Geigy

1964 · Toshihiro Katayama · JP · Brochure cover

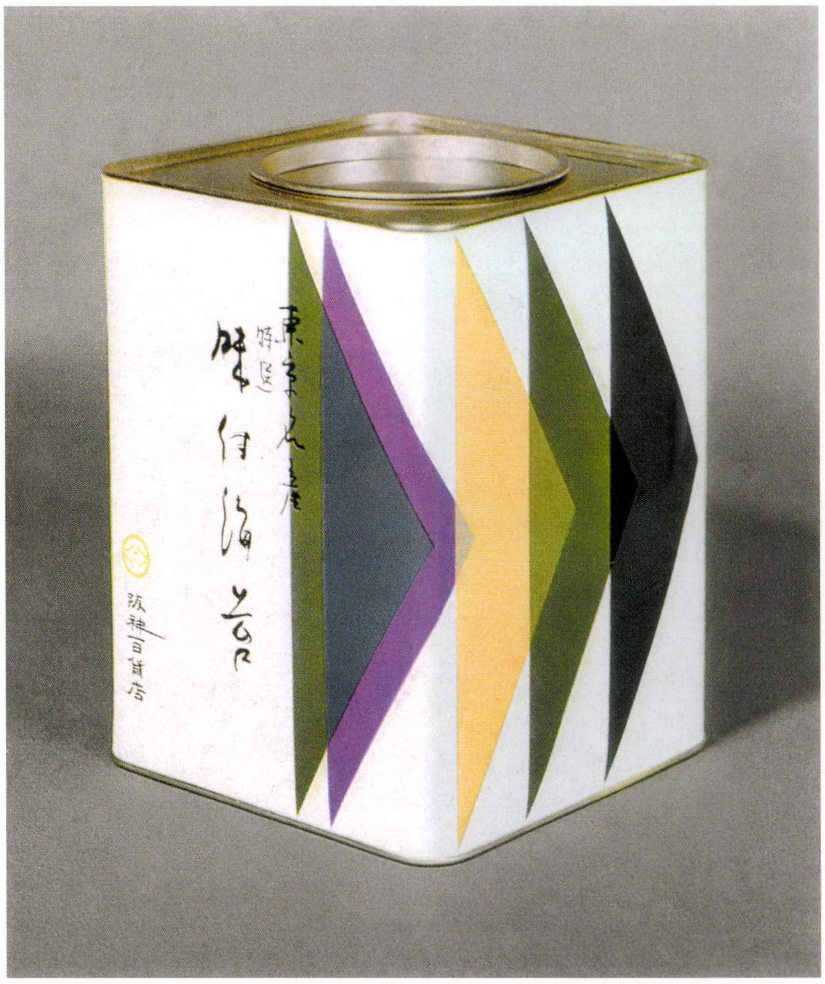
The use of geometric forms in graphic design that began with the Swiss Style became one of the most commonly encountered basic approaches in the design work of the 1960s. Overlapping multicolored circles, triangles, and other shapes were to be seen as often on the labels of discs released by Brazilian record producers as on Japanese packaging design.

Ausgehend vom „Swiss Style“, wurde die Arbeit mit geometrischen Formen zu einem der populärsten Gestaltungsansätze der 1960er-Jahre. Sich überlagernde mehrfarbige Kreise, Dreiecke und dergleichen fanden sich auf Schallplatten brasilianischer Musikhersteller ebenso wie im japanischen Verpackungsdesign.

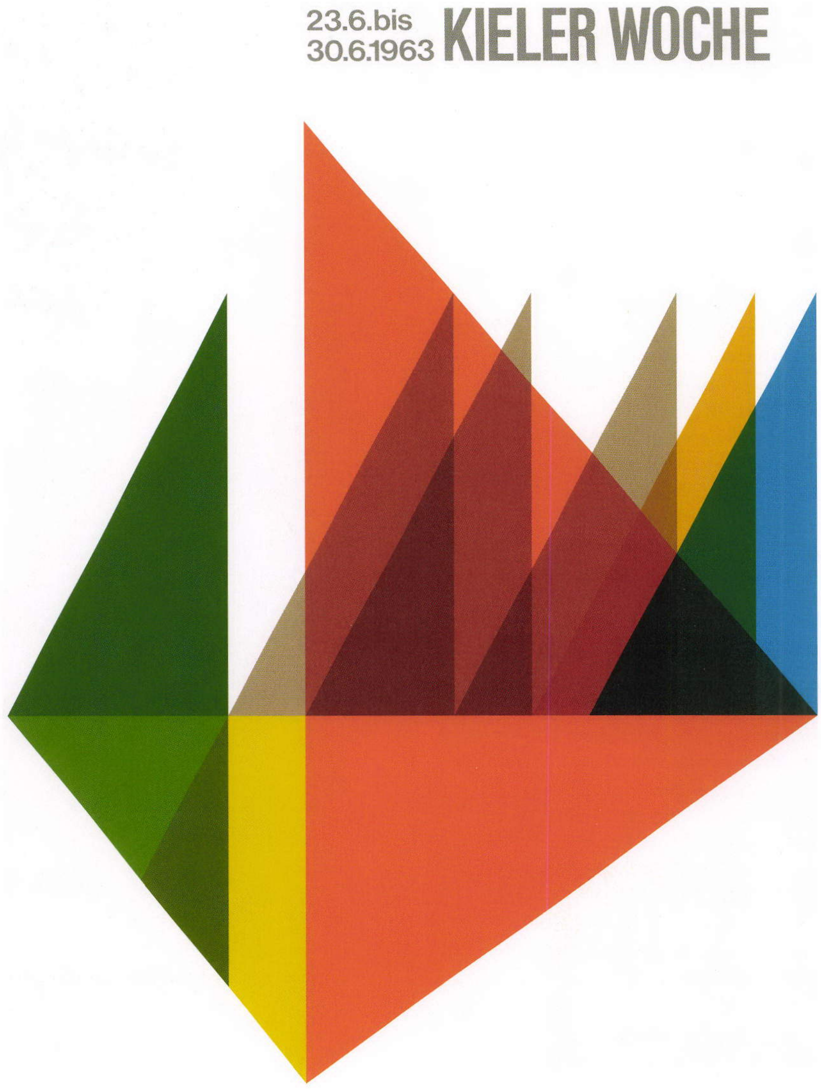
Partant du style suisse, le travail avec des formes géométriques devint une des approches graphiques les plus populaires des années 1960. Superpositions de cercles, triangles et autres formes multicolores du même ordre se retrouvaient alors aussi bien sur les pochettes de disques de labels musicaux brésiliens que dans du packaging japonais.


"AO VIVO" NO TEATRO RECORD
P 632 780 L
PHILIPS
o
fino
do
fino
elis
regina
e
zimbo
trio
PHILIPS

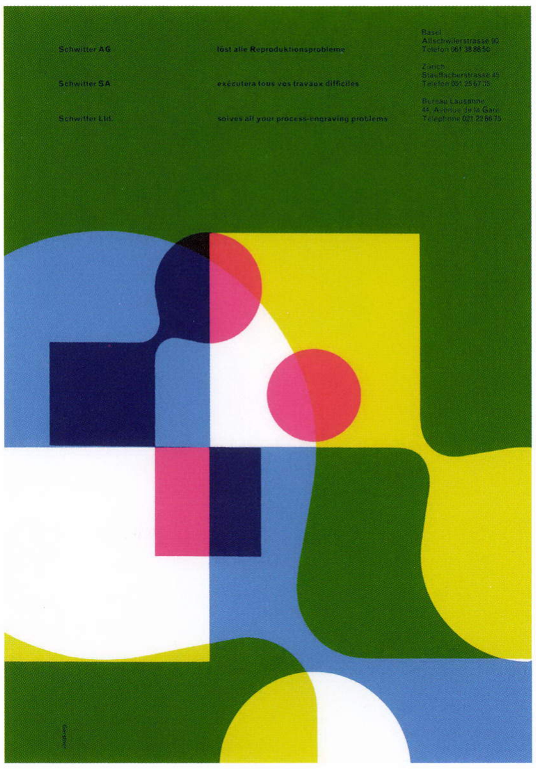
1965 · Carlos Prósperi · BR · Record cover



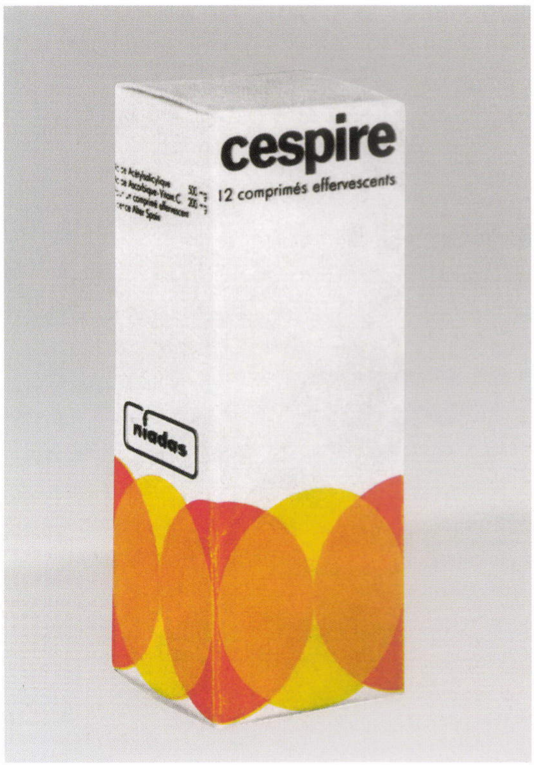
1960 · Otaka Takeshi · JP · Packaging


23.6.bis
30.6.1963
KIELER WOCHE

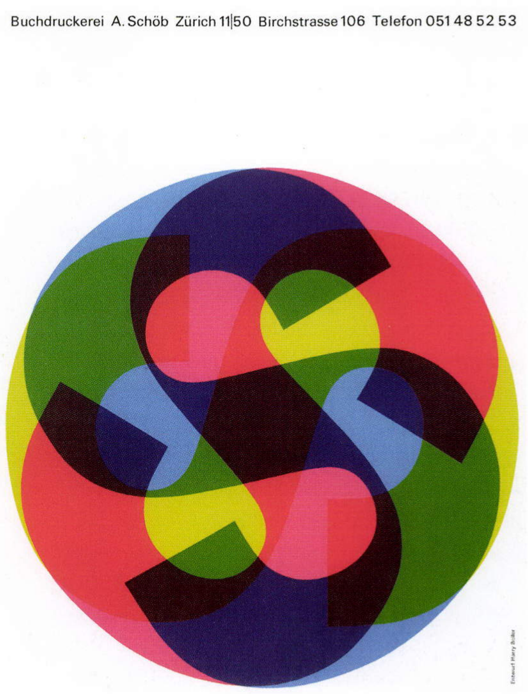
1963 · Hans Michel · DE · Poster


Schwitter AG
löst alle Reproduktionsprobleme
Basel
Allschwilerstrasse 90
Telefon 061 38 88 50
Schwitter SA
exécutera tous vos travaux difficiles
Zurich
Stauffacherstrasse 45
Telefon 051 25 67 38
Schwitter Ltd.
solves all your process-engraving problems
Bureau Lausanne
44, Avenue de la Gare
Téléphone 021 22 86 75

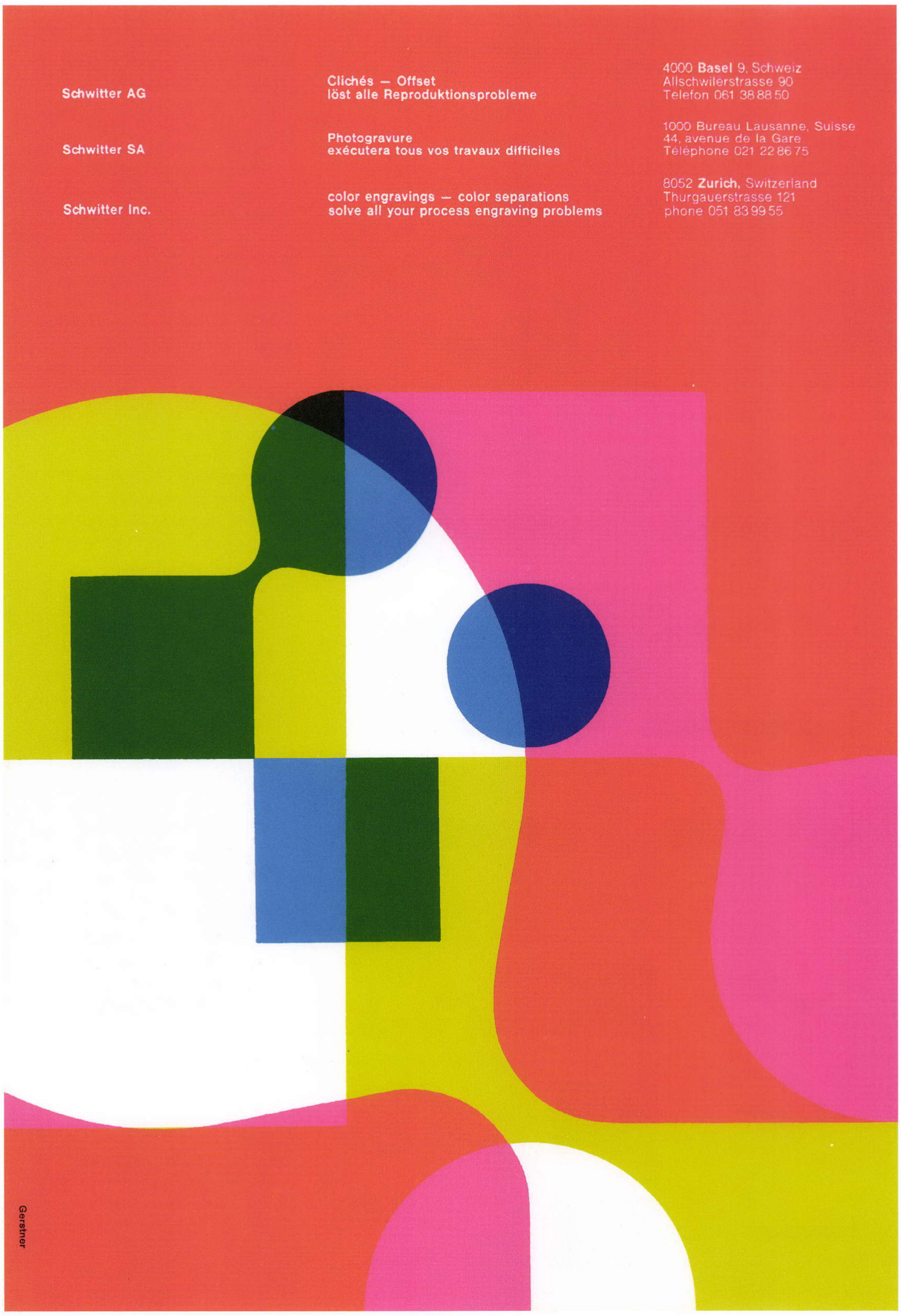
1964 · Karl Gerstner · CH · Ad


cespire
12 comprimés effervescents
niadas

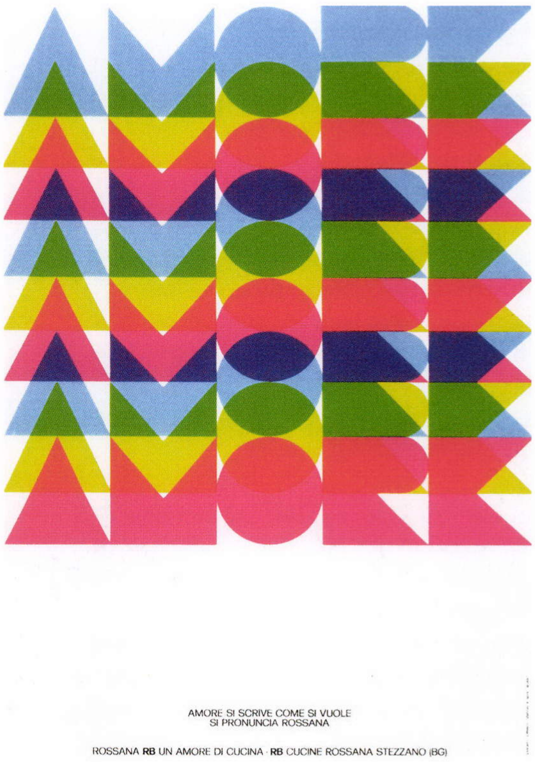
1970 · J. Angelopoulos, Frederick V. Carabott (AD) · GR · Packaging


Buchdruckerei A. Schöb Zürich 11|50 Birchstrasse 106 Telefon 051 48 52 53

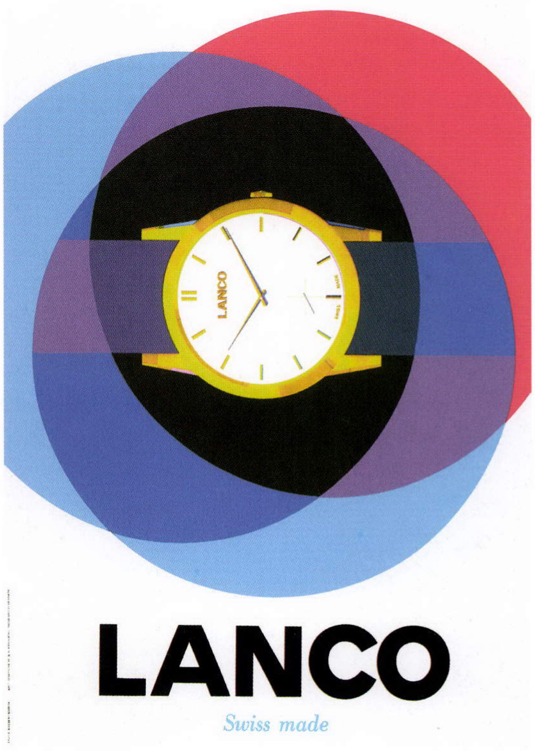
1962 · Harry Boller · CH · Ad


Schwitter AG
Clichés — Offset
löst alle Reproduktionsprobleme
4000 Basel 9, Schweiz
Allschwilerstrasse 90
Telefon 061 38 88 50
Schwitter SA
Photogravure
exécutera tous vos travaux difficiles
1000 Bureau Lausanne, Suisse
44, avenue de la Gare
Téléphone 021 22 86 75
Schwitter Inc.
color engravings — color separations
solve all your process engraving problems
8052 Zurich, Switzerland
Thurgauerstrasse 121
phone 051 83 99 55
Gerstner

1964 · Karl Gerstner · CH · Ad


AMORE
AMORE SI SCRIVE COME SI VUOLE
SI PRONUNCIA ROSSANA
ROSSANA RB UN AMORE DI CUCINA · RB CUCINE ROSSANA STEZZANO (BG)

1971 · Giancarlo Iliprandi · IT · Poster

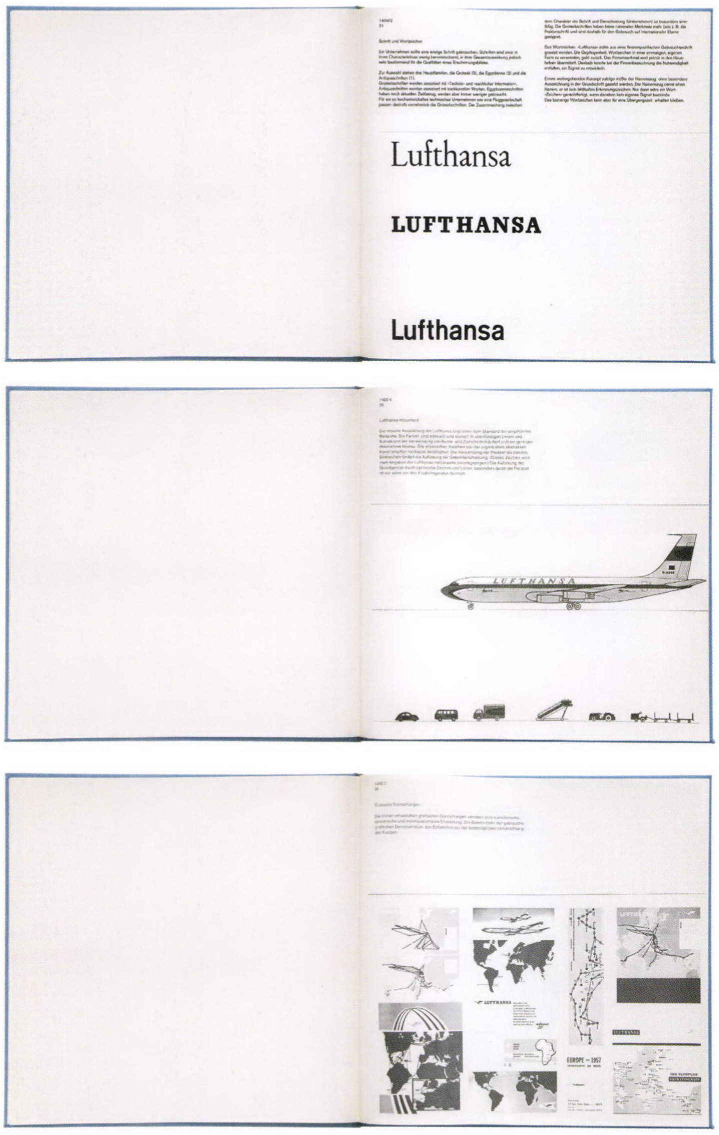

LANCO
LANCO
Swiss made

1956 · Bob Noorda · NL/IT · Poster

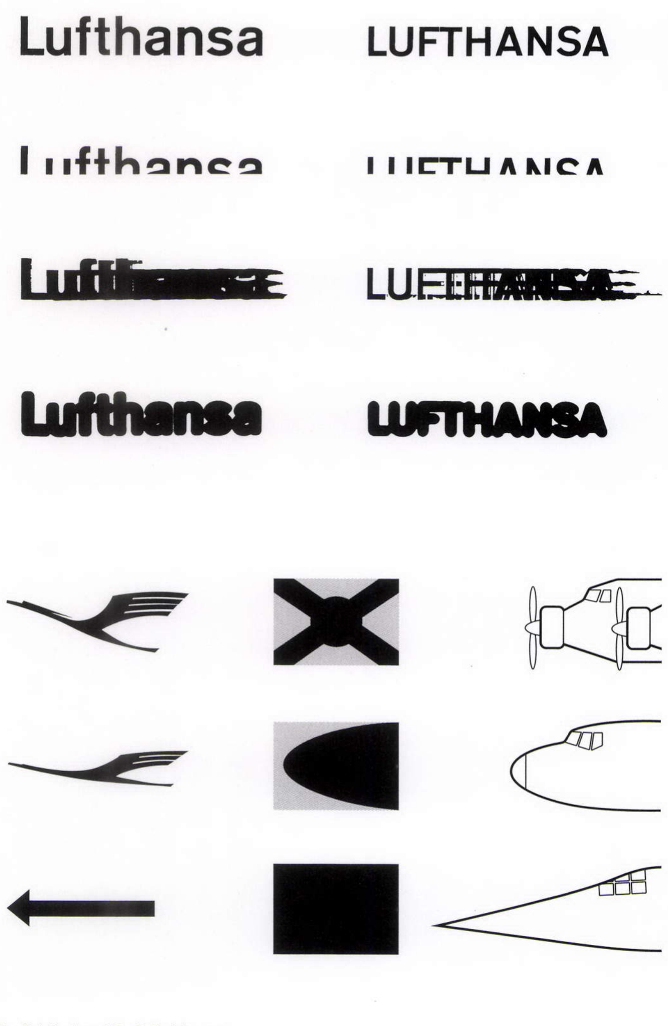
In the early 1960s, the German national airline Lufthansa's brand image was looking somewhat tired and outdated. The corporation took the unusual step of going straight to the Ulm School of Design and the designer Otl Aicher, one of the school's co-founders and who was then teaching there. Aicher and his students carried out a comprehensive preparatory study for the redesign of the brand image, and although Lufthansa rejected certain radical ideas—including a proposal to revamp the long-established crane logo, which dated back to 1919—the updated logo designed in Ulm had by 1963 largely been implemented. To this day, the brand concept created in the 1960s is recognized and respected worldwide.

Anfang der 1960er-Jahre wirkte der visuelle Auftritt der deutschen Fluggesellschaft Lufthansa uneinheitlich und altbacken. Das Unternehmen wählte einen ungewöhnlichen Schritt und wandte sich direkt an die Hochschule für Gestaltung in Ulm und den dort unterrichtenden Designer Otl Aicher. Gemeinsam mit seinen Studierenden entwickelte Aicher eine umfassende Studie zur Neugestaltung des visuellen Auftritts. Auch wenn Lufthansa einige radikale Vorschläge – darunter die Aktualisierung des seit 1919 etablierten Kranich-Logos – ablehnte, wurde das in Ulm erarbeitete Erscheinungsbild ab 1963 in wesentlichen Teilen realisiert. Bis heute bildet das damals entwickelte Konzept die Grundlage der weltweit bekannten und geschätzten Marke.

Au début des années 1960, la compagnie aérienne allemande Lufthansa affichait une image de marque plutôt vieillotte. L'entreprise prit une décision inhabituelle en s'adressant directement au Collège de design d'Ulm et au professeur de graphisme Otl Aicher, graphiste de métier et cofondateur de l'établissement. Avec ses étudiants, il mena une vaste étude pour redéfinir l'identité visuelle de la compagnie. Si Lufthansa rejeta quelques propositions jugées trop radicales – notamment l'actualisation du logo de la grue utilisé depuis 1919 – l'image développée à Ulm à partir de 1963 fut largement appliquée. À ce jour, le concept développé à l'époque est mondialement connu et apprécié.



1962 · Otl Aicher, E5 · DE · Design study



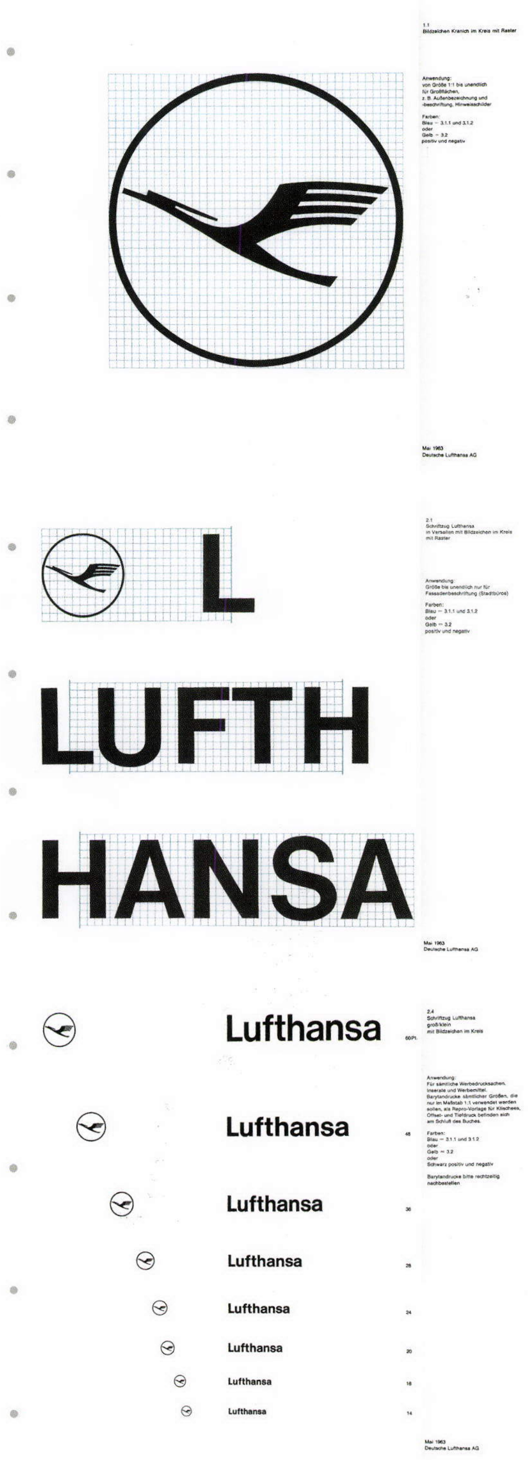
1962 · Otl Aicher, E5 · DE · Identity

Otl Aicher (1922, Ulm – 1991, Günzburg, Germany) was a German designer and typographer known for his structural visual systems. Before attending the Academy of Fine Arts in Munich he was drafted into the German army but deserted shortly before the end of the war, later setting up his own studio in Ulm in 1947. Aicher's most famous works include the identity systems for the Lufthansa airline and the 1972 Summer Olympics in Munich. Together with Max Bill he co-founded the Ulm School of Design (1953–68), which was a leading institution in the field.

Otl Aicher (1922, Ulm – 1991, Günzburg) war ein deutscher Grafikdesigner und Typograf, der sich vor allem mit seinem struktuellen System von Piktogrammen einen Namen machte. Als Rekrut zur Wehrmacht einberufen, desertierte er kurz vor Kriegsende, studierte später an der Akademie der Bildenden Künste in München und eröffnete schon 1947 sein eigenes Studio in Ulm. Zu Aichers bekanntesten Arbeiten gehören das visuelle Erscheinungsbild für die Lufthansa und für die Olympischen Sommerspiele 1972 in München. Zusammen mit Max Bill gründete er 1953 die Ulmer Hochschule für Gestaltung, die bis 1968 bestand und eine führende Institution auf ihrem Gebiet war.

Otl Aicher (1922, Ulm – 1991, Guntzbourg, Allemagne) fut un graphiste et typographe allemand qui se distingua pour ses systèmes visuels structurés. Avant de suivre des études à l'Académie des beaux-arts de Munich, il fut enrôlé de force dans l'armée, mais déserta pendant la Seconde Guerre mondiale et établit son propre studio à Ulm en 1947. Les travaux les plus célèbres d'Aicher comprennent des systèmes d'identité pour la compagnie aérienne Lufthansa et les jeux Olympiques d'été de Munich en 1972. Il fut avec Max Bill un des fondateurs du Collège de design d'Ulm (1953–68), qui devint une institution de premier plan dans ce domaine.

»The visual image is not simply external, even if classical philosophy states as much and many people naturally see it in this way. Rather, the visual image is the thing itself.« `Otl Aicher, `*`Die Welt als Entwurf`*`, 1991`


L
LUFTH
HANSA
Lufthansa
60Pt.
48
36
28
24
20
16
14

1.1
Bildzeichen Kranich im Kreis mit Raster

Anwendung:
von Größe 1:1 bis unendlich
für Großflächen,
z. B. Außenbezeichnung und
-beschriftung, Hinweisschilder

Farben:
Blau – 3.1.1 und 3.1.2
oder
Gelb – 3.2
positiv und negativ

Mai 1963
Deutsche Lufthansa AG

2.1
Schriftzug Lufthansa
in Versalien mit Bildzeichen im Kreis
mit Raster

Anwendung:
Größe bis unendlich nur für
Fassadenbeschriftung (Stadtbüros)

Farben:
Blau – 3.1.1 und 3.1.2
oder
Gelb – 3.2
positiv und negativ

Mai 1963
Deutsche Lufthansa AG

2.4
Schriftzug Lufthansa
groß/klein
mit Bildzeichen im Kreis

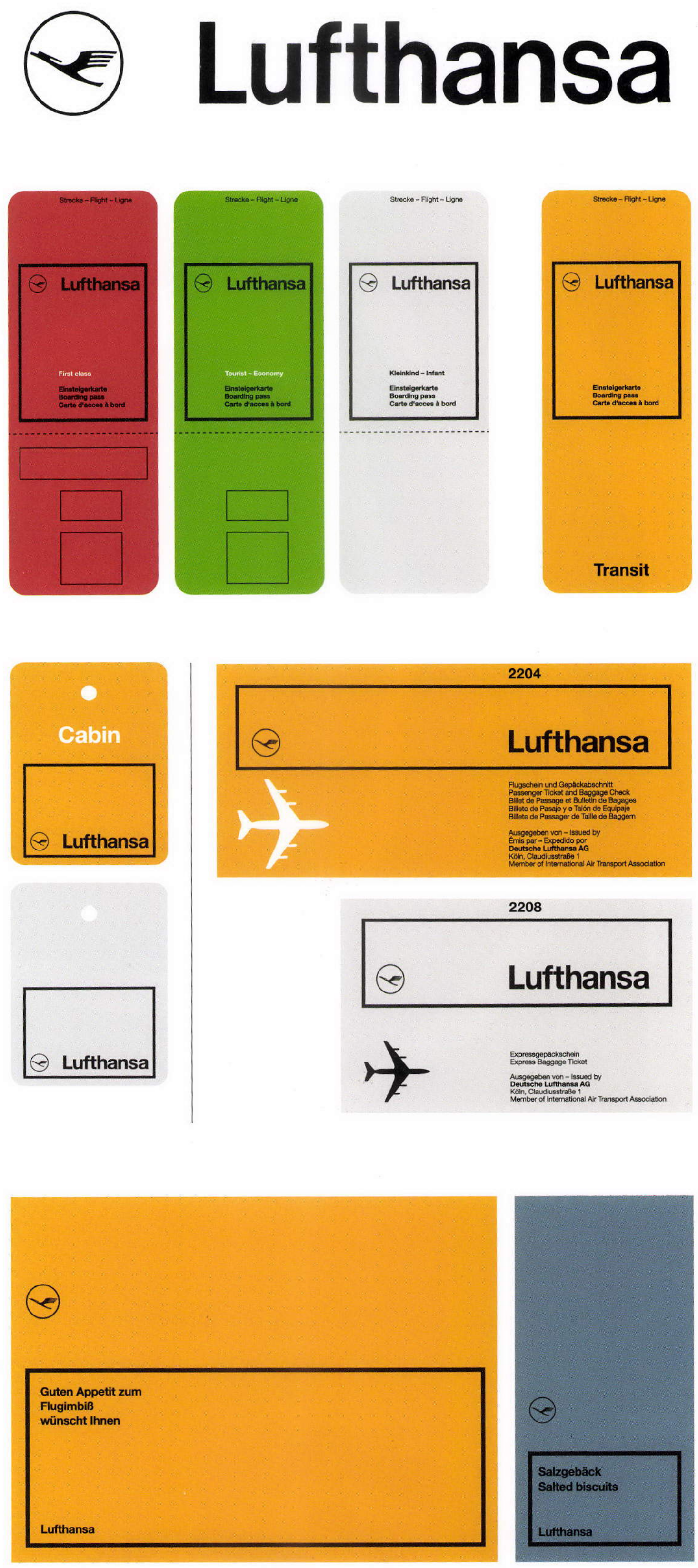
Anwendung:
Für sämtliche Werbedrucksachen,
Inserate und Werbemittel.
Barytandrucke sämtlicher Größen, die
nur im Maßstab 1:1 verwendet werden
sollen, als Repro-Vorlage für Klischees,
Offset- und Tiefdruck befinden sich
am Schluß des Buches.

Farben:
Blau – 3.1.1 und 3.1.2
oder
Gelb – 3.2
oder
Schwarz positiv und negativ

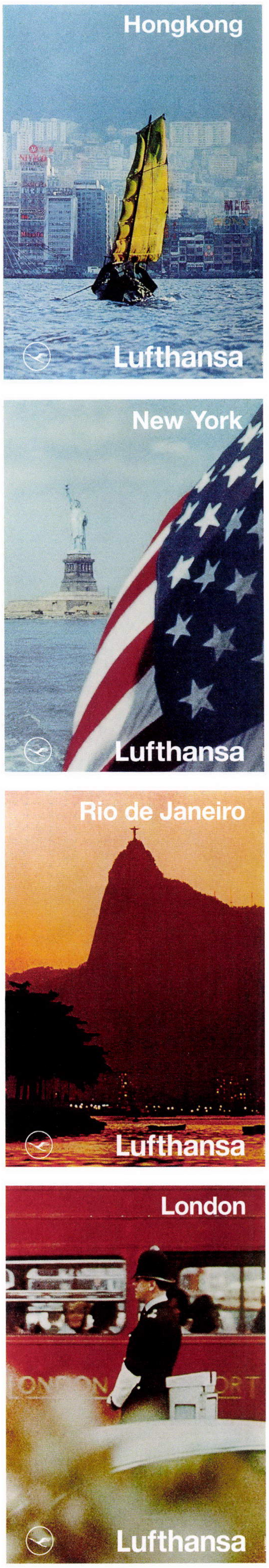
Barytandrucke bitte rechtzeitig
nachbestellen

Mai 1963
Deutsche Lufthansa AG

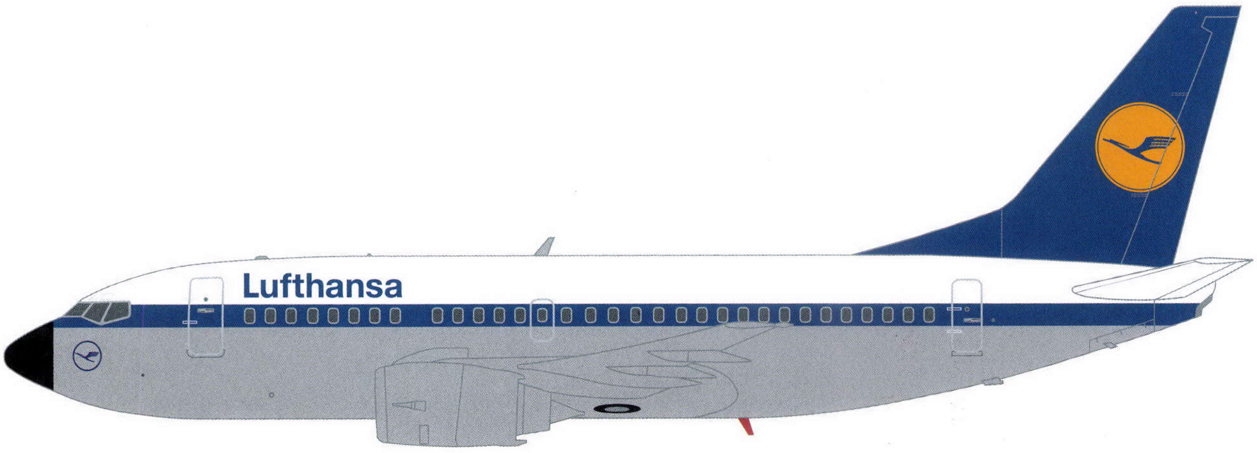
1963 · Otl Aicher, E5 · DE · Design manual


Lufthansa
Strecke – Flight – Ligne
Lufthansa
First class
Einsteigerkarte
Boarding pass
Carte d'acces à bord
Strecke – Flight – Ligne
Lufthansa
Tourist – Economy
Einsteigerkarte
Boarding pass
Carte d'acces à bord
Strecke – Flight – Ligne
Lufthansa
Kleinkind – Infant
Einsteigerkarte
Boarding pass
Carte d'acces à bord
Strecke – Flight – Ligne
Lufthansa
Einsteigerkarte
Boarding pass
Carte d'acces à bord
Transit
Cabin
Lufthansa
Lufthansa
2204
Lufthansa
Flugschein und Gepäckabschnitt
Passenger Ticket and Baggage Check
Billet de Passage et Bulletin de Bagages
Billete de Pasaje y e Talón de Equipaje
Billete de Passager de Taille de Baggern
Ausgegeben von – Issued by
Émis par – Expedido por
Deutsche Lufthansa AG
Köln, Claudiusstraße 1
Member of International Air Transport Association
2208
Lufthansa
Expressgepäckschein
Express Baggage Ticket
Ausgegeben von – Issued by
Deutsche Lufthansa AG
Köln, Claudiusstraße 1
Member of International Air Transport Association
Guten Appetit zum
Flugimbiß
wünscht Ihnen
Lufthansa
Salzgebäck
Salted biscuits
Lufthansa

1963 · Otl Aicher · DE · Identity


Hongkong
Lufthansa
New York
Lufthansa
Rio de Janeiro
Lufthansa
London
Lufthansa

1964 · Otl Aicher (AD), Hans G. Conrad, Klaus Wille · DE · Posters



1963 · Otl Aicher · DE · Identity

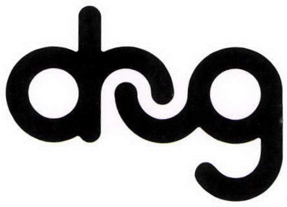
1964

Herb Lubalin sets up his own studio in New York City

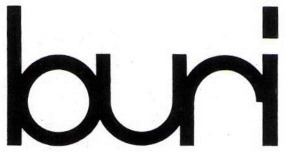
Josef Albers is honored as an AIGA medalist

Ken Garland publishes the **First Things First** manifesto on the values of graphic design which is backed by over 400 artists and graphic designers

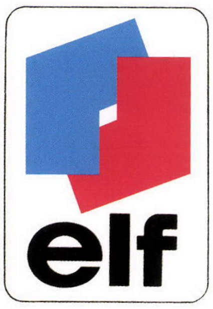
Lou Dorfsman becomes director of design at CBS



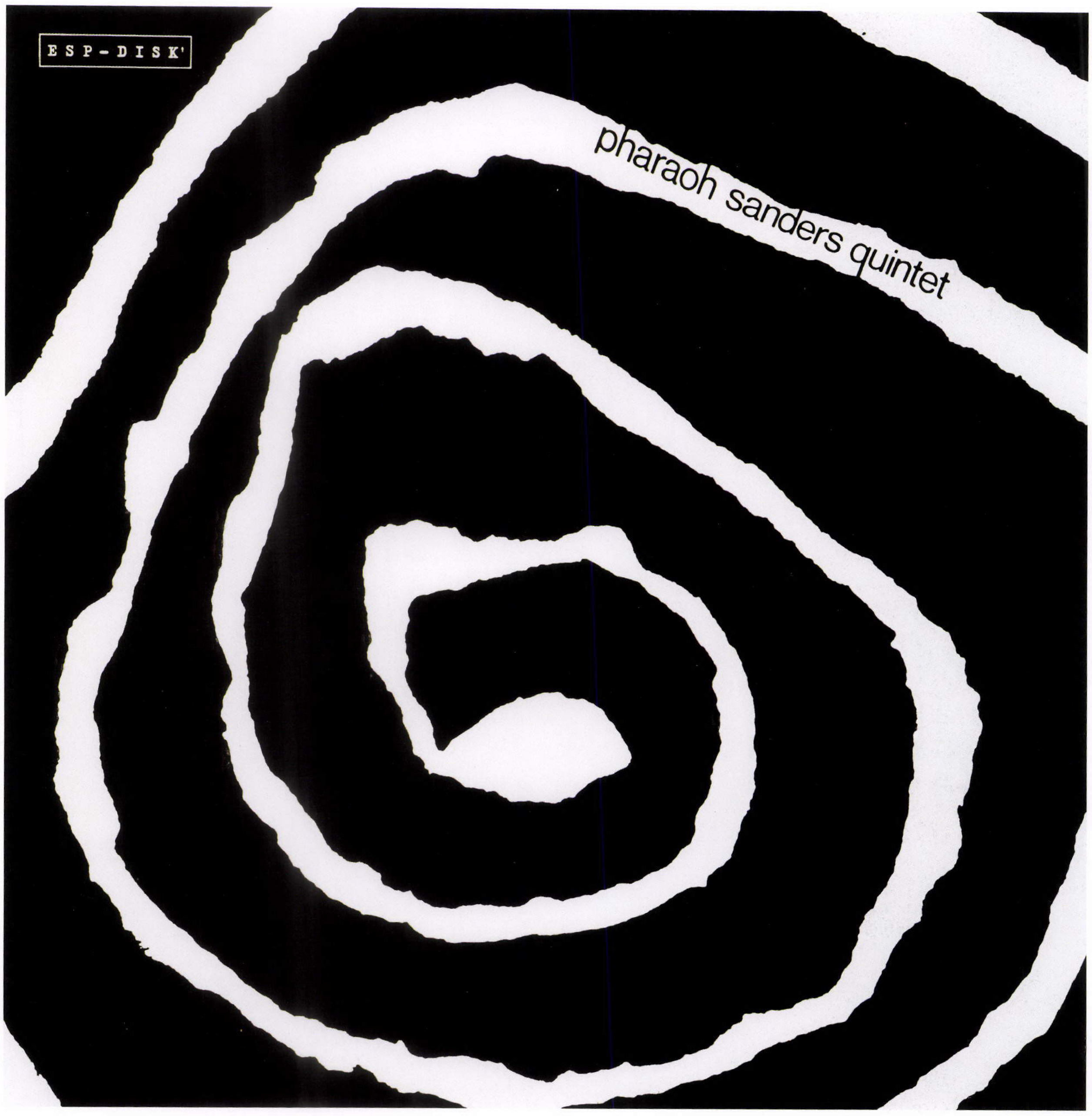
1964 · François Dallegret · CA · Logo · Sofinco Drugstores



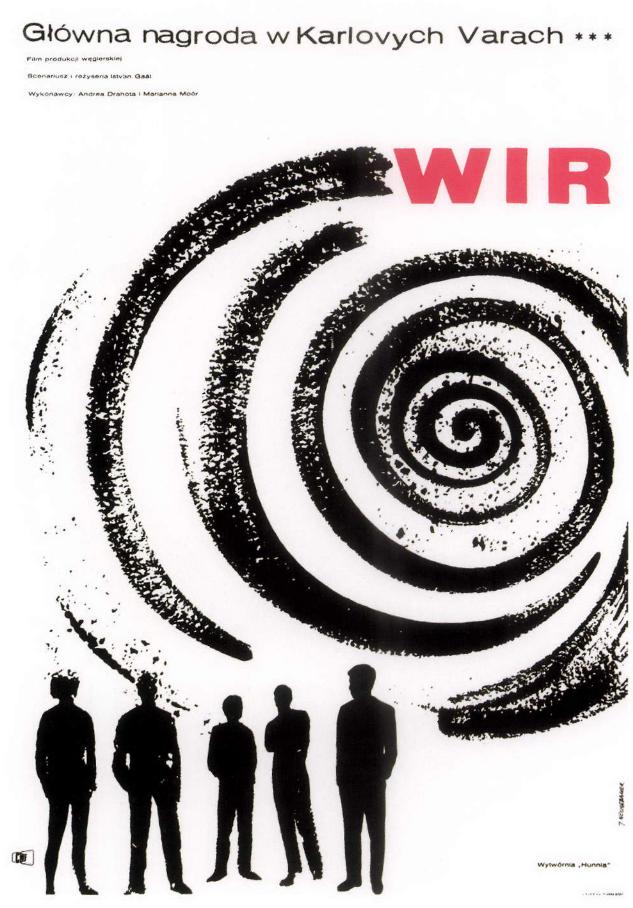
1964 · Kurt Wirth · CH · Logo · Buri



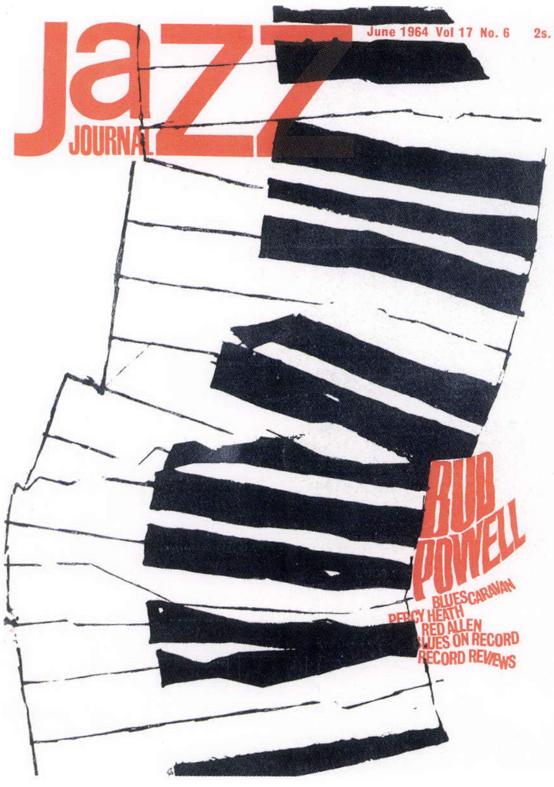
1964 · Jean-Marie Chourgnoz, Henry Chaney, Erich Brenzinger · FR · Logo · Elf Aquitaine


ESP-DISK'
pharaoh sanders quintet

1965 · Anonymous · US · Record cover


Główna nagroda w Karlovych Varach ***
Film produkcji węgierskiej
Scenariusz i reżyseria István Gaál
Wykonawcy: Andrea Drahota i Marianna Moór
WIR
Wytwórnia „Hunnia"

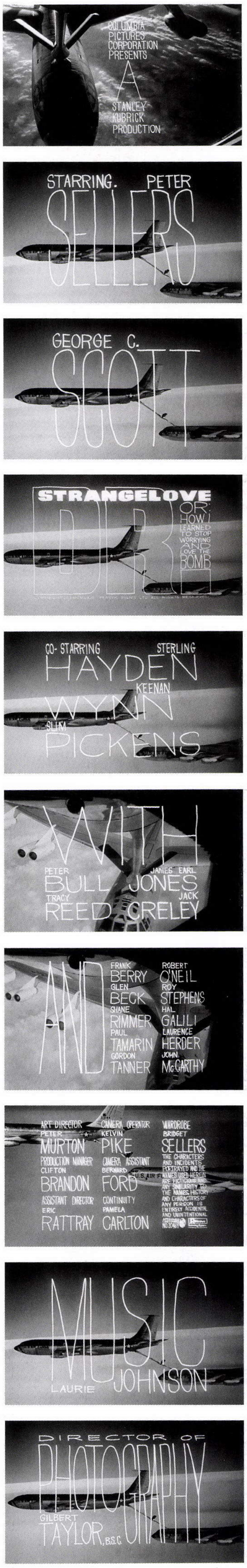
1964 · Jacek Neugebauer · PL · Poster


Jazz
JOURNAL
June 1964 Vol 17 No. 6
2s. 6d.
BUD POWELL
BLUES CARAVAN
PERCY HEATH
RED ALLEN
BLUES ON RECORD
RECORD REVIEWS

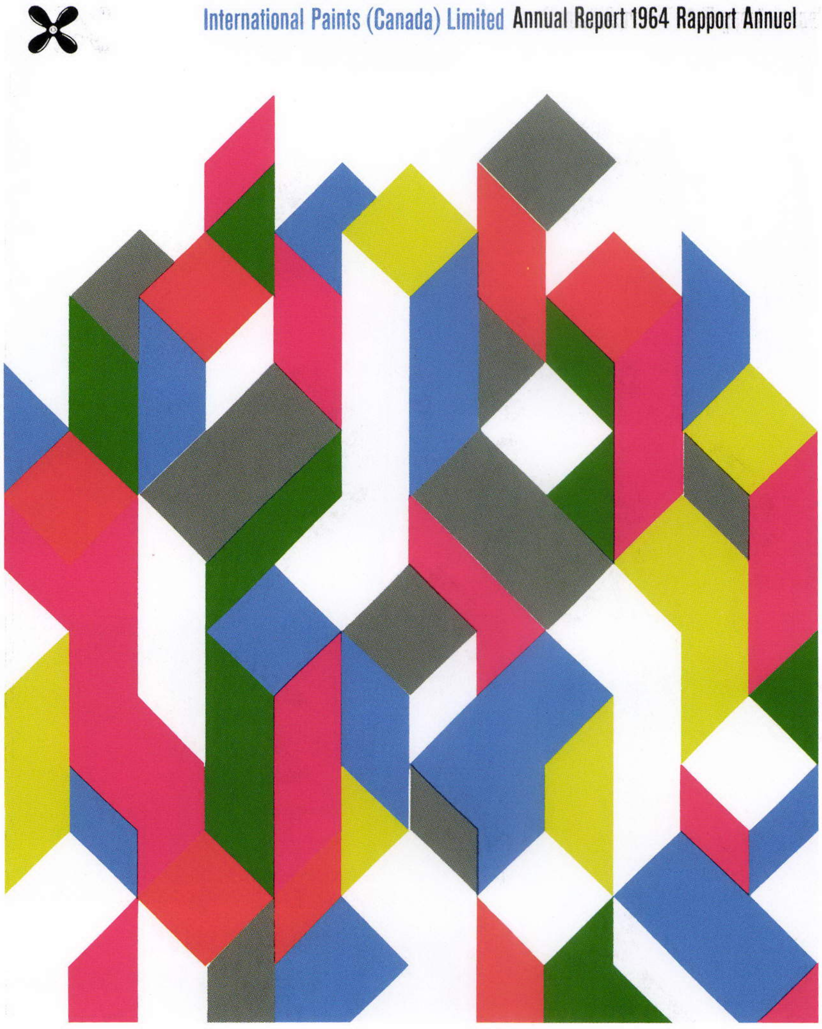
1964 · Anonymous · UK · Magazine cover

Pablo Ferro Films is founded and produces the opening titles of the Kubrick film Dr. Strangelove

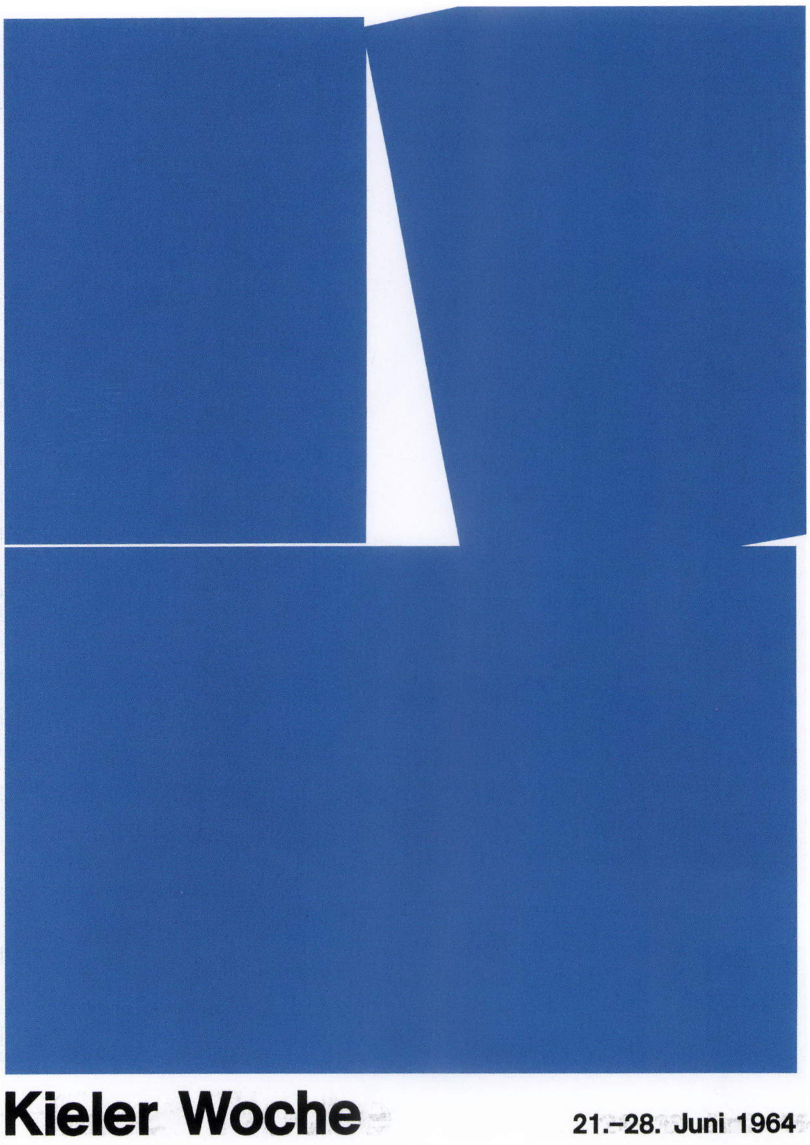
The first Czechoslovak Exhibition of Poster and Promotional Graphics is held, which later evolves to become the **Brno International Biennial of Graphic Design**


COLUMBIA PICTURES CORPORATION PRESENTS
A
STANLEY KUBRICK PRODUCTION
STARRING. PETER
SELLERS
GEORGE C.
SCOTT
STRANGELOVE
DR.
OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB
CO- STARRING
STERLING
HAYDEN
KEENAN
WYNN
SLIM
PICKENS
WITH
PETER
BULL
JAMES EARL
JONES
TRACY
REED
JACK
CRELEY
AND
FRANK
BERRY
GLEN
BECK
SHANE
RIMMER
PAUL
TAMARIN
GORDON
TANNER
ROBERT
O'NEIL
ROY
STEPHENS
HAL
GALILI
LAURENCE
HERDER
JOHN
McCARTHY
ART DIRECTOR
PETER
MURTON
PRODUCTION MANAGER
CLIFTON
BRANDON
ASSISTANT DIRECTOR
ERIC
RATTRAY
CAMERA OPERATOR
KELVIN
PIKE
CAMERA ASSISTANT
BERNARD
FORD
CONTINUITY
PAMELA
CARLTON
WARDROBE
BRIDGET
SELLERS
MUSIC
LAURIE
JOHNSON
DIRECTOR OF
PHOTOGRAPHY
GILBERT
TAYLOR, B.S.C.

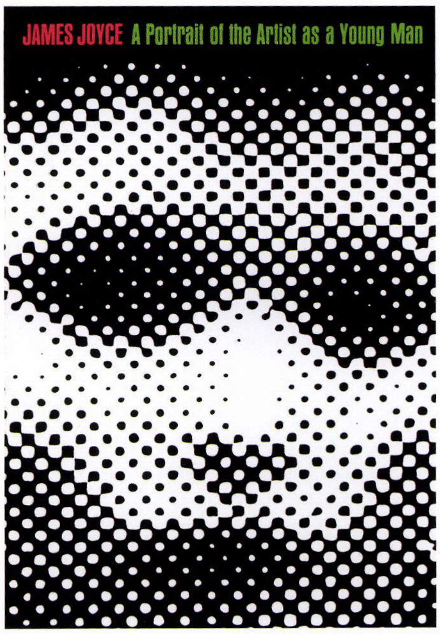
1964 · Pablo Ferro Films · US · Opening titles


International Paints (Canada) Limited Annual Report 1964 Rapport Annuel

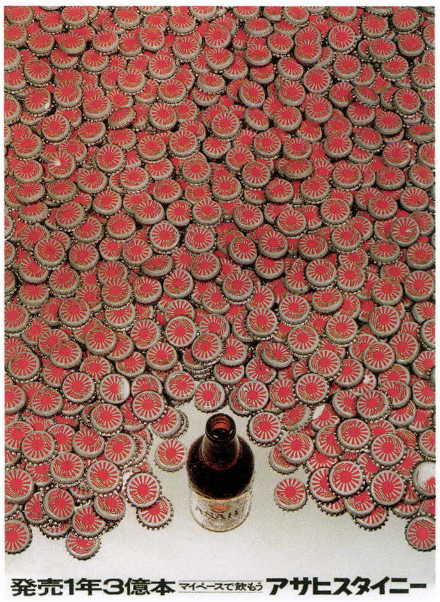
1964 · Rolf Harder · DE/CA · Brochure cover


Kieler Woche
21.–28. Juni 1964

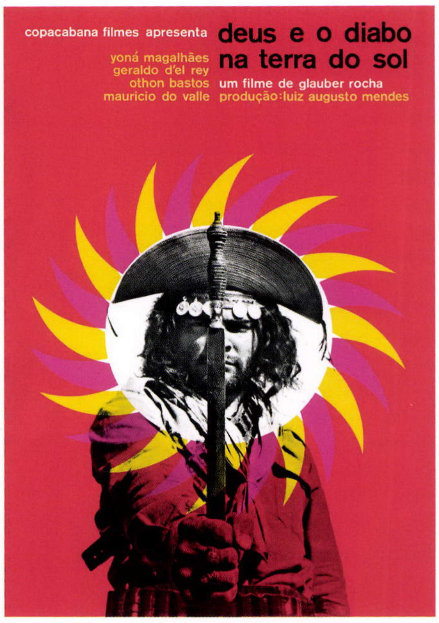
1964 · Hans Hillmann · DE · Poster


JAMES JOYCE A Portrait of the Artist as a Young Man

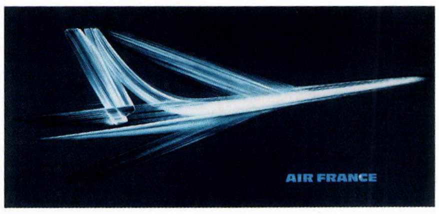
1964 · James Rosenzweig · US · Book cover


発売1年3億本
マイペースで飲もう
アサヒスタイニー

1964 · Kazumasa Nagai · JP · Poster


copacabana filmes apresenta
deus e o diabo na terra do sol
yoná magalhães
geraldo d'el rey
othon bastos
maurício do valle
um filme de glauber rocha
produção: luiz augusto mendes

1964 · Rogério Duarte · BR · Poster

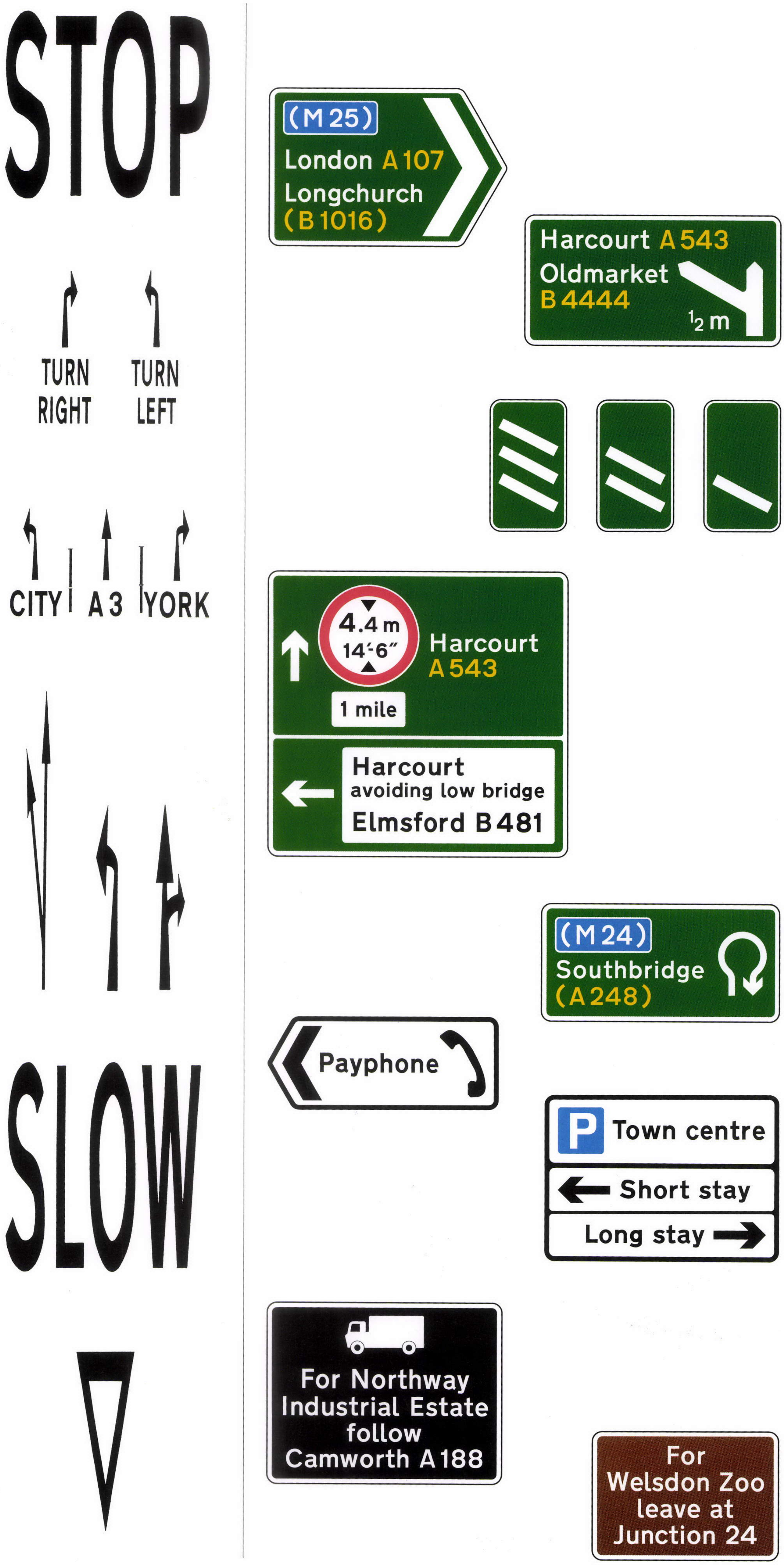


1964 · Roger Excoffon · FR · Poster

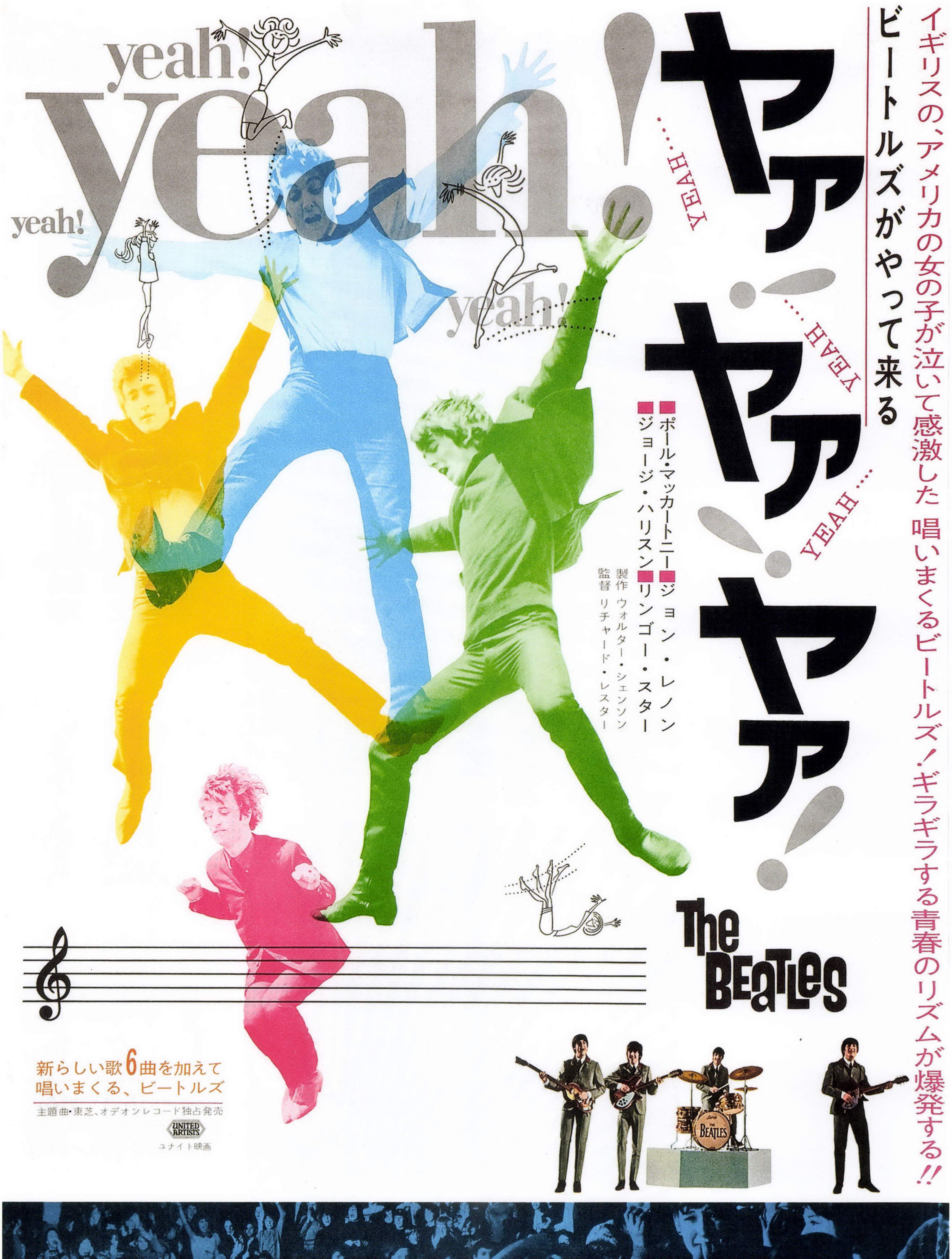
In 1957, designers Jock Kinneir and Margaret Calvert started what would turn out to be a decade-long project to redesign the British road and motorway signage system, which up until then had been a patchwork of commissions by various different bodies. The result is probably the largest and most complex system of signs ever designed, and uses five main types (warning, regulatory, directional, motorway, and other) which are also subdivided into functional groups; road markings and traffic light signals are also covered. Typographically rigorous and methodologically impeccable, the standardization of this information system ranks among the most successful national design projects in history, and has gone on to serve as the basis for similar schemes in many other countries.

1957 begannen die Designer Jock Kinneir und Margaret Calvert ein Projekt, das sie zehn Jahre lang beschäftigen sollte und in dessen Verlauf sie die Beschilderung der britischen Straßen und Autobahnen neu gestalteten, die bis zu dem Zeitpunkt ein Durcheinander von beauftragten Entwürfen verschiedener Ämter gewesen war. In der Folge entstand das vermutlich größte und komplexeste Beschilderungssystem, das je entworfen wurde; es setzt sich aus fünf Hauptgruppen zusammen (Warnen, Regulieren, Richtungweisen, Autobahn und Anderes), die in weitere Funktionsgruppen unterteilt sind. Auch Straßenmarkierungen und Ampelsignale sind abgedeckt. Mit ihrer typografischen Strenge und methodologischen Genauigkeit gehört die Standardisierung dieses Informationssystems zu den erfolgreichsten nationalen Designprojekten der Geschichte und dient mittlerweile vielen anderen Ländern als Bezugspunkt für ähnliche Vorhaben.

C'est en 1957 que les graphistes Jock Kinneir et Margaret Calvert commencèrent à travailler sur un projet d'une décennie consistant à la refonte de la signalisation routière et autoroutière britannique, jusqu'alors un patchwork de commandes exécutées par différents prestataires. Le résultat fut sans doute la plus vaste et complexe campagne de signalisation jamais réalisée – avec cinq catégories principales (avertissements, réglementation, directions, autoroutes et autres), elles-mêmes subdivisées en différents groupes fonctionnels. Les marquages au sol et les feux de signalisation étaient inclus dans le projet. D'une grand rigueur typographique et d'une méthodologie impeccable la standardisation de ce système d'information, un des projets de graphisme nationaux les plus réussis de l'histoire, a servi de base à des systèmes similaires dans de nombreux pays.

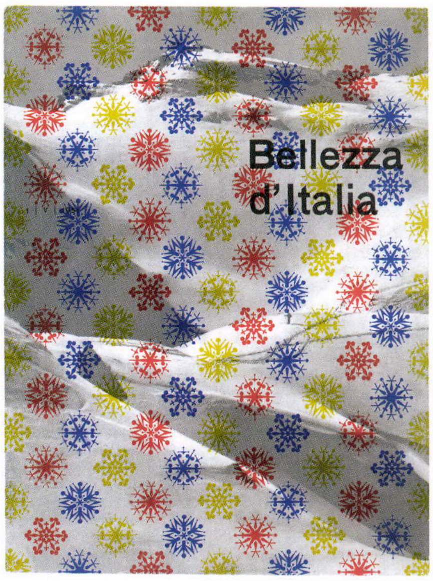

STOP
TURN RIGHT
TURN LEFT
CITY
A 3
YORK
SLOW
(M 25)
London A 107
Longchurch
(B 1016)
Harcourt A 543
Oldmarket
B 4444
½ m
4.4 m
14'6"
Harcourt
A 543
1 mile
Harcourt
avoiding low bridge
Elmsford B 481
(M 24)
Southbridge
(A 248)
Payphone
P
Town centre
Short stay
Long stay
For Northway Industrial Estate follow Camworth A 188
For Welsdon Zoo leave at Junction 24

1964 · Jock Kinneir, Margaret Calvert · UK · Identity, Signage

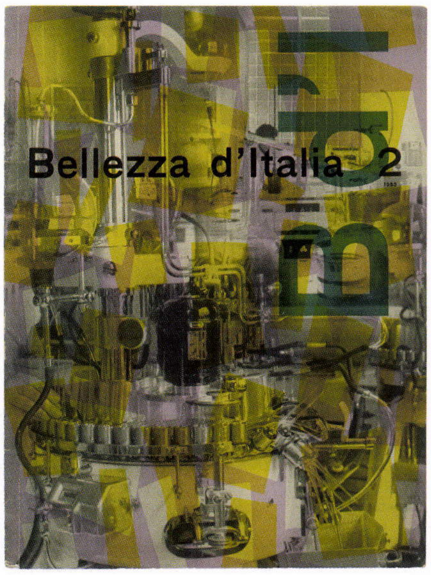

イギリスの、アメリカの女の子が泣いて感激した　唱いまくるビートルズ！ギラギラする青春のリズムが爆発する!!
ビートルズがやって来る
ヤァ！ヤァ！ヤァ！
YEAH……
YEAH……
YEAH……
yeah! yeah! yeah! yeah!
■ポール・マッカートニー■ジョン・レノン
■ジョージ・ハリスン■リンゴー・スター
製作　ウォルター・シェンソン
監督　リチャード・レスター
The BEATLES
新らしい歌6曲を加えて
唱いまくる、ビートルズ
主題曲・東芝、オデオンレコード独占発売
UNITED ARTISTS
ユナイト映画

1964 · Anonymous · JP · Poster

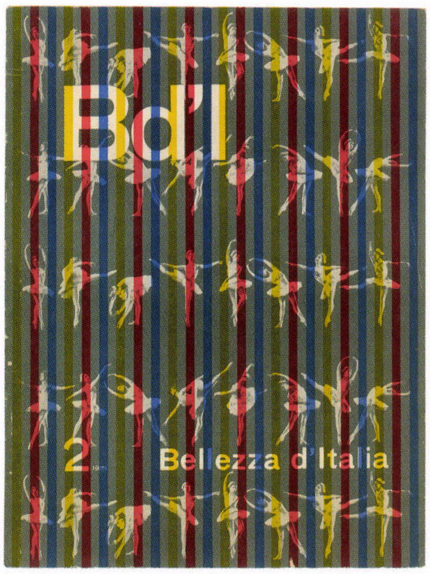
Franco Grignani · Italy


Bellezza
d'Italia

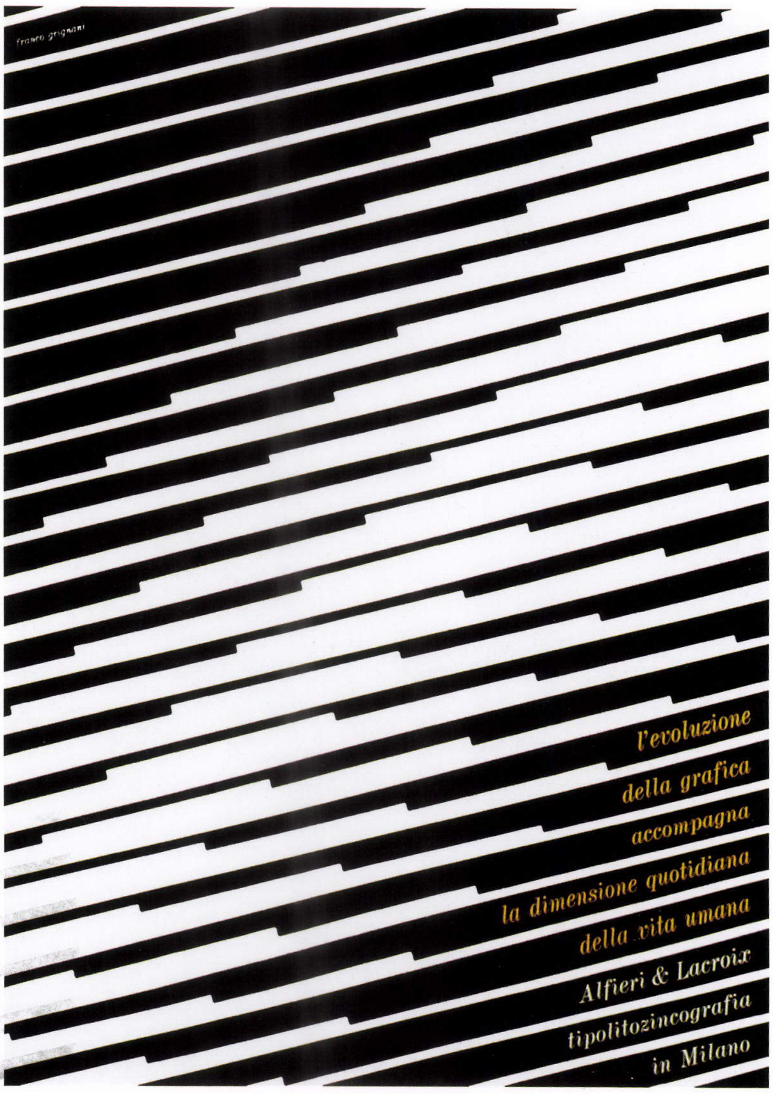
1951 · Franco Grignani · IT · Magazine cover


Bellezza d'Italia 2
Bd'I

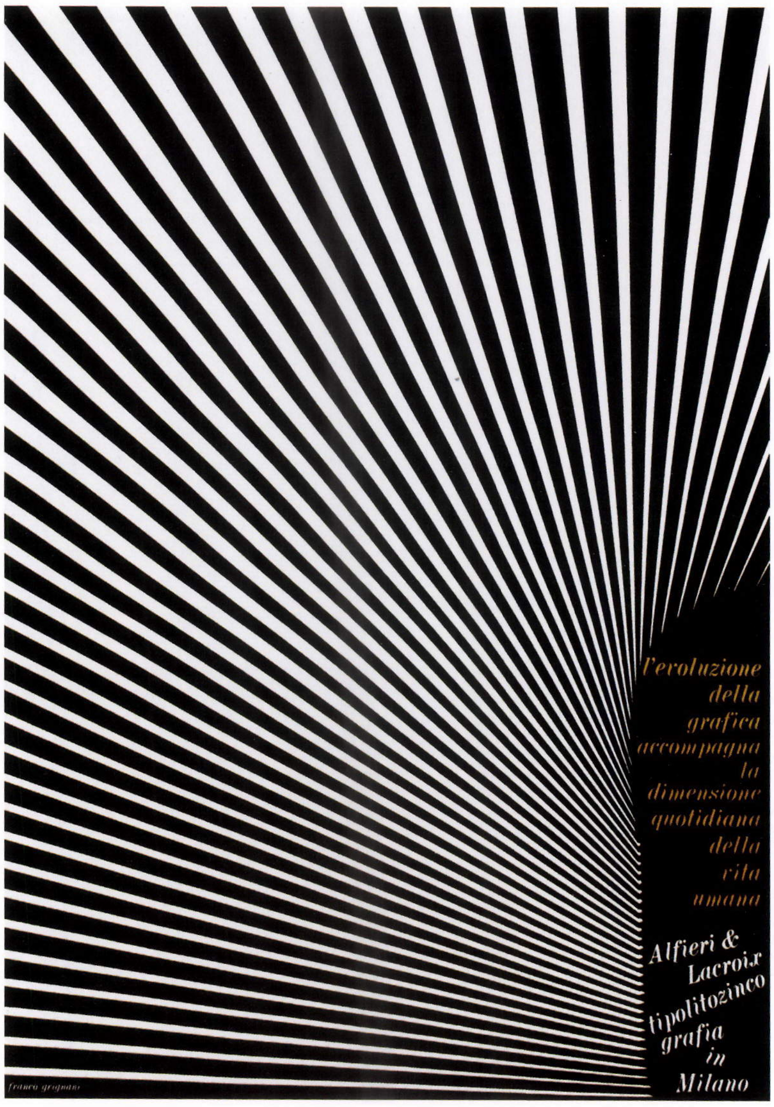
1953 · Franco Grignani · IT · Magazine cover


Bd'I
2
Bellezza d'Italia

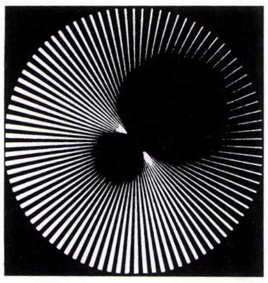
1954 · Franco Grignani · IT · Magazine cover


franco grignani
l'evoluzione
della grafica
accompagna
la dimensione quotidiana
della vita umana
Alfieri & Lacroix
tipolitozincografia
in Milano

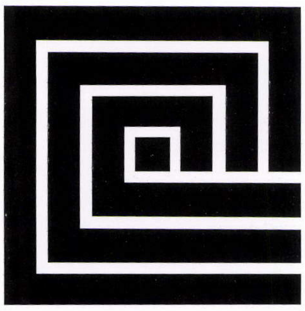
1968 · Franco Grignani · IT · Poster


l'evoluzione
della
grafica
accompagna
la
dimensione
quotidiana
della
vita
umana
Alfieri &
Lacroix
tipolitozinco
grafia
in
Milano
franco grignani

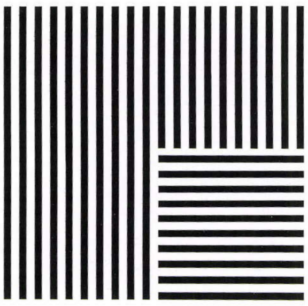
1968 · Franco Grignani · IT · Poster



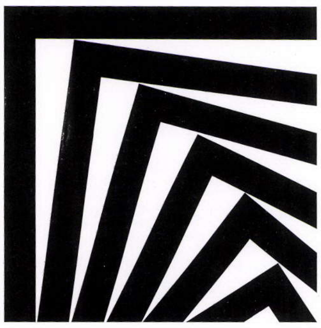
1960s · Franco Grignani · IT · Logo · Foto Grafica



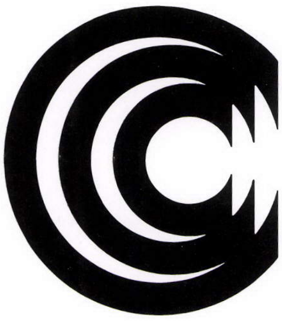
1969 · Franco Grignani · IT · Logo · Galleria d'Arte San Fedele



1969 · Franco Grignani · IT · Logo · Centro di Cultura G. Puecher



1973 · Franco Grignani · IT · Logo · Ceramiche Falcinelli



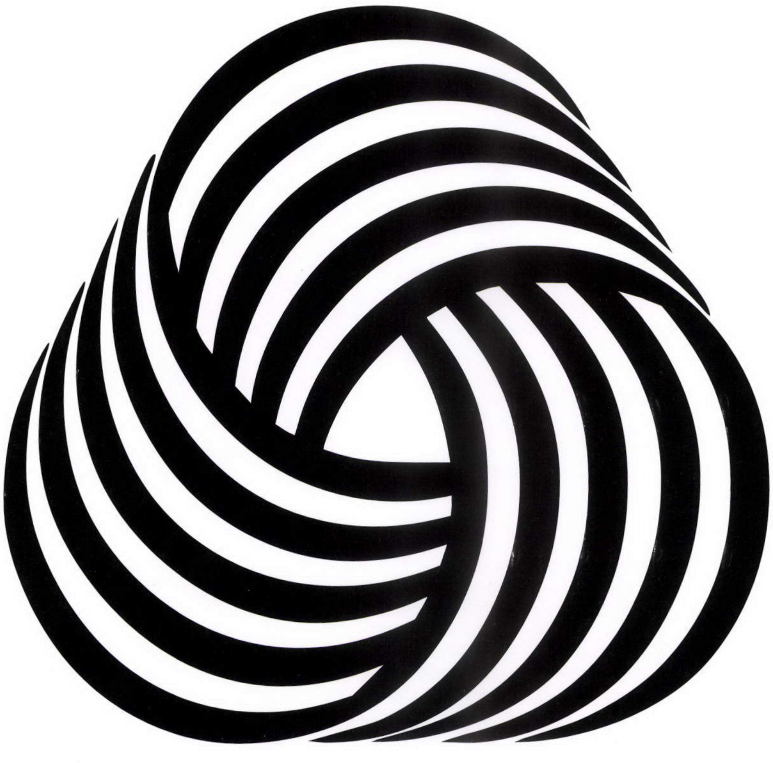
1973 · Franco Grignani · IT · Logo · Cremona Nuova

»My whole work has been based on, and programmed by, research and analysis, as the fundamental basis for emphasizing creativity.« `Franco Grignani, *Logo World*, 1995`

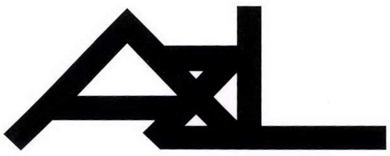
Franco Grignani (1908, Pieve Porto Morone, Italy – 1999, Milan) was an award-winning Italian artist and designer. Educated as an architect, Grignani soon became involved with the Futurism of the 1920s and '30s, and in the course of his career he experimented widely with geometry, Optical Art, and other styles. While his designs appeared in several exhibitions, he worked for the advertising review *Pubblicità in Italia,* as well as big corporations such as Montecatini, Pirelli, Dompé, and the printers Alfieri & Lacroix. Grignani is also the real designer of the world-famous Woolmark logo (1964), which for many years was attributed to the fictitious Francesco Saroglia.

Franco Grignani (1908, Pieve Porto Morone, Italien – 1999, Mailand) war ein preisgekrönter italienischer Künstler und Grafikdesigner, der sich schon bald nach seiner Ausbildung zum Architekten dem Futurismus der 1920er- und 1930er-Jahre anschloss. Im Verlauf seiner Karriere experimentierte Grignani ausgiebig mit Geometrie, Op-Art und anderen Stilen. Er hatte zahlreiche Ausstellungen und arbeitete für die Werbezeitschrift *Pubblicità in Italia* sowie für große Firmen wie Montecatini, Pirelli, Dompé und die Druckerei Alfieri & Lacroix. Grignani entwarf auch das weltberühmte Woolmark-Logo (1964), das jahrelang einem fiktiven Grafikdesigner namens Francesco Saroglia zugeschrieben wurde.

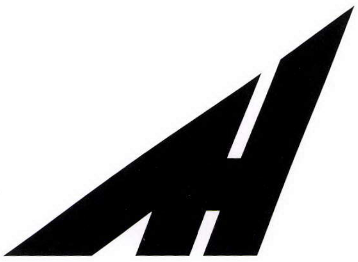
Franco Grignani (1908, Pieve Porto Morone, Italie – 1999, Milan) fut un artiste et graphiste italien primé. Après une formation d'architecte, Grignani rejoignit le mouvement futuriste dans les années 1920 et 1930; au cours de sa carrière, il expérimenta ensuite largement avec la géométrie, l'Op Art et d'autres styles. Il fit de nombreuses expositions et travailla pour la revue *Pubblicità in Italia,* mais aussi pour de grandes entreprises comme Montecatini, Pirelli, Dompé et l'imprimeur Alfieri & Lacroix. Grignani est aussi le créateur du logo mondialement célèbre de Woolmark (1964), attribué pendant de nombreuses années à un fictif Francesco Saroglia.



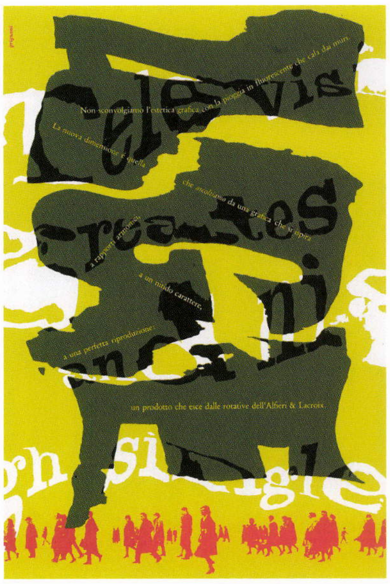
1964 · Franco Grignani · IT · Logo · Woolmark International



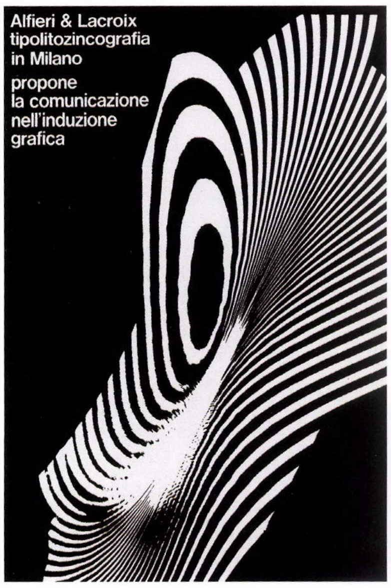
1969 · Franco Grignani · IT · Logo · Alfieri & Lacroix



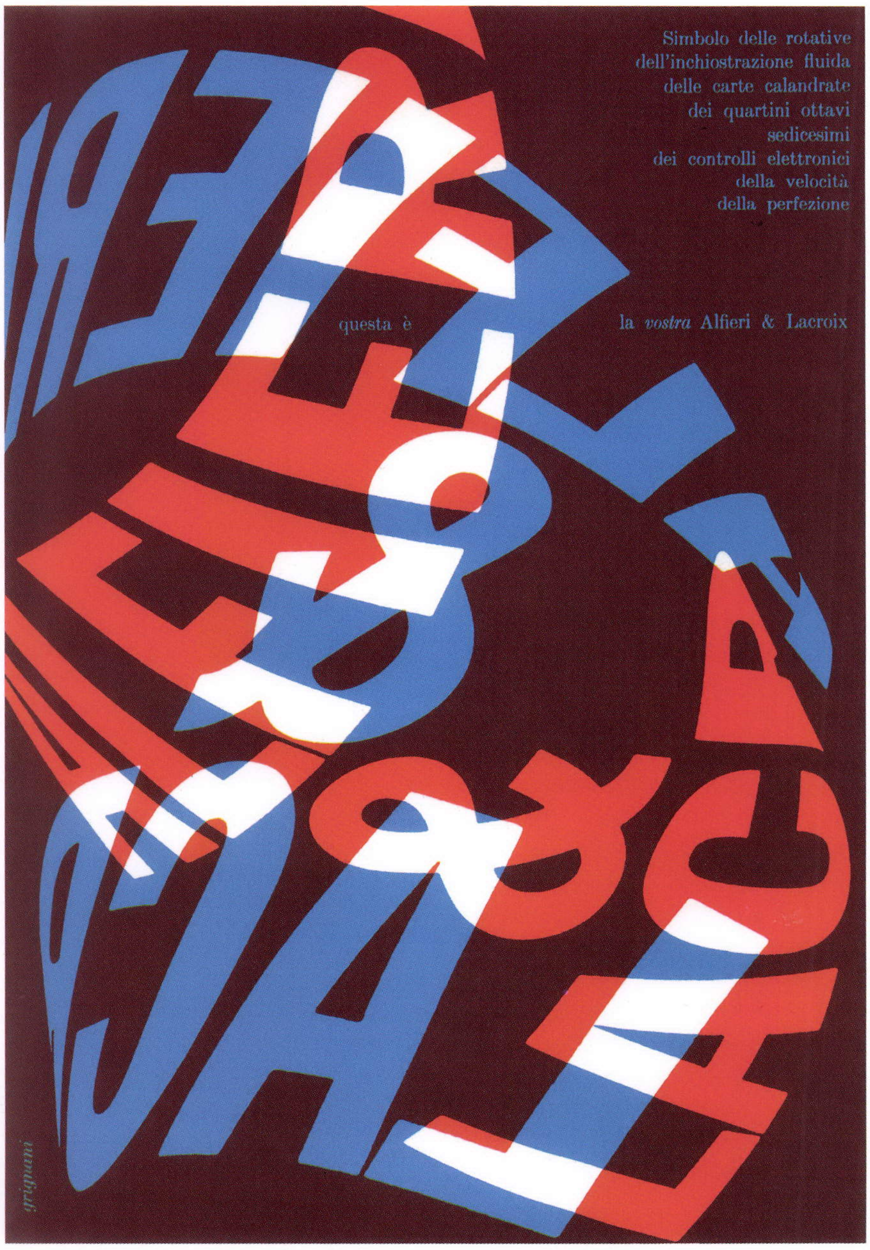
1968 · Franco Grignani · IT · Logo · Aerhotel



1960 · Franco Grignani · IT · Poster


Alfieri & Lacroix
tipolitozincografia
in Milano
propone
la comunicazione
nell'induzione
grafica

1964 · Franco Grignani · IT · Poster


Simbolo delle rotative
dell'inchiostrazione fluida
delle carte calandrate
dei quartini ottavi
sedicesimi
dei controlli elettronici
della velocità
della perfezione
questa è
la vostra Alfieri & Lacroix
grignani

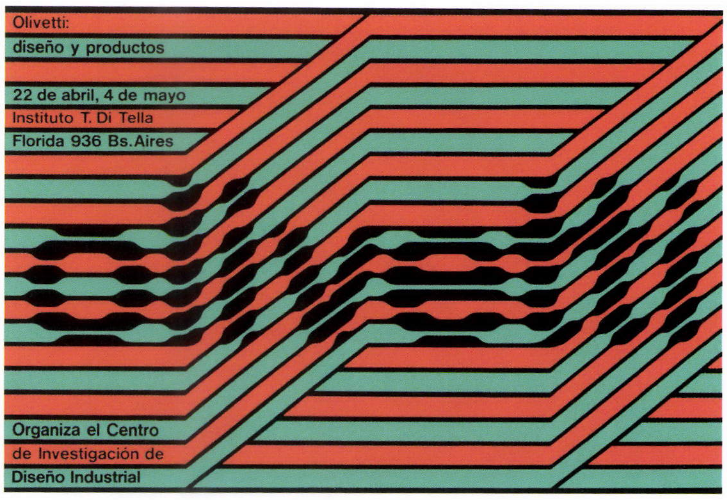
1960 · Franco Grignani · IT · Ad

Instituto di Tella · Argentina

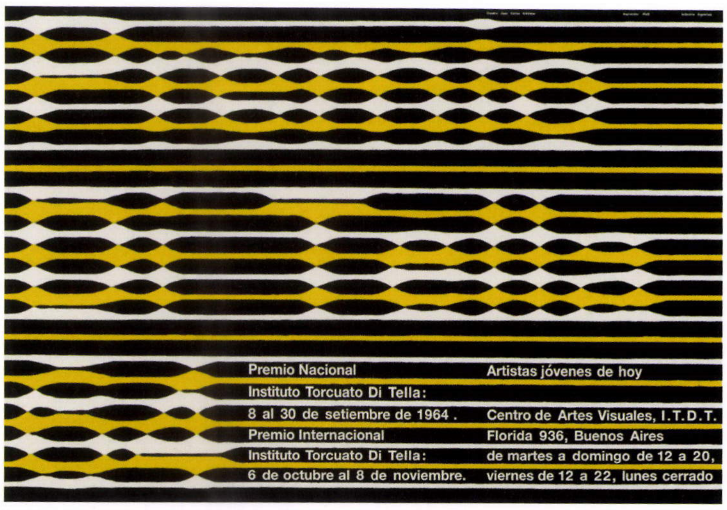
The relatively late development of graphic design in Latin America was mostly due to the variable pace of socio-economic change within the different countries in the region. Many of the design schools and early studios were founded by immigrants, many of whom had arrived from the best institutions in Europe. In 1958 in Argentina, a rising economic power in the early 20th century, the Di Tella Foundation was set up to foster a range of cultural activities. A pioneering center for creative talent, including such designers as Juan Carlos Distéfano, Rubén Fontana, and Juan Andralis, its visual arts department was a defining force in graphic design throughout the 1960s until its closure in 1970. With a strong focus on typography, the department's artists constantly innovated in poster design, always offering a fresh alternative to the traditional schools in the country.

Die Geschichte des Grafikdesigns begann in Lateinamerika erst relativ spät, was vor allem mit dem unterschiedlichen Tempo zusammenhing, mit dem sich die sozioökonomischen Verhältnisse in den einzelnen Ländern der Region veränderten. Zahlreiche Designschulen und viele der ersten Studios wurden von Immigranten gegründet, die häufig von den besten Institutionen in Europa kamen. 1958 wurde in Argentinien – zu Anfang des 20. Jahrhunderts eine aufstrebende Wirtschaftsmacht – die Di Tella Foundation ins Leben gerufen zu dem Zweck, eine große Bandbreite kultureller Vorhaben zu fördern. Die Stiftung war bahnbrechend als Zentrum für kreative Talente, etwa für Designer wie Juan Carlos Distéfano, Rubén Fontana und Juan Andralis, und ihre Abteilung für bildende Kunst hatte die ganzen 1960er-Jahre hindurch bis zu ihrer Schließung 1970 einen maßgeblichen Einfluss im Grafikdesign. Typografie war einer ihrer Schwerpunkte, die dort tätigen Künstler entwickelten ständig innovative Ideen in der Plakatgestaltung und boten unweigerlich erfrischende Alternativen zu den traditionellen argentinischen Schulen.

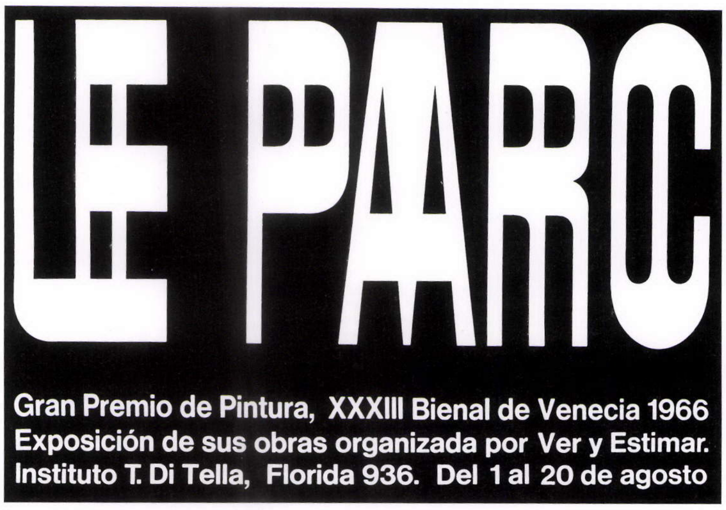
Le développement plutôt tardif du graphisme en Amérique latine est surtout lié aux rythmes variables de l'évolution socio-économique dans les pays de la région. Les écoles de graphisme et les premiers studios furent souvent fondés par des immigrants formés dans les meilleures institutions européennes. En Argentine, puissance économique montante au début du XXe siècle, l'Instituto Di Tella fut créé en 1958 pour promouvoir toute une série d'activités culturelles. Centre pionnier pour les talents créatifs – avec des graphistes comme Juan Carlos Distéfano, Rubén Fontana et Juan Andralis –, son département d'arts visuels fut une force déterminante du graphisme tout au long des années 1960 jusqu'à la fermeture de l'institut en 1970. Avec l'accent mis sur la typographie, les artistes du département innovèrent constamment en matière d'affiches, offrant toujours une approche nouvelle face aux écoles traditionnelles du pays.


Olivetti:
diseño y productos
22 de abril, 4 de mayo
Instituto T. Di Tella
Florida 936 Bs.Aires
Organiza el Centro
de Investigación de
Diseño Industrial

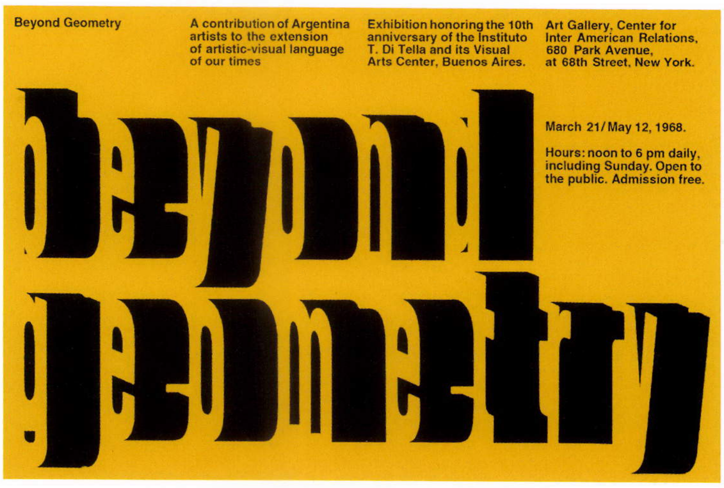
1964 · Juan Carlos Distéfano, Rubén Fontana, Carlos Soler · AR · Poster


Premio Nacional
Instituto Torcuato Di Tella:
8 al 30 de setiembre de 1964 .
Premio Internacional
Instituto Torcuato Di Tella:
6 de octubre al 8 de noviembre.
Artistas jóvenes de hoy
Centro de Artes Visuales, I.T.D.T.
Florida 936, Buenos Aires
de martes a domingo de 12 a 20,
viernes de 12 a 22, lunes cerrado

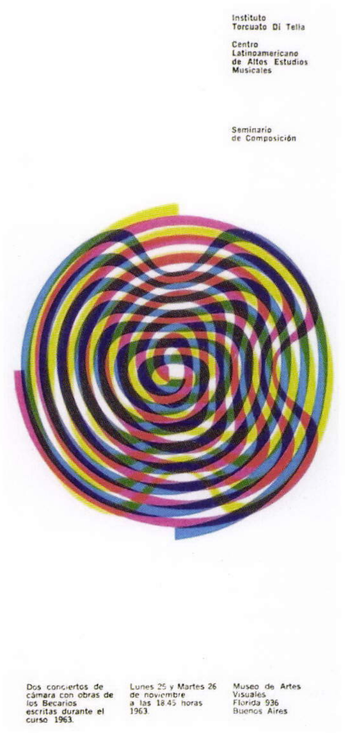
1964 · Juan Carlos Distéfano · AR · Poster


LE PARC
Gran Premio de Pintura, XXXIII Bienal de Venecia 1966
Exposición de sus obras organizada por Ver y Estimar.
Instituto T. Di Tella, Florida 936. Del 1 al 20 de agosto

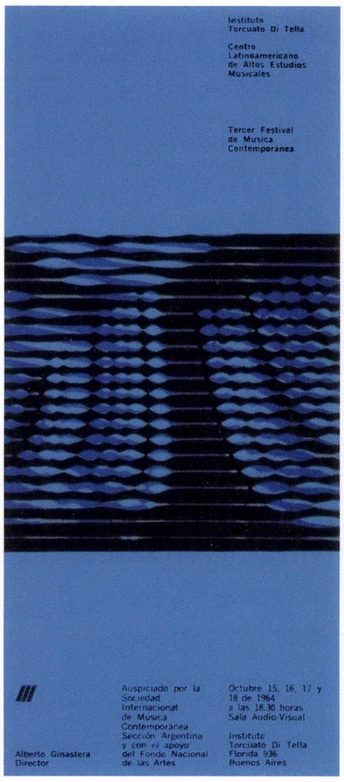
1966 · Juan Carlos Distéfano, Rubén Fontana · AR · Poster


Beyond Geometry
A contribution of Argentina artists to the extension of artistic-visual language of our times
Exhibition honoring the 10th anniversary of the Instituto T. Di Tella and its Visual Arts Center, Buenos Aires.
Art Gallery, Center for Inter American Relations, 680 Park Avenue, at 68th Street, New York.
beyond geometry
March 21/May 12, 1968.
Hours: noon to 6 pm daily, including Sunday. Open to the public. Admission free.

1968 · Juan Carlos Distéfano, Rubén Fontana · AR · Poster


Instituto
Torcuato Di Tella
Centro
Latinoamericano
de Altos Estudios
Musicales
Seminario
de Composición
Dos conciertos de cámara con obras de los Becarios escritas durante el curso 1963.
Lunes 25 y Martes 26 de noviembre a las 18.45 horas 1963.
Museo de Artes Visuales Florida 936 Buenos Aires

1963 · Juan Carlos Distéfano, Rubén Fontana · AR · Brochure cover


Instituto
Torcuato Di Tella
Centro
Latinoamericano
de Altos Estudios
Musicales
Tercer Festival
de Musica
Contemporanea
Alberto Ginastera
Director
Auspiciado por la Sociedad Internacional de Música Contemporanea Sección Argentina y con el apoyo del Fondo Nacional de las Artes
Octubre 15, 16, 17 y 18 de 1964 a las 18.30 horas Sala Audio-Visual
Instituto Torcuato Di Tella Florida 936 Buenos Aires

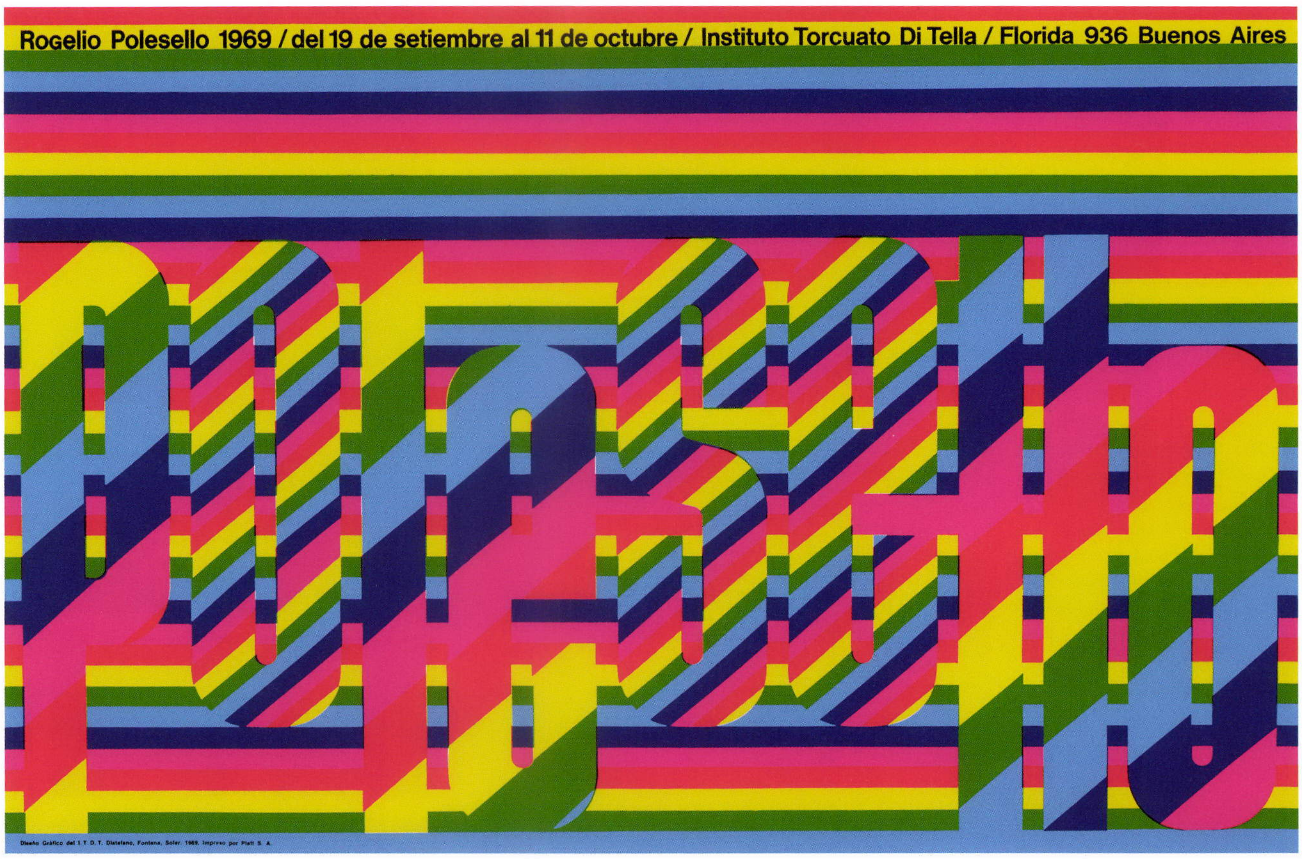
1964 · Juan Carlos Distéfano · AR · Brochure cover

»As for the visual arts [...] our aim was to turn Buenos Aires into one of the most distinguished centers of creativity in the world. [...] The main contribution of the Department of Graphic Design lay not only in the fact that the people there produced graphics of exceptional quality but that they also set new standards in communication, so placing the whole country in the vanguard of global graphic design.« `Guido Di Tella, *tipoGráfica* #3, 1987`

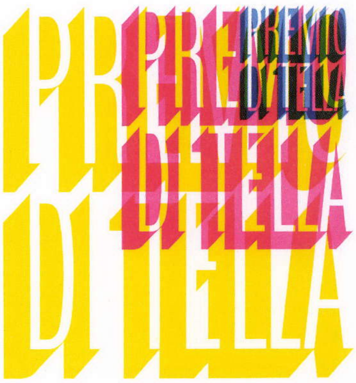
Juan Carlos Distéfano (1933, Buenos Aires) is an Argentinean artist and graphic designer who introduced modern graphic design in his homeland during the 1960s. After studying painting at the Escuela de Artes Gráficas in Buenos Aires, in 1955 Distéfano joined an advertising agency but was soon recalled to his former college to take on a teaching post. From 1959 onwards he continued to lecture while also working as a freelance artist. Around this time he began to collaborate with the Di Tella Institute. However, from 1976 onwards he focused entirely on sculpture and a year later moved to Spain following the military coup in Argentina.

Juan Carlos Distéfano (1933, Buenos Aires) ist ein argentinischer Künstler und Grafiker, der in den 1960er-Jahren modernes Grafikdesign in seinem Heimatland etablierte. Nach einem Studium der Malerei an der Escuela de Artes Gráficas arbeitete er ab 1955 zunächst in einer Werbeagentur, wurde bald jedoch durch seine ehemalige Hochschule zum Professor berufen und arbeitete neben der Lehre ab 1959 freischaffend. Zur gleichen Zeit begann die Zusammenarbeit mit dem Kulturforschungsinstitut Di Tella. Dennoch wandte er sich ab 1976 vollständig der Bildhauerei zu und wanderte ein Jahr später als Reaktion auf den argentinischen Militärputsch nach Spanien aus.

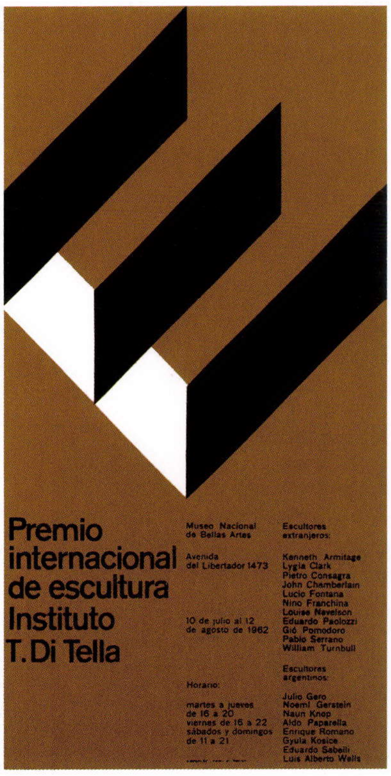
Juan Carlos Distéfano (1933, Buenos Aires) est un artiste et graphiste argentin qui a introduit le graphisme moderne dans son pays natal dans les années 1960. Après des études de peinture à la Escuela de Artes Gráficas, il a d'abord travaillé dans une agence publicitaire à partir de 1955, pour être bientôt nommé professeur dans son ancienne école. À partir de 1959, il travaille alors en freelance à côté de son activité d'enseignant. À la même époque débute sa collaboration avec l'institut de recherche culturelle Di Tella. À partir de 1976, il se tourne entièrement vers la sculpture et émigre l'année suivante en Espagne à la suite du coup d'État militaire en Argentine.


Rogelio Polesello 1969 / del 19 de setiembre al 11 de octubre / Instituto Torcuato Di Tella / Florida 936 Buenos Aires
POLESELLO
Diseño Gráfico del I. T. D. T. Distefano, Fontana, Soler. 1969. Impreso por Platt S. A.

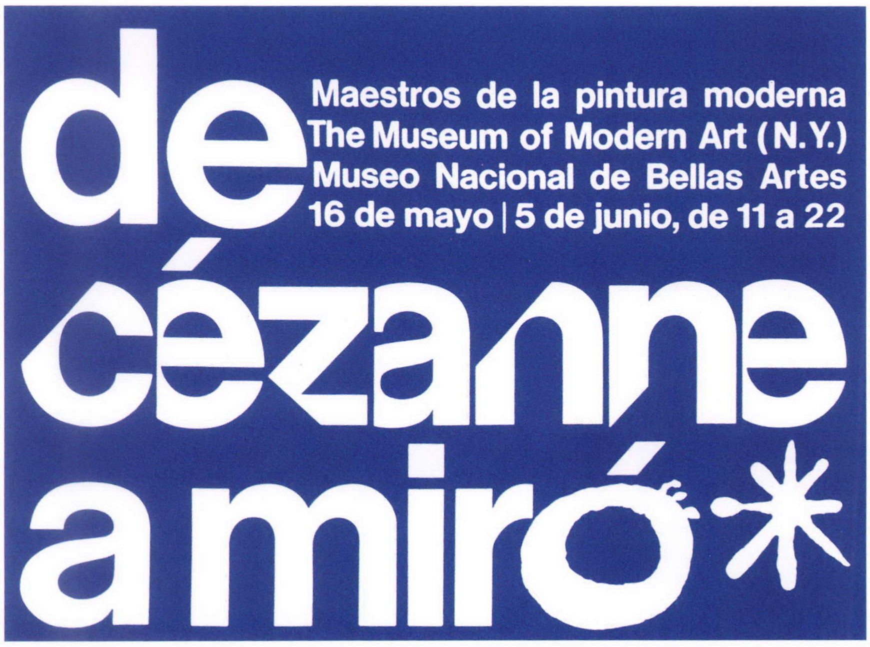
1969 · Juan Carlos Distéfano, Rubén Fontana, Carlos Soler · AR · Poster


PREMIO DI TELLA
PREMIO DI TELLA
PREMIO DI TELLA

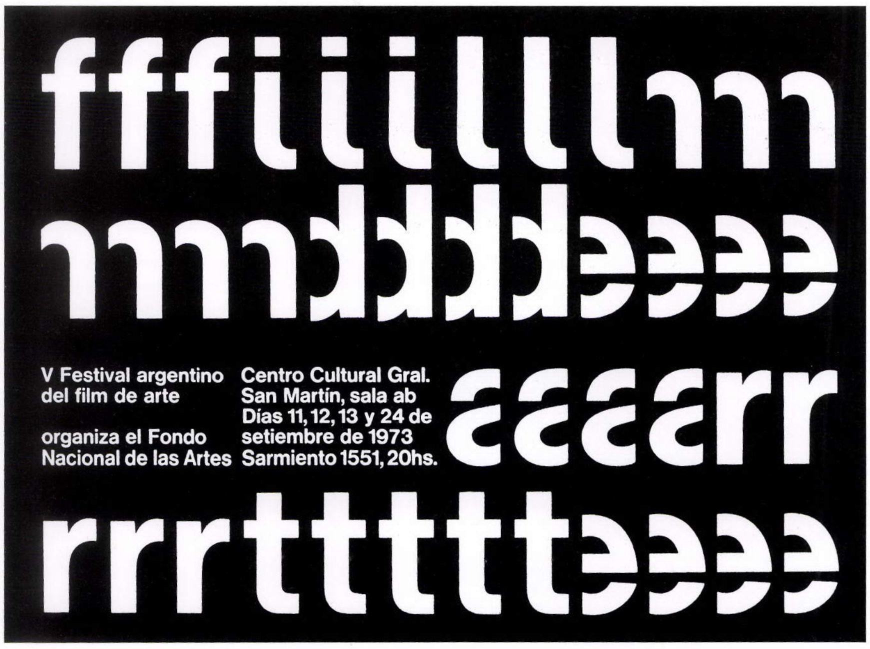
1965 · Juan Carlos Distéfano, Rubén Fontana · AR · Brochure cover


Premio internacional de escultura Instituto T. Di Tella
Museo Nacional de Bellas Artes
Avenida del Libertador 1473
10 de julio al 12 de agosto de 1962
Horario:
martes a jueves de 16 a 20
viernes de 16 a 22
sábados y domingos de 11 a 21
Escultores extranjeros:
Kenneth Armitage
Lygia Clark
Pietro Consagra
John Chamberlain
Lucio Fontana
Nino Franchina
Louise Nevelson
Eduardo Paolozzi
Gió Pomodoro
Pablo Serrano
William Turnbull
Escultores argentinos:
Julio Gero
Noemí Gerstein
Naun Knop
Aldo Paparella
Enrique Romano
Gyula Kosice
Eduardo Sabelli
Luis Alberto Wells

1963 · Juan Carlos Distéfano · AR · Poster


de cézanne a miró
Maestros de la pintura moderna
The Museum of Modern Art (N.Y.)
Museo Nacional de Bellas Artes
16 de mayo | 5 de junio, de 11 a 22

1968 · Juan Carlos Distéfano · AR · Poster

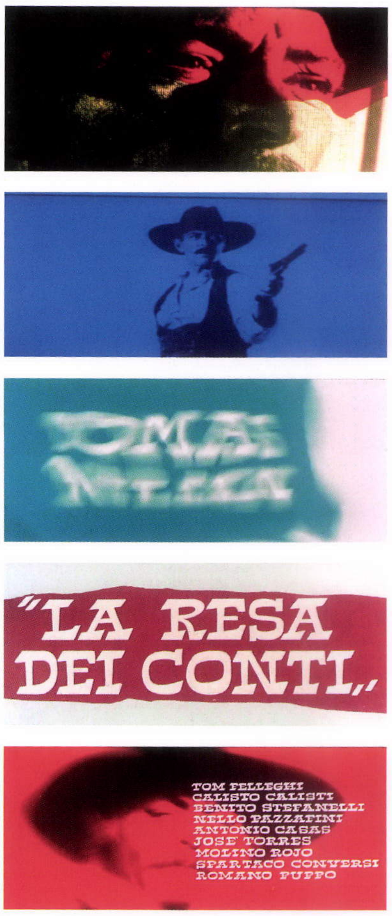

V Festival argentino del film de arte
organiza el Fondo Nacional de las Artes
Centro Cultural Gral. San Martín, sala ab
Días 11, 12, 13 y 24 de setiembre de 1973
Sarmiento 1551, 20hs.

1973 · Juan Carlos Distéfano · AR · Poster

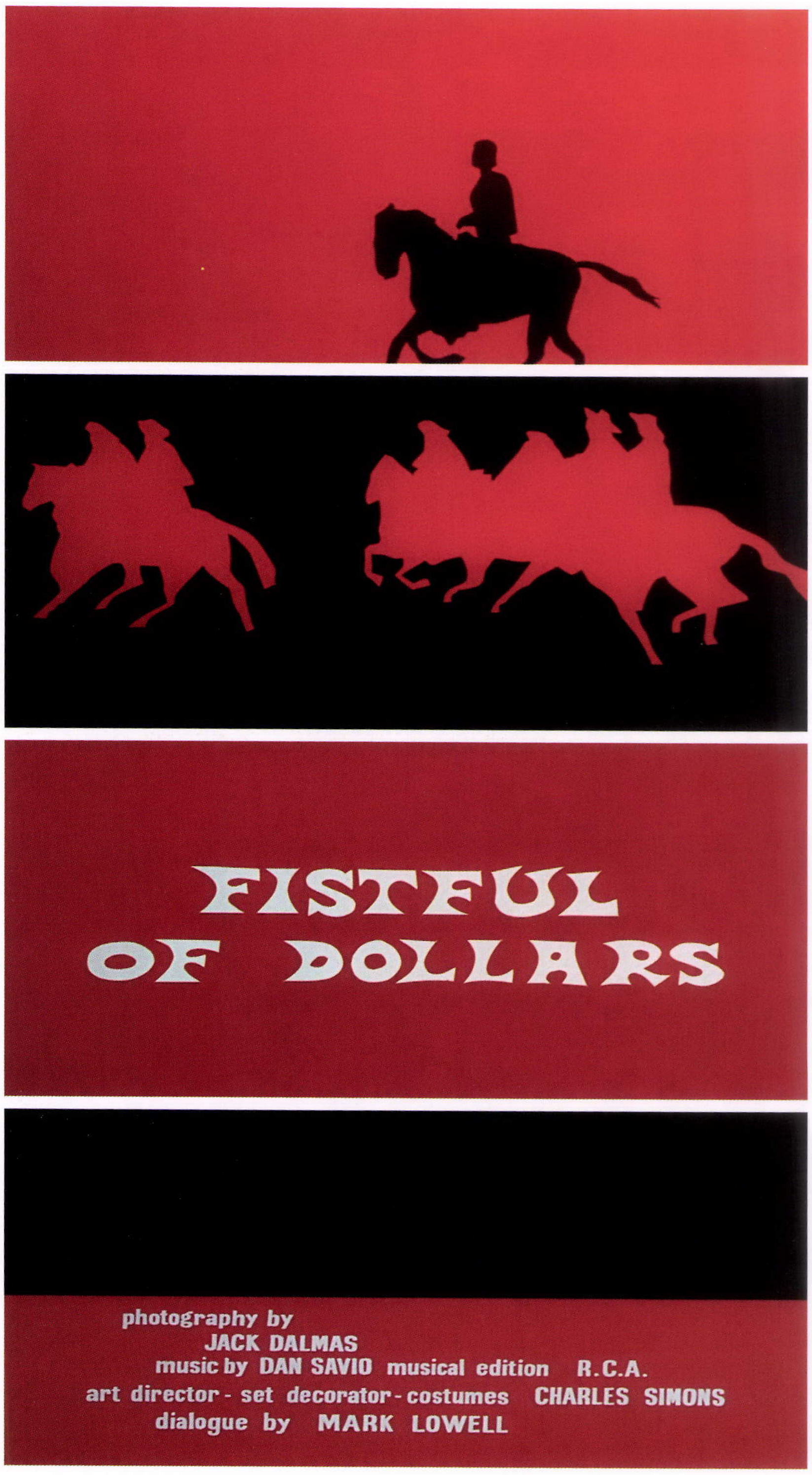
The mid-1960s saw the birth of the Spaghetti Western, a subgenre of the Western movie typically made cheaply in Europe and with Italian directors. Moviegoers continue to be fascinated by their inventive title sequences, created with great technical skill and dramatic effect, which had little in common with the uncluttered severity of the graphics of their time.

Mit dem Italowestern entstand Mitte der 1960er-Jahre ein Subgenre der Westernkultur, oft günstig in Europa von italienischen Regisseuren produziert. Noch heute faszinieren die mit großem handwerklichen Aufwand produzierten expressiven Titelsequenzen, die so gar nichts mit der ansonsten oft aufgeräumt-strengen Grafik ihrer Zeit gemein haben.

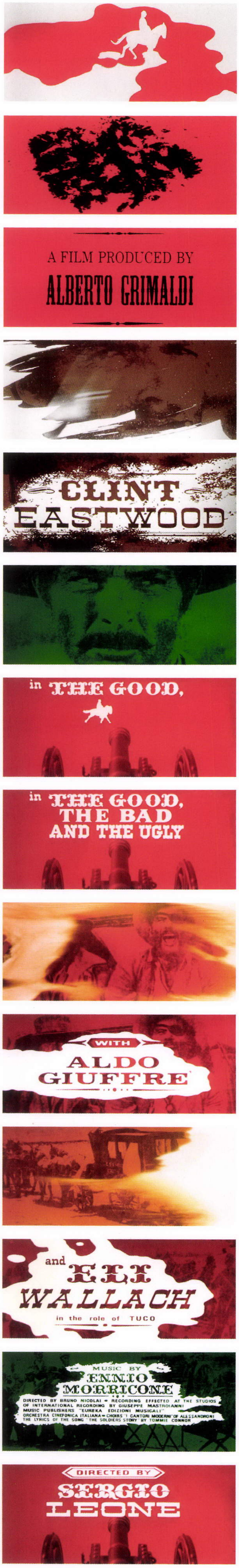
Au milieu des années 1960 apparaît le western dit «spaghetti», un sous-genre très populaire tourné à petit budget en Europe par des réalisateurs italiens. Même s'ils n'ont rien de commun avec le graphisme des plus épurés de leur époque, les génériques inventifs produits à grands renforts de moyens artisanaux n'ont rien perdu de leur pouvoir de fascination auprès des cinéphiles.


"LA RESA DEI CONTI"
TOM FELLEGHI
CALISTO CALISTI
BENITO STEFANELLI
NELLO PAZZAFINI
ANTONIO CASAS
JOSE TORRES
MOLINO ROJO
SPARTACO CONVERSI
ROMANO PUPPO

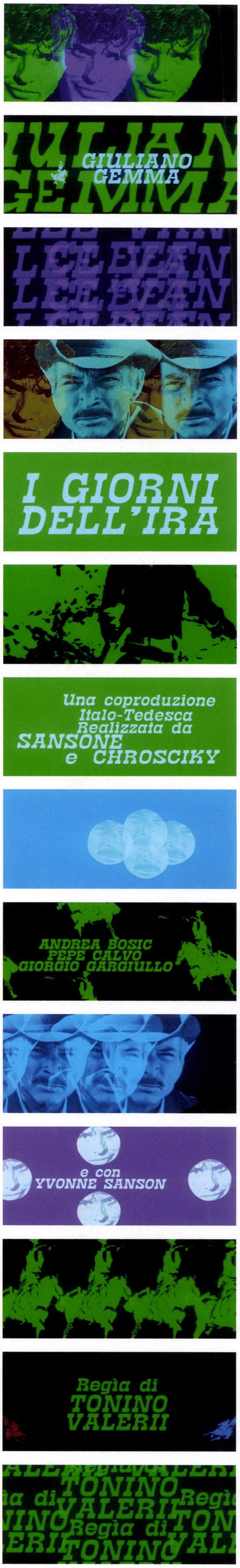
1966 · Iginio Lardani · IT · Opening titles


FISTFUL OF DOLLARS
photography by
JACK DALMAS
music by DAN SAVIO musical edition R.C.A.
art director - set decorator - costumes CHARLES SIMONS
dialogue by MARK LOWELL

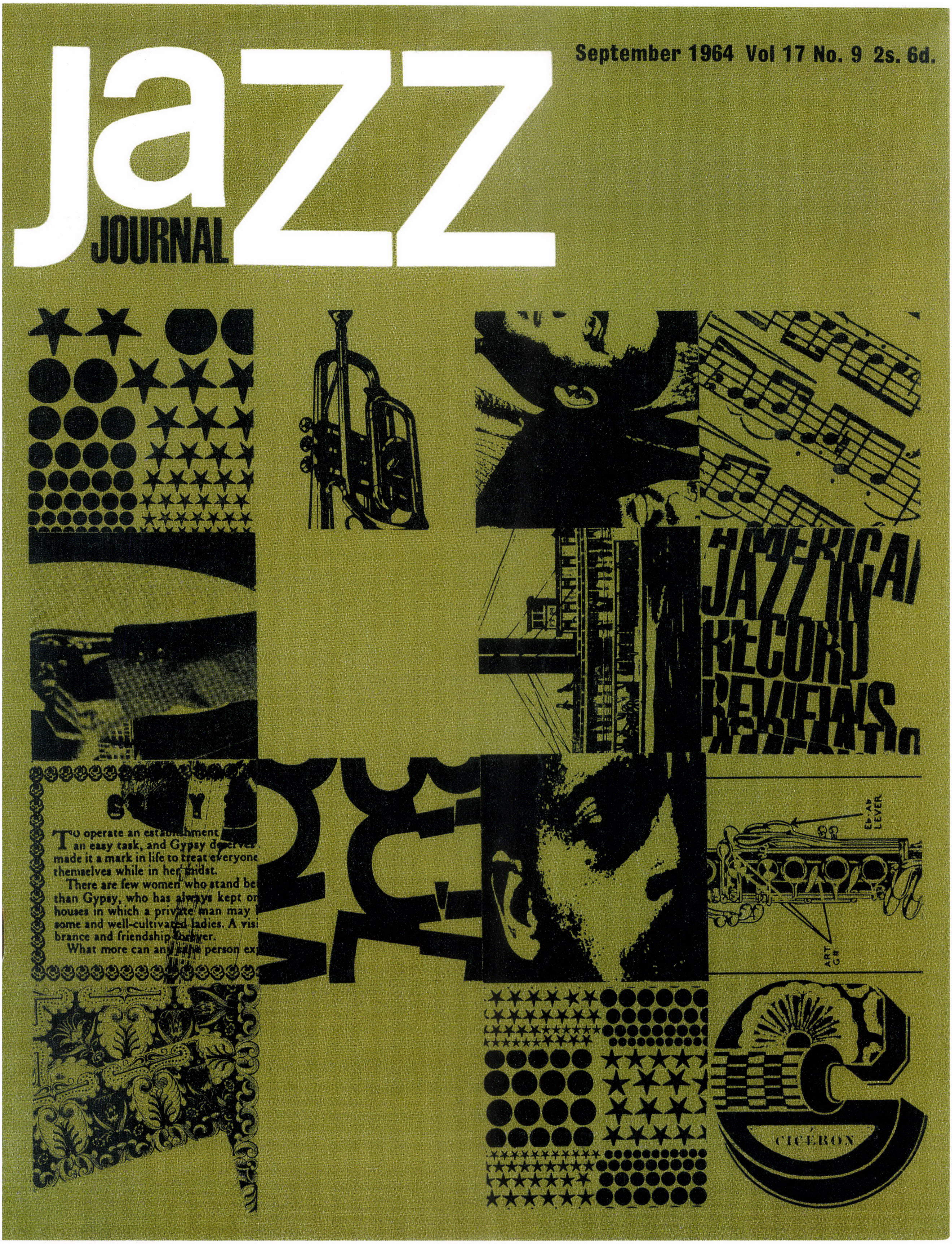
1964 · Iginio Lardani · IT · Opening titles


A FILM PRODUCED BY
ALBERTO GRIMALDI
CLINT EASTWOOD
in THE GOOD,
in THE GOOD, THE BAD AND THE UGLY
WITH
ALDO GIUFFRE
and
ELI WALLACH
in the role of TUCO
MUSIC BY
ENNIO MORRICONE
DIRECTED BY BRUNO NICOLAI • RECORDING EFFECTED AT THE STUDIOS OF INTERNATIONAL RECORDING BY GIUSEPPE MASTROIANNI
MUSIC PUBLISHERS "EUREKA EDIZIONI MUSICALI"
ORCHESTRA CINEFONICA ITALIANA • CHOIRS "I CANTORI MODERNI" OF ALESSANDRONI
THE LYRICS OF THE SONG "THE SOLDIERS STORY" BY TOMMIE CONNOR
DIRECTED BY
SERGIO LEONE

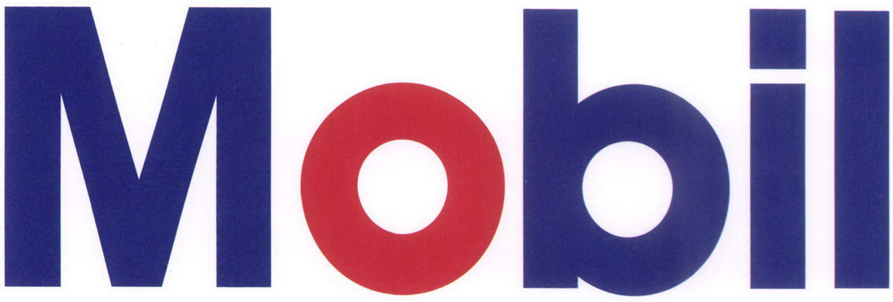
1966 · Iginio Lardani · IT · Opening titles


GIULIANO GEMMA
LEE VAN
I GIORNI DELL'IRA
Una coproduzione Italo-Tedesca Realizzata da
SANSONE e CHROSCIKY
ANDREA BOSIC
PEPE CALVO
GIORGIO GARGIULLO
e con
YVONNE SANSON
Regia di
TONINO VALERII

1967 · Iginio Lardani · IT · Opening titles


jazz
JOURNAL
September 1964 Vol 17 No. 9 2s. 6d.
AMERICAN
JAZZ IN
RECORD
REVIEWS
To operate an establishment
an easy task, and Gypsy deserves
made it a mark in life to treat everyone
themselves while in her midst.
There are few women who stand be
than Gypsy, who has always kept on
houses in which a private man may
some and well-cultivated ladies. A visi
brance and friendship forever.
What more can any sane person ex
EB-Ab LEVER
ART G#
CICÉRON

1964 · Carl Swann, Stevens & Swann · UK · Magazine cover



1964 · Chermayeff & Geismar · US · Logo · Mobil

1964 · Chermayeff & Geismar · US · Design manual

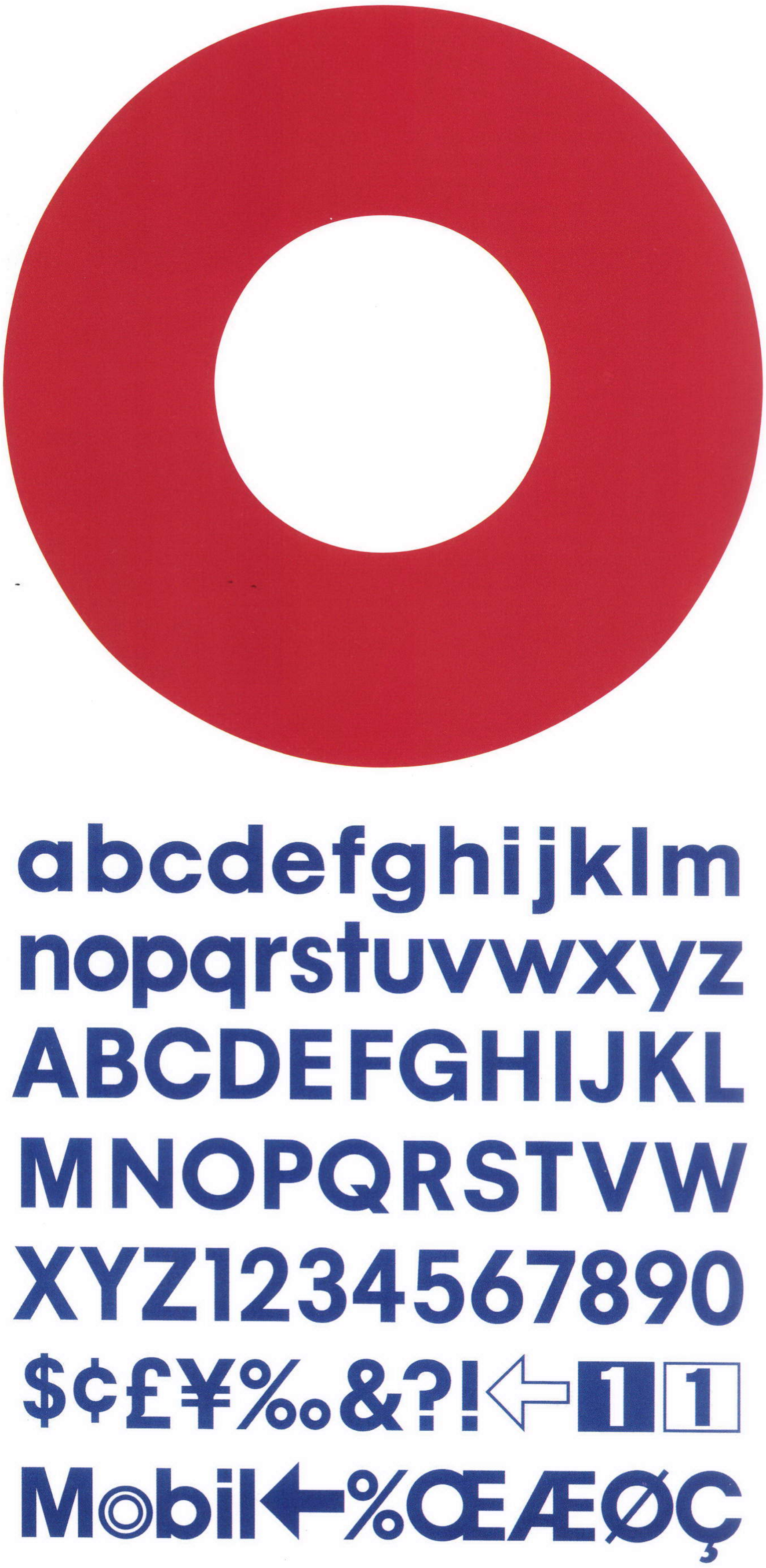
Mobil
1
Synthesised Engine
Lubricant that saves fuel
Synthesized Engine
Lubricant
premium motor
Hydraulic Brake Fluid
Anti-Freeze
Handy Oil
Penetrating & Dewatering Spray
All-Purpose Household Cleaner
Household Detergent & Car Shampoo
Radiator Sealer
Upper Cylinder Lube
Engine Cold Start
Windscreen & Window Cleaner
Windscreen Washer Additive
Tar Remover
Car Spray Deodorant
One Step Spray Car Polish
One Step Car Polish

1960s · Chermayeff & Geismar · US · Packaging

Mobil
Unleaded
Super Unleaded
Regular

1964 · Chermayeff & Geismar · US · Identity · Mobil

»Design must create a persona without a person. It must highlight not a nose or chin or hat, but a less tangible corporate culture and mission.« `Chermayeff & Geismar, *Designing*, 2003`

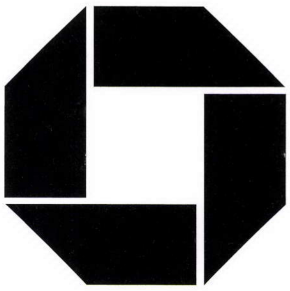


1964 · Chermayeff & Geismar · US · Identity · Mobil

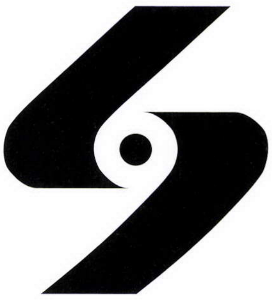
Chermayeff & Geismar is a New York-based design firm founded in 1957 by Ivan Chermayeff (1932, London – 2017, New York) and Tom Geismar (1931, Glen Ridge, New Jersey), who built a global reputation based on their work for such brands as Chase Bank, *National Geographic,* Merck, Mobil, Pan Am, and PBS, among many others. After graduating from Yale, the two joined forces to work primarily on corporate identity and its collaterals, producing over 100 identities for big institutions. In 2006, graphic designer Sagi Haviv (1974, Israel) became the third partner in the business.

Chermayeff & Geismar ist ein New Yorker Designstudio, 1957 gegründet von Ivan Chermayeff (1932, London – 2017, New York) und Tom Geismar (Glen Ridge, 1931, New Jersey). Internationales Renommee erlangten die beiden durch ihre Arbeit für Unternehmen wie die Chase Bank, *National Geographic,* Merck, Mobil, Pan Am, PBS und andere. Nach dem Studium in Yale schlossen sie sich zusammen, um hauptsächlich im weiteren Bereich Corporate Identity zu arbeiten, wobei sie über 100 Identities für große Institutionen schufen. 2006 wurde der Grafikdesigner Sagi Haviv (1974, Israel) der dritte Partner in dem Unternehmen.

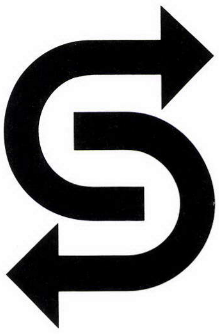
Chermayeff & Geismar, firme de design basée à New York et fondée en 1957 par Ivan Chermayeff (1932, Londres – 2017, New York) et Tom Geismar (1931, Glen Ridge, New Jersey), s'est gagné une notoriété internationale avec ses réalisations pour des clients comme Chase Bank, *National Geographic,* Merck, Mobil, Pan Am et PBS, parmi beaucoup d'autres. Diplômés de l'université Yale, les deux designers associèrent leurs forces pour travailler principalement sur des images de marque et leurs aspects dérivés, produisant plus de cent identités pour de grandes institutions. En 2006, le graphiste Sagi Haviv (1974, Israël) est devenu le troisième associé de la firme.



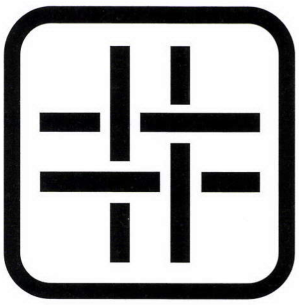
1960s · Chermayeff & Geismar · US · Logo · Chase Manhattan Bank



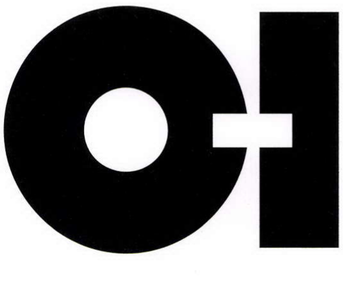
1965 · Chermayeff & Geismar · US · Logo · Screen Gems



1964 · Chermayeff & Geismar · US · Logo · Seatrain Lines



1964 · Chermayeff & Geismar · US · Logo · Burlington

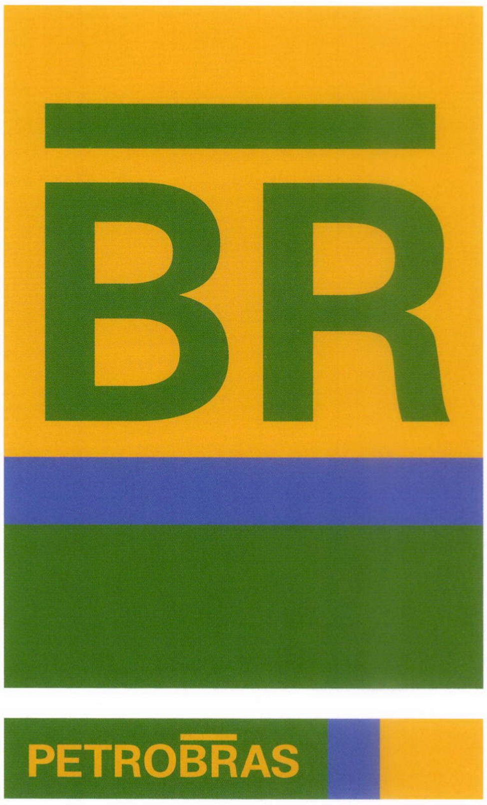


1972 · Chermayeff & Geismar · US · Logo · Owens-Illinois

Aloísio Magalhães (1927, Recife, Brazil – 1982, Padua, Italy) is considered the founder of modern graphic design in Brazil. After first studying law, Magalhães was instrumental in professionalizing the design field, co-founding the first dedicated school in the country, the Escola Superior de Desenho Industrial in Rio de Janeiro. He served as Culture Secretary for the Ministry of Education, and in 1960 founded his own practice, PVDI, producing hundreds of corporate identities for big institutions. Magalhães died of a heart attack while lecturing in Padua.

Aloísio Magalhães (1927, Recife, Brasilien – 1982, Padua, Italien) gilt als Begründer der modernen Gebrauchsgrafik in Brasilien. Nachdem er ursprünglich Jura studiert hatte, wurde Magalhães zum Wegbereiter der Professionalisierung im Bereich Design und gehörte als solcher zu den Gründern der ersten Grafikerschule des Landes, der Escola Superior de Desenho Industrial in Rio de Janeiro. Er diente als Kulturstaatssekretär im Erziehungsministerium und eröffnete 1960 seine eigene Firma PVDI, die Hunderte von Corporate Identities für große Institutionen entwarf. Magalhães starb an einem Herzinfarkt während einer Vorlesung in Padua.

Aloísio Magalhães (1927, Recife, Brésil – 1982, Padoue, Italie) est considéré comme le père fondateur du graphisme moderne au Brésil. Après des études de droit, Magalhães devint un acteur clé de la professionnalisation du secteur en tant que cofondateur de la première école spécialisée dans son pays, la Escola Superior de Desenho Industrial à Rio de Janeiro. Il fut secrétaire à la Culture au sein du ministère de l'Éducation, et en 1960, il ouvrit son propre studio PVDI, produisant des centaines d'identités pour de grandes institutions. Magalhães est mort d'une crise cardiaque pendant une conférence à Padoue.

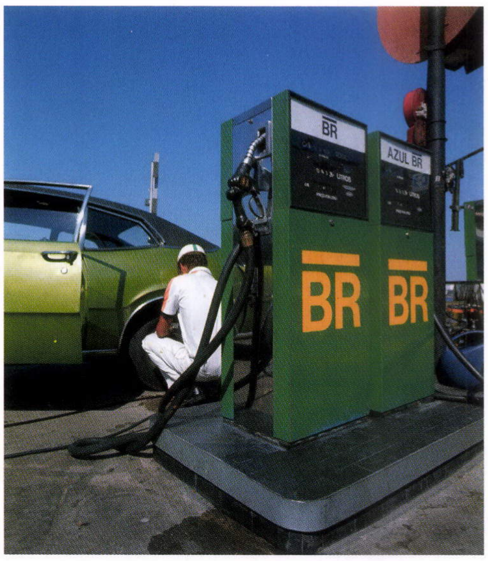


1964 · Aloísio Magalhães · BR · Logo · Petrobras

In 1970, the Rio de Janeiro-based design firm PVDI started work on renewing the identity for Petrobras in what would come to be regarded as the standard model for branding large, and notably state-run companies in Brazil. Given the scale of the multinational petroleum corporation, and all its subsidiaries, the project took over two decades to be fully implemented, the result as well of Petrobras being severely hit by the 1973 oil crisis.

1970 machte sich das in Rio de Janeiro ansässige Designstudio PVDI daran, die Identität von Petrobras zu erneuern, und sollte damit ein Modell schaffen, dem künftig die CI-Entwicklung aller großen Firmen, insbesondere von Staatsbetrieben, in Brasilien folgte. Angesichts der Größe des multinationalen Mineralölunternehmens mit seinen zahlreichen Tochterfirmen dauerte es über zwanzig Jahre, bis das Projekt zur Gänze umgesetzt war. Mit ein Grund dafür war die Ölkrise 1973, von der Petrobras stark betroffen war.

En 1970, la firme de graphisme PVDI basée à Rio de Janeiro commence à travailler au renouvellement de l'identité de Petrobras, dans le cadre de ce qui sera considéré comme le modèle de base pour l'image des grandes entreprises nationales brésiliennes. Étant donnée la taille de la multinationale pétrolière comptant de nombreuses filiales, le projet dut être mené sur deux décennies pour une complète application, mais aussi en raison du choc pétrolier de 1973, qui affecta également Petrobras.



LUBRAX
BR
AZUL BR
PETROBRAS
LUBRAX
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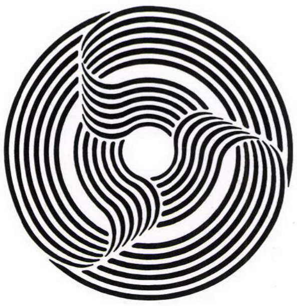
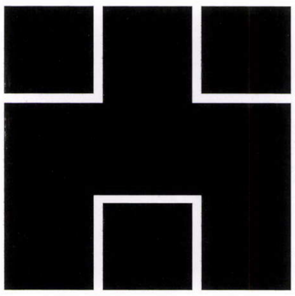
PETROBRAS
PETROBRAS

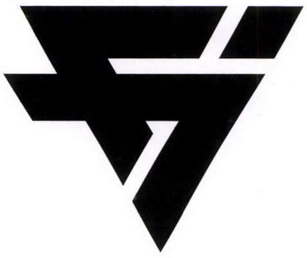
1964 · Aloísio Magalhães · BR · Identity · Petrobras



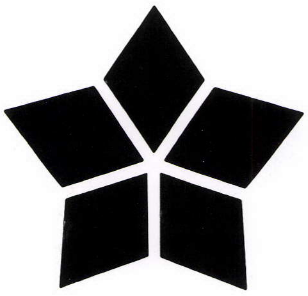
1969 · Aloísio Magalhães · BR · Logo · Banco do Estado do São Paulo



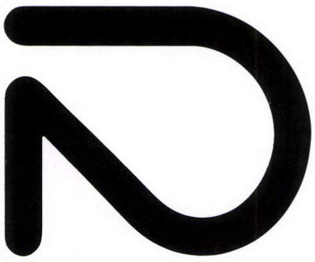
1965 · Aloísio Magalhães · BR · Logo · Brafor



1965 · Aloísio Magalhães · BR · Logo · Banco Itaú América



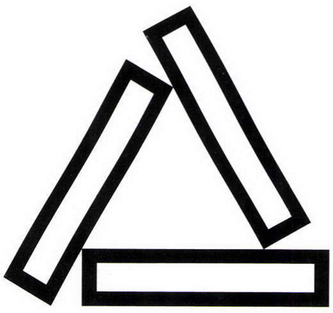
1960s · Aloísio Magalhães · BR · Logo · Companhia de Cigarros Souza Cruz



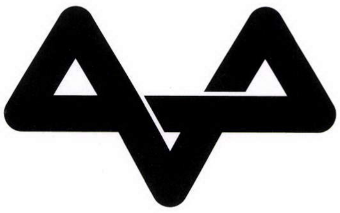
1960s · Aloísio Magalhães · BR · Logo · Docenave

»In the course of cultural evolution there is no such thing really as novelty. The apparent 'novelty' is only a transformed version of the past that has been enriched in an ongoing process, or rather revealed, from an underlying repertoire.«

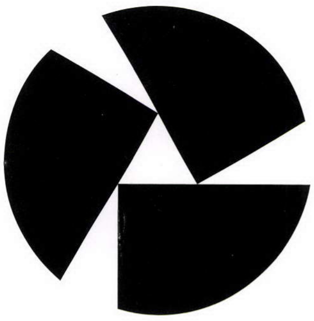
Aloísio Magalhães



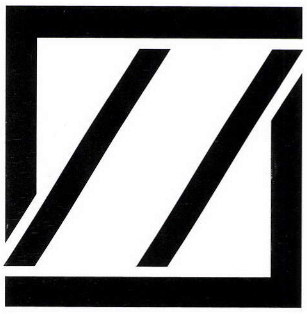
1960s · Aloísio Magalhães · BR · Logo · Editora Delta



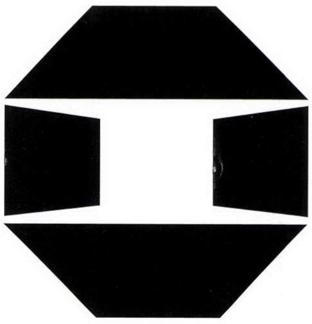
1960s · Aloísio Magalhães · BR · Logo · Laboratório Maurício Villela



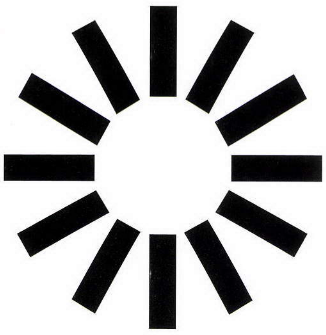
1970 · Aloísio Magalhães · BR · Logo · Banco Nacional de Minas Gerais



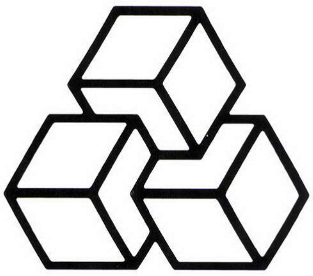
1972 · Aloísio Magalhães · BR · Logo · Indústrias Zillo



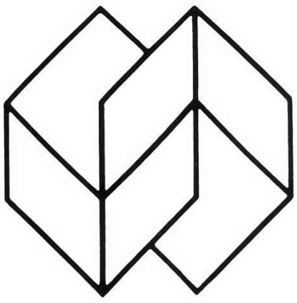
1960s · Aloísio Magalhães · BR · Logo · ICOMI



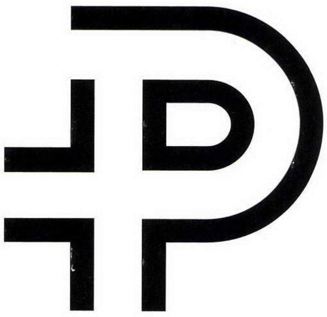
1960s · Aloísio Magalhães · BR · Logo · Companhia Sol de Seguros



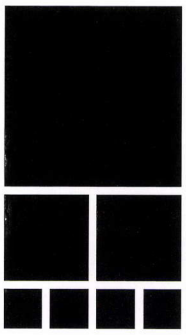
1965 · Aloísio Magalhães · BR · Logo · Banco do Estado do Rio Grande do Sul



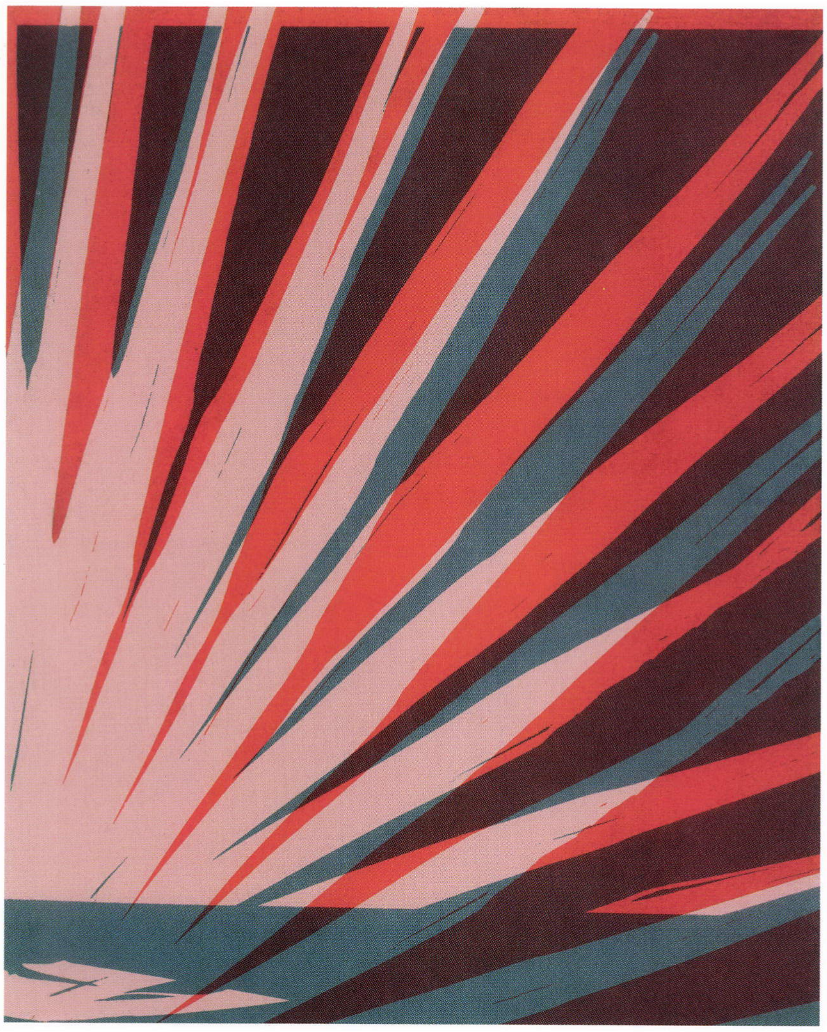
1969 · Aloísio Magalhães · BR · Logo · Banco Mercantil do Brasil



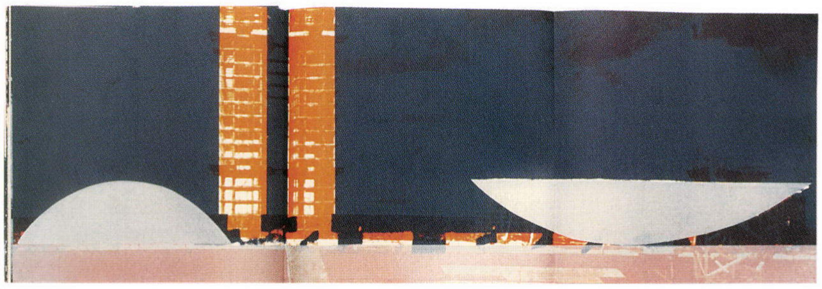
1960s · Aloísio Magalhães · BR · Logo · Policlínica Geral do Rio de Janeiro



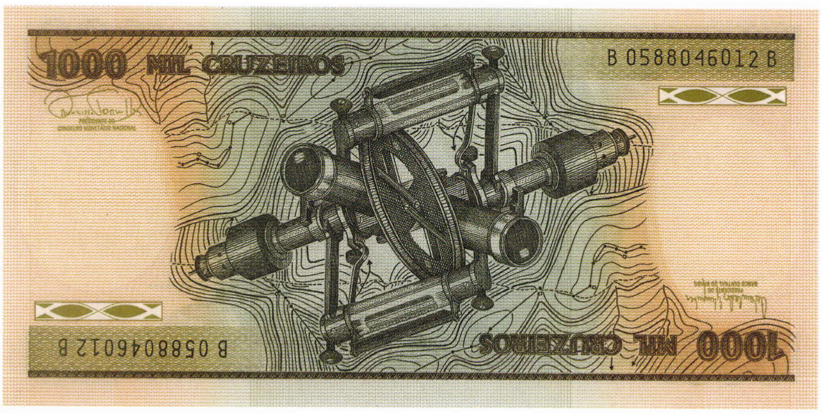
1960s · Aloísio Magalhães · BR · Logo · Instituto Brasileiro de Geografia e Estatística

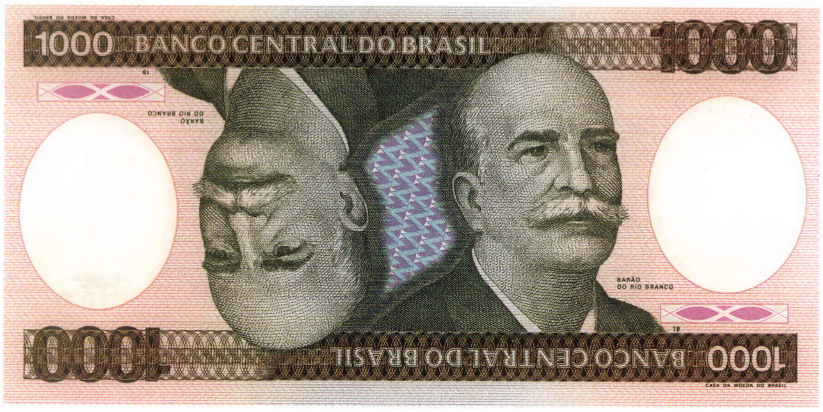


1957 · Aloísio Magalhães · BR · Book cover

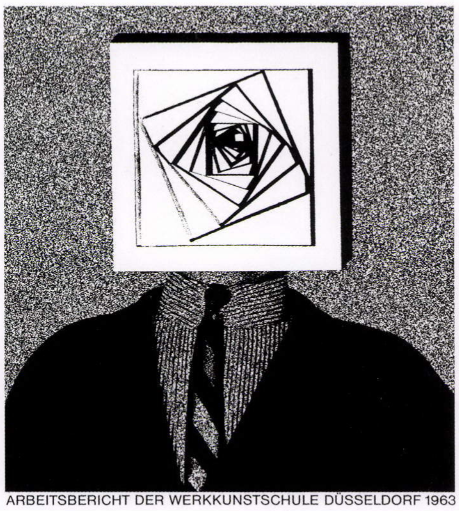


1959 · Aloísio Magalhães · BR · Book spread

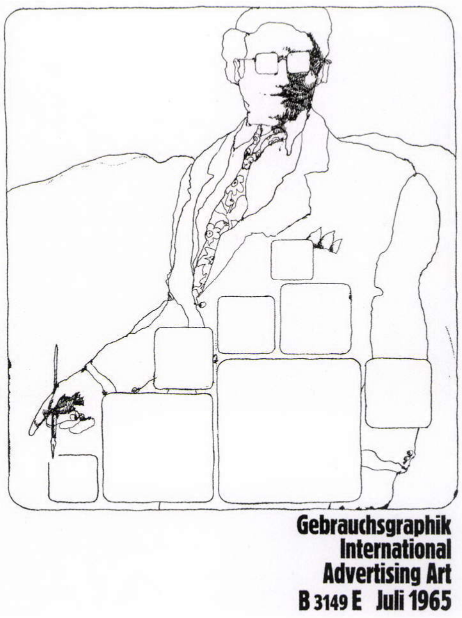

1000 MIL CRUZEIROS
B 0588046012 B
B 0588046012 B
1000 MIL CRUZEIROS


1000 BANCO CENTRAL DO BRASIL 1000
BARÃO DO RIO BRANCO
1000 BANCO CENTRAL DO BRASIL 1000

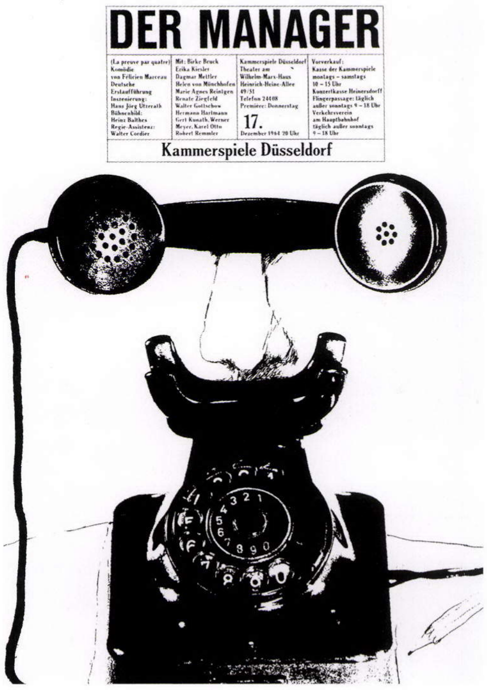
1970s · Aloísio Magalhães · BR · Banknotes


ARBEITSBERICHT DER WERKKUNSTSCHULE DÜSSELDORF 1963

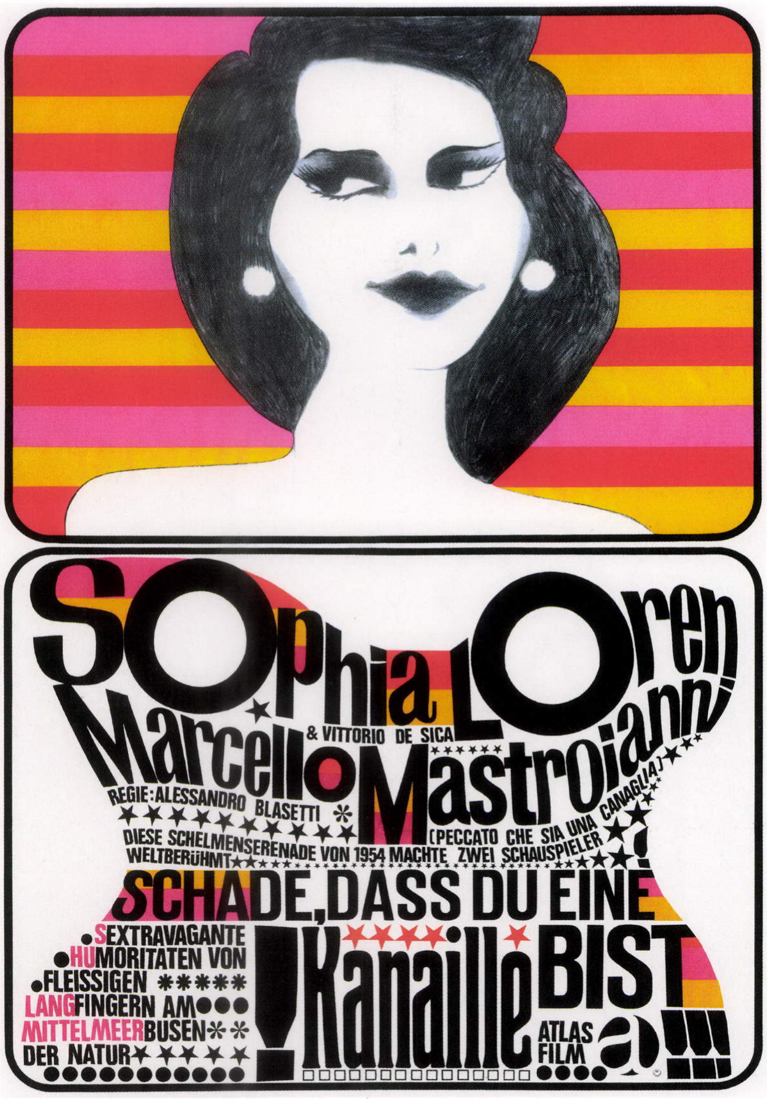
1963 · Heinz Edelmann · DE · Brochure cover


Gebrauchsgraphik
International
Advertising Art
B 3149 E Juli 1965

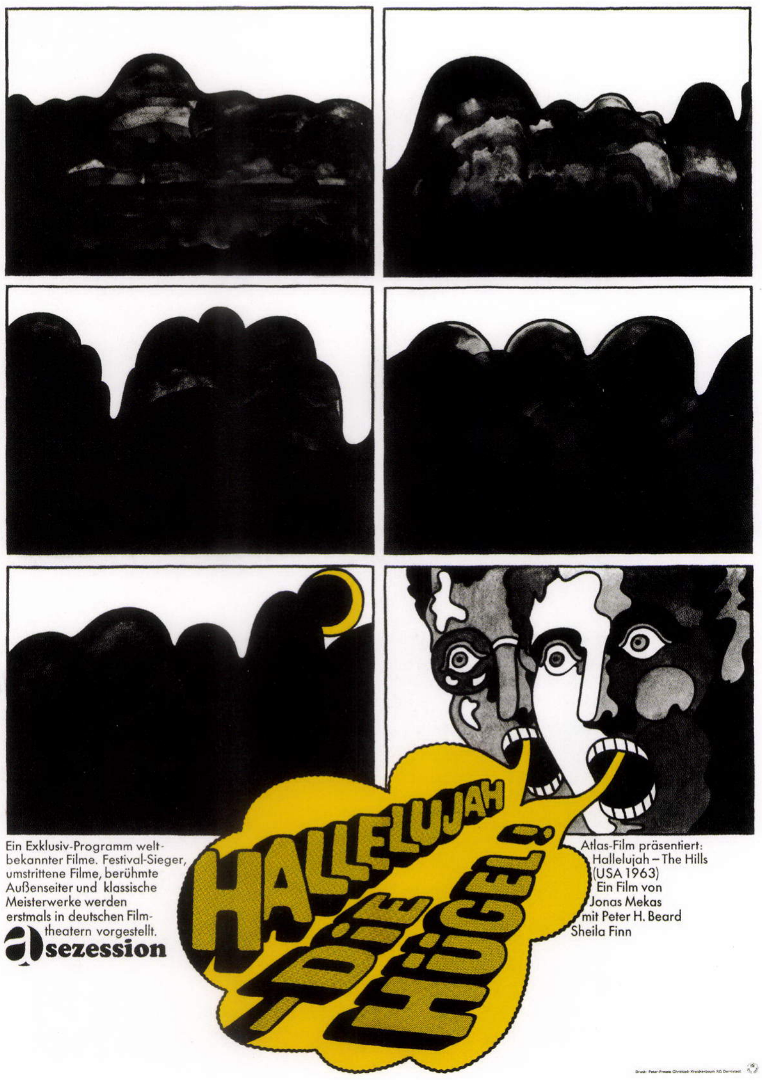
1965 · Heinz Edelmann · DE · Magazine cover


DER MANAGER
17.
Kammerspiele Düsseldorf

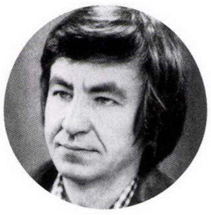
1964 · Heinz Edelmann · DE · Poster


SOphia LOren
& VITTORIO DE SICA
Marcello Mastroianni
REGIE: ALESSANDRO BLASETTI
(PECCATO CHE SIA UNA CANAGLIA)
DIESE SCHELMENSERENADE VON 1954 MACHTE ZWEI SCHAUSPIELER WELTBERÜHMT
SCHADE, DASS DU EINE Kanaille BIST
•SEXTRAVAGANTE
•HUMORITATEN VON
•FLEISSIGEN
LANGFINGERN AM
MITTELMEERBUSEN
DER NATUR
ATLAS FILM

1964 · Heinz Edelmann · DE · Poster


HALLELUJAH DIE HÜGEL!
Ein Exklusiv-Programm weltbekannter Filme. Festival-Sieger, umstrittene Filme, berühmte Außenseiter und klassische Meisterwerke werden erstmals in deutschen Filmtheatern vorgestellt.
sezession
Atlas-Film präsentiert: Hallelujah – The Hills (USA 1963) Ein Film von Jonas Mekas mit Peter H. Beard Sheila Finn

1966 · Heinz Edelmann · DE · Poster



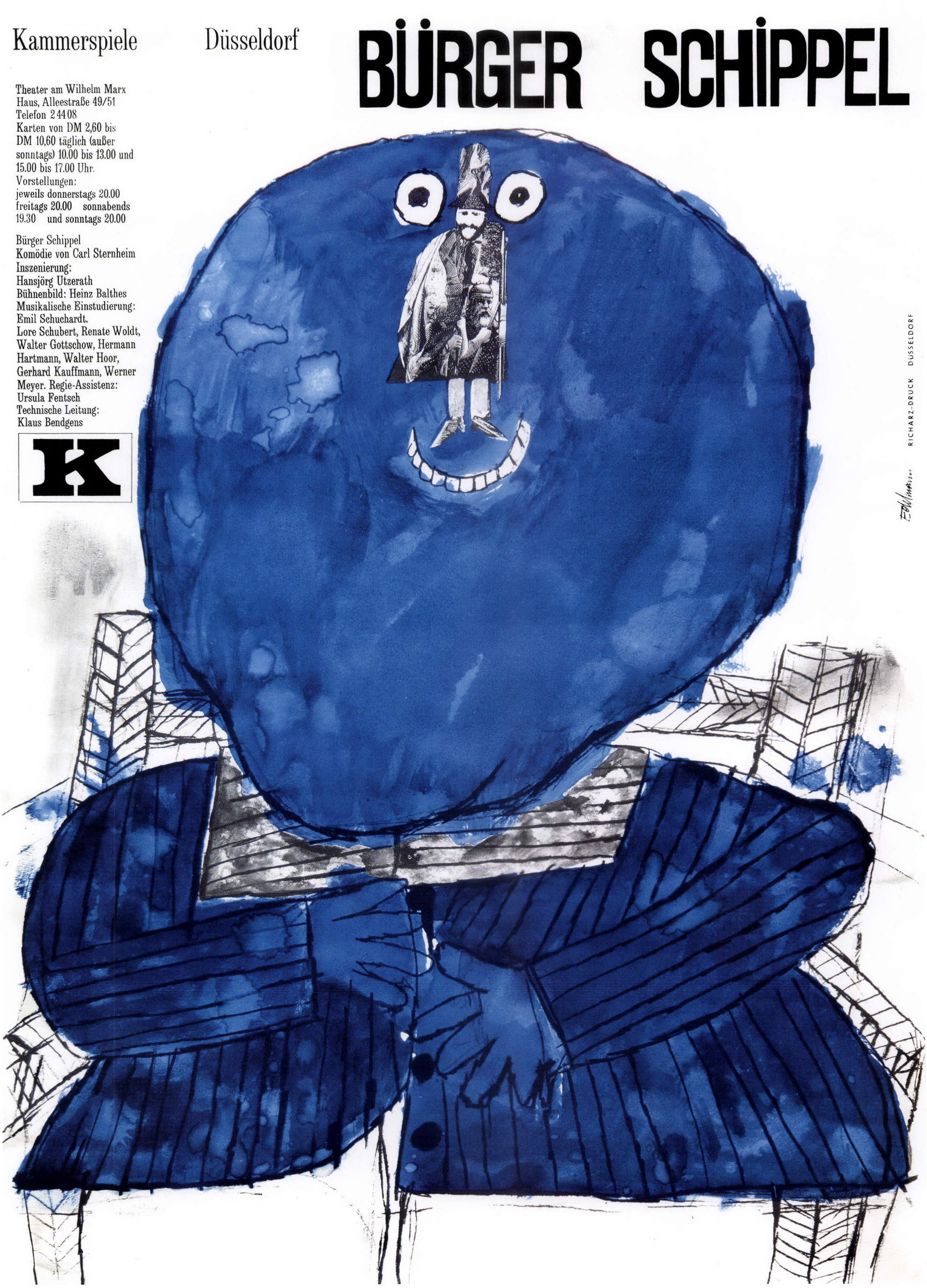
Heinz Edelmann (1934, Ústí nad Labem, Czech Republic – 2009, Stuttgart) was a German illustrator and designer best known for his work as art director for the Beatles' psychedelic animated film *Yellow Submarine* (1968). Edelmann's colorful and organic visual language has exerted a widespread influence on illustration. He studied at the Dusseldorf Arts Academy and remained active into his later years, designing the mascot for the World's Fair in Seville in 1992 as well as book covers for the German edition of Tolkien's *Lord of the Rings,* and Kenneth Grahame's *Wind in the Willows.*

Heinz Edelmann (1934, Ústí nad Labem [Aussig], heute Tschechien – 2009, Stuttgart) war ein deutscher Illustrator und Grafikdesigner, der vor allem durch seine Arbeit als Artdirector für den psychedelischen Beatles-Zeichentrickfilm *Yellow Submarine* (1968) bekannt wurde. Edelmanns farbenfrohe, organische Bildsprache übte einen starken Einfluss auf die Illustration aus. Er hatte an der Düsseldorfer Kunstakademie studiert und blieb sein Leben lang aktiv: So entwarf er nicht nur das Maskottchen für die Weltausstellung von Sevilla 1992, sondern gestaltete auch den Buchumschlag der deutschen Ausgabe von Tolkiens *Herr der Ringe* und Kenneth Grahames Kinderbuch *Der Wind in den Weiden.*

Heinz Edelmann (1934, Ústí nad Labem, République tchèque – 2009, Stuttgart) fut un illustrateur et graphiste allemand connu surtout pour son travail comme directeur artistique de *Yellow Submarine* (1968), le film animé psychédélique des Beatles. Le langage visuel haut en couleur et organique d'Edelmann exerça une forte influence sur l'illustration. Il étudia à l'Académie des beaux-arts de Düsseldorf et resta actif jusqu'à un âge avancé, dessinant notamment la mascotte de l'Exposition universelle de Séville en 1992, ainsi que des couvertures de livres pour l'édition allemande du *Seigneur des anneaux* de Tolkien et du *Vent dans les saules* de Kenneth Grahame.

»Because I studied to be an art teacher and not a commercial artist, I found being involved with the arts felt perfectly normal.«

Heinz Edelmann, *Frankfurter Allgemeine* magazine, 1984



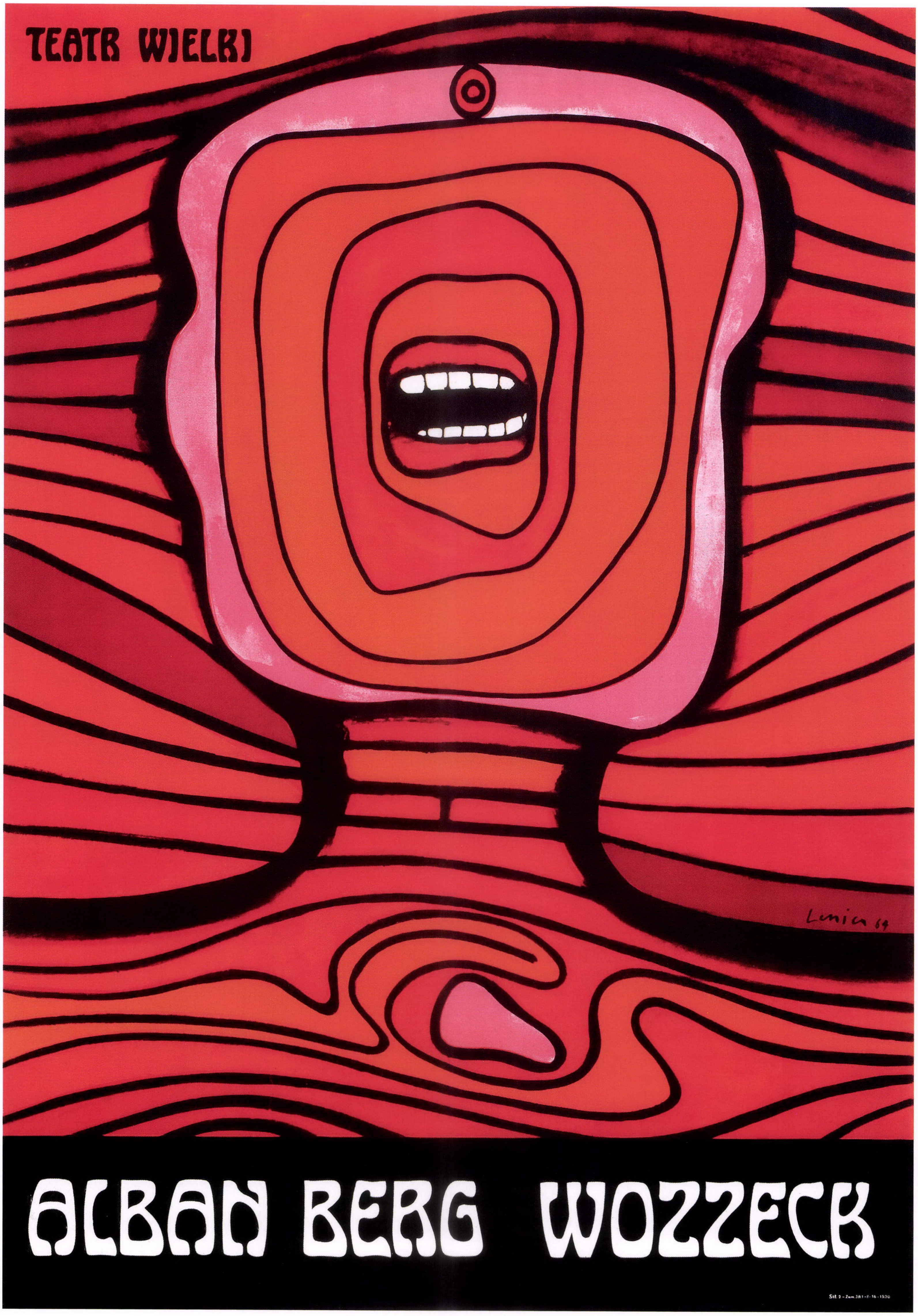
Kammerspiele Düsseldorf

BÜRGER SCHIPPEL

Theater am Wilhelm Marx
Haus, Alleestraße 49/51
Telefon 2 44 08
Karten von DM 2,60 bis
DM 10,60 täglich (außer
sonntags) 10.00 bis 13.00 und
15.00 bis 17.00 Uhr.
Vorstellungen:
jeweils donnerstags 20.00
freitags 20.00 sonnabends
19.30 und sonntags 20.00

Bürger Schippel
Komödie von Carl Sternheim
Inszenierung:
Hansjörg Utzerath
Bühnenbild: Heinz Balthes
Musikalische Einstudierung:
Emil Schuchardt.
Lore Schubert, Renate Woldt,
Walter Gottschow, Hermann
Hartmann, Walter Hoor,
Gerhard Kauffmann, Werner
Meyer. Regie-Assistenz:
Ursula Fentsch
Technische Leitung:
Klaus Bendgens

1960 · Heinz Edelmann · DE · Poster


TEATR WIELKI
Lenica 64
ALBAN BERG WOZZECK
Stł. 2 – Zam. 381 - F - 16 - 1500

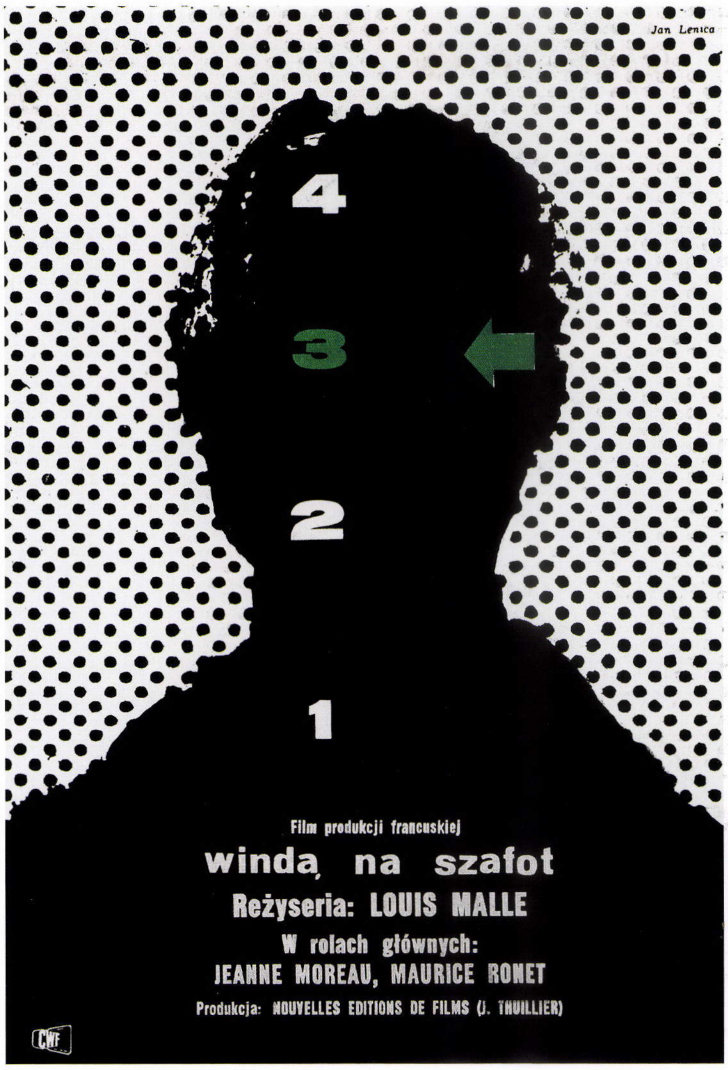
1964 · Jan Lenica · PL · Poster

»Poster design was to me a kind of Trojan horse romping through the streets and smuggling in something that is not usually there.« `Jan Lenica, *Projekt* #117, 1977`

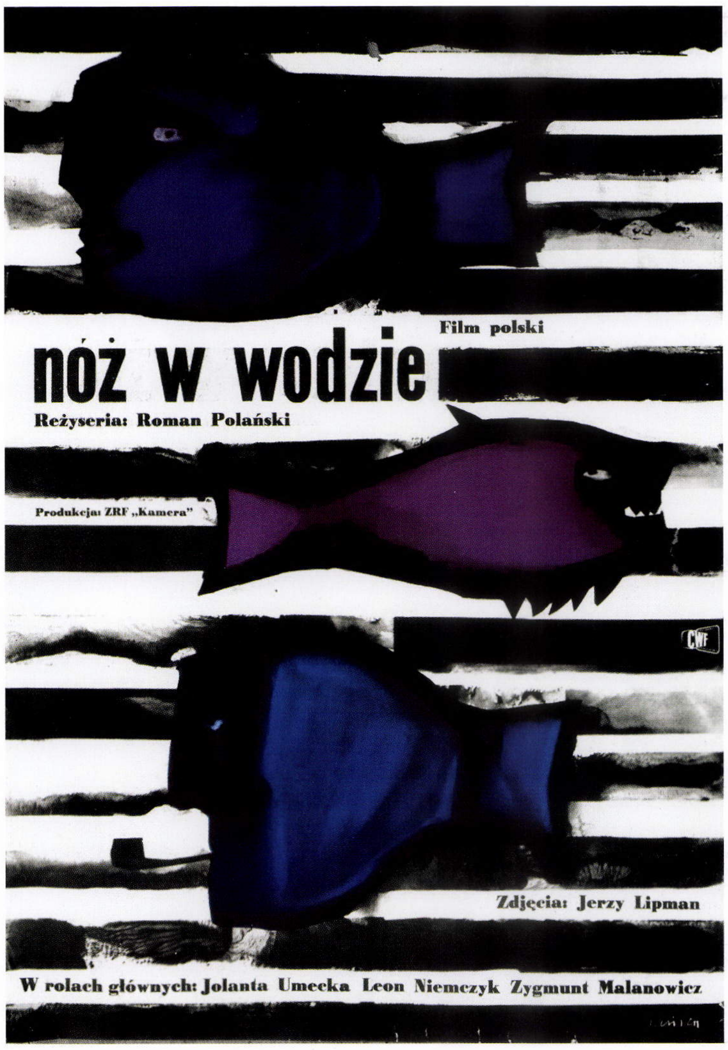
Jan Lenica (1928, Poznań, Poland – 2001, Berlin) was an influential Polish designer and cartoonist. After studying architecture in Warsaw, Lenica worked as a poster artist and animator, collaborating on the early films of Walerian Borowczyk. He lived and worked for 20 years in France before moving to Berlin in 1987, where he taught and continued to work in animation. His distinctive cut-out stop-motion technique, together with his poster designs, are key references in 20th-century Polish visual art. Lenica also worked on postage stamps, costumes, and children's books, and was an art critic.

Jan Lenica (1928, Poznań, Polen – 2001, Berlin) war ein einflussreicher polnischer Designer und Cartoonist. Nach seinem Architekturstudium in Warschau war Lenica als Plakatkünstler und Trickfilmzeichner tätig, unter anderem bei den frühen Zeichentrickfilmen von Walerian Borowczyk. Er lebte und arbeitete zwanzig Jahre lang in Frankreich und ging 1987 nach Berlin, wo er Animation unterrichtete, aber auch in diesem Bereich weiterarbeitete. Seiner charakteristischen Technik der Cut-out- und Stop-Motion-Animation sowie seinen Plakatentwürfen kommt in der bildenden Kunst Polens des 20. Jahrhunderts eine Schlüsselstellung zu. Lenica gestaltete auch Briefmarken, Kostüme und Kinderbücher und betätigte sich zudem als Kunstkritiker.

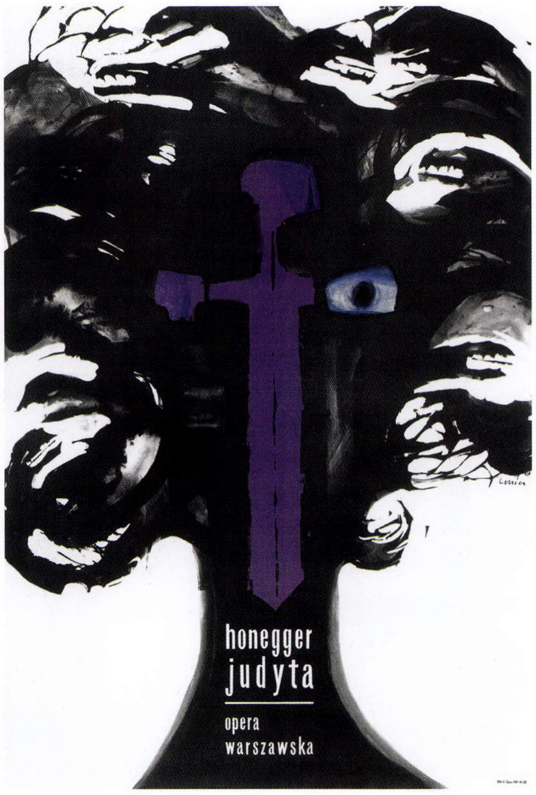
Jan Lenica (1928, Poznań, Pologne – 2001, Berlin) fut un influent graphiste et dessinateur de presse polonais. Après des études d'architecture à Varsovie, Lenica travailla comme affichiste et artiste animateur et collabora aux premiers films de Walerian Borowczyk. Il vécut et travailla pendant vingt ans en France avant de s'installer à Berlin en 1987, où il enseigna et continua d'exercer dans l'animation. Sa technique très particulière d'animation image par image en papier découpé et ses affiches, sont des références dans l'art visuel polonais du XXe siècle. Lenica créa aussi des timbres, des costumes et des livres pour enfants, et fut également critique d'art.


Jan Lenica
4
3
2
1
Film produkcji francuskiej
windą na szafot
Reżyseria: LOUIS MALLE
W rolach głównych:
JEANNE MOREAU, MAURICE RONET
Produkcja: NOUVELLES EDITIONS DE FILMS (J. THUILLIER)
CWF

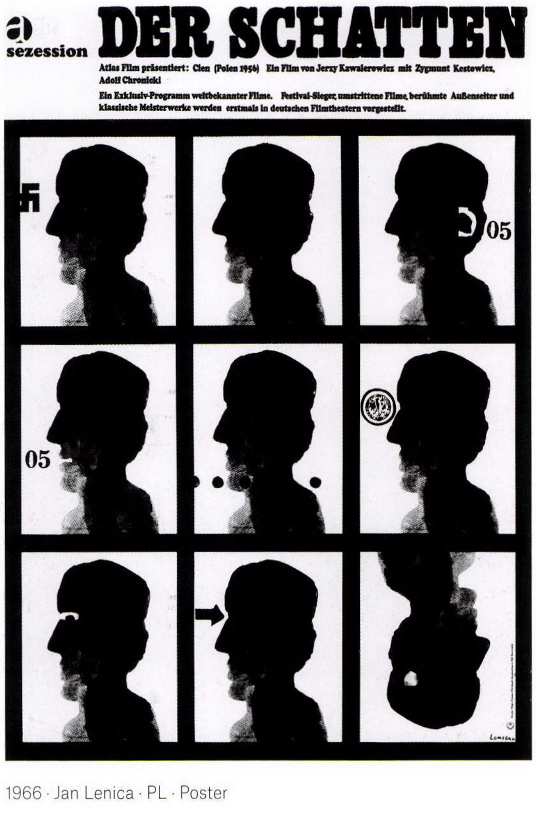
1958 · Jan Lenica · PL · Poster


Film polski
nóż w wodzie
Reżyseria: Roman Polański
Produkcja: ZRF „Kamera"
CWF
Zdjęcia: Jerzy Lipman
W rolach głównych: Jolanta Umecka Leon Niemczyk Zygmunt Malanowicz

1962 · Jan Lenica · PL · Poster


honegger
judyta
opera
warszawska

1962 · Jan Lenica · PL · Poster


sezession
DER SCHATTEN
Atlas Film präsentiert: Cien (Polen 1956) Ein Film von Jerzy Kawalerowicz mit Zygmunt Kestowicz, Adolf Chronicki
Ein Exklusiv-Programm weltbekannter Filme. Festival-Sieger, umstrittene Filme, berühmte Außenseiter und klassische Meisterwerke werden erstmals in deutschen Filmtheatern vorgestellt.
05
05

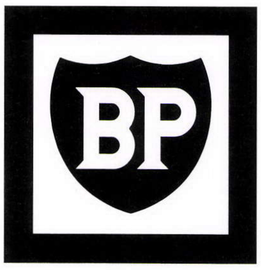
1966 · Jan Lenica · PL · Poster

1965

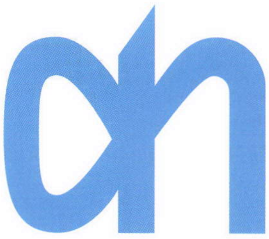
Armin Hofmann's **Graphic Design Manual** is published

International brand consultancy **Wolff Olins** is founded in London by Michael Wolff and Wally Olins

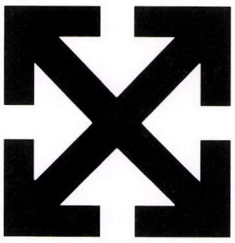
The **Unimark International** branding corporation is founded by Massimo Vignelli, Bob Noorda, and four other partners with offices in Chicago, Milan, and New York



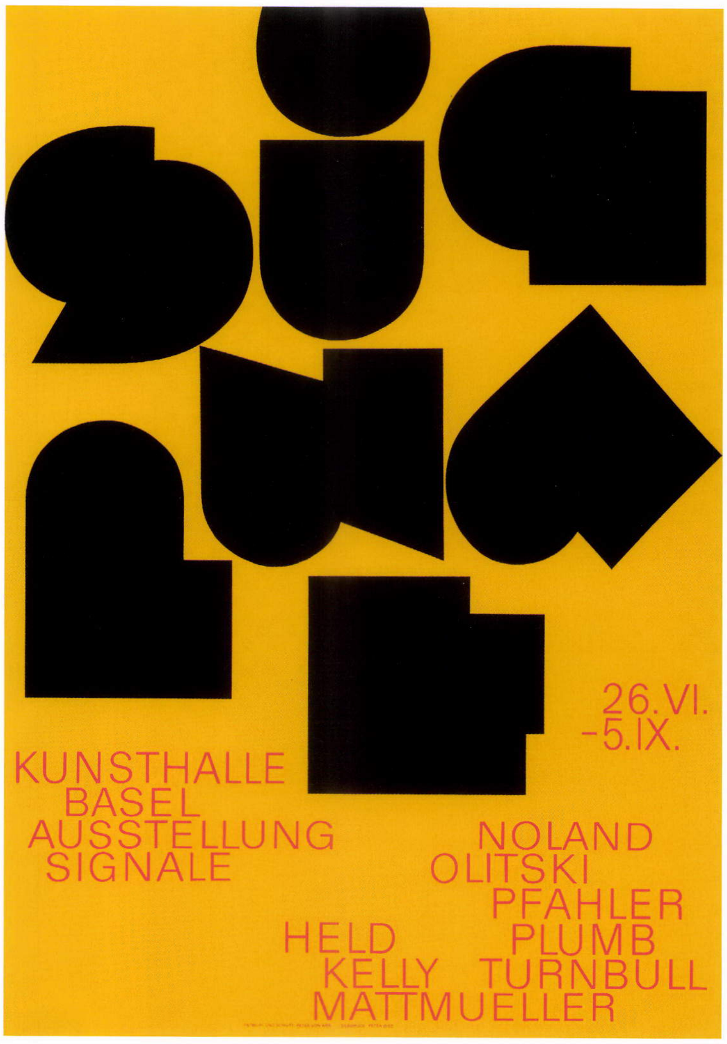
1965 · Raymond Loewy, CEI · FR/UK · Logo · British Petroleum



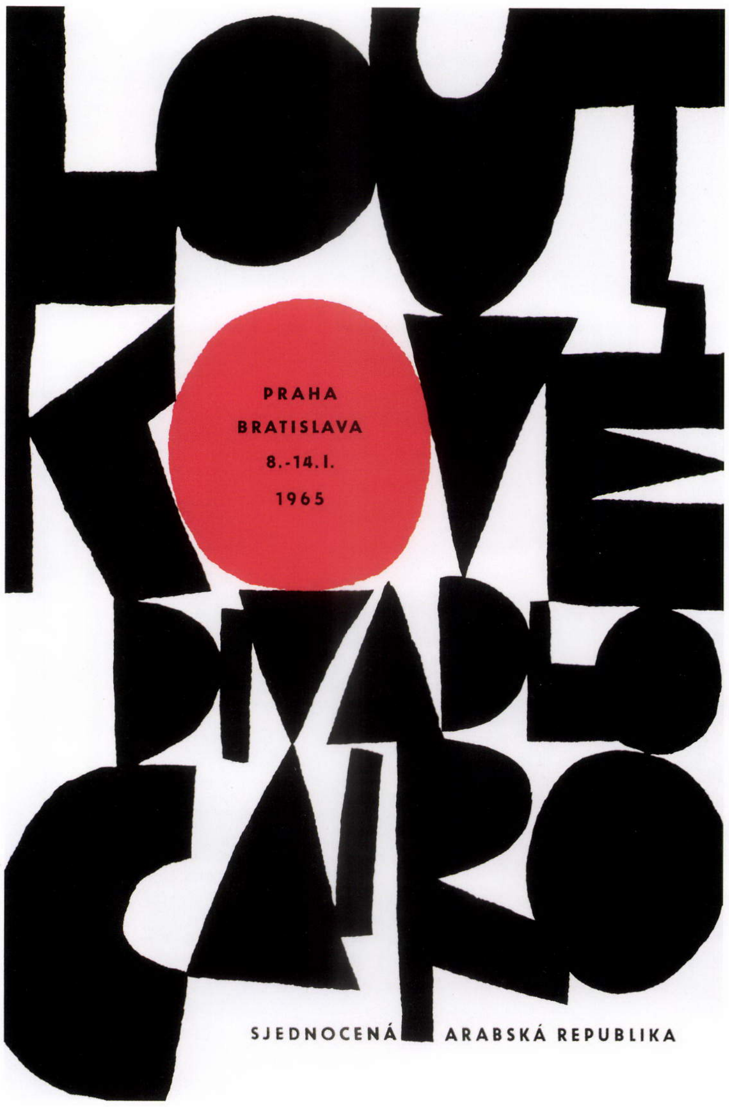
1965 · James Pilditch, John Harris, Allied International Designers · UK · Logo · Albert Heijn



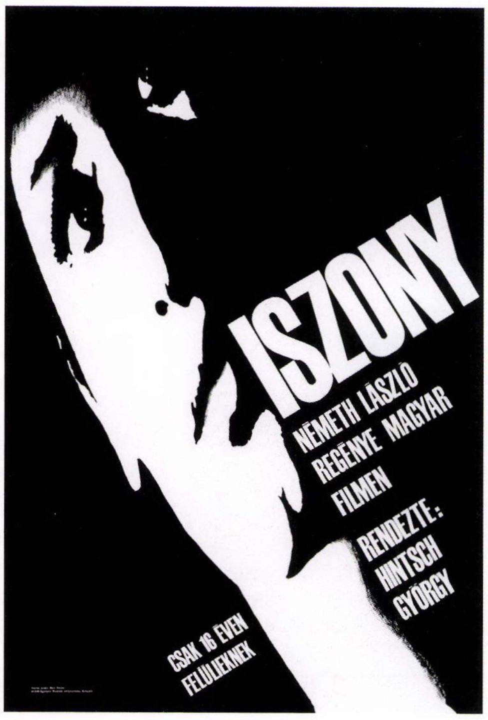
1965 · Kinneir, Calvert & Associates · UK · Logo · Glasgow Airport


26.VI.
-5.IX.
KUNSTHALLE
BASEL
AUSSTELLUNG
SIGNALE
NOLAND
OLITSKI
PFAHLER
HELD
PLUMB
KELLY
TURNBULL
MATTMUELLER

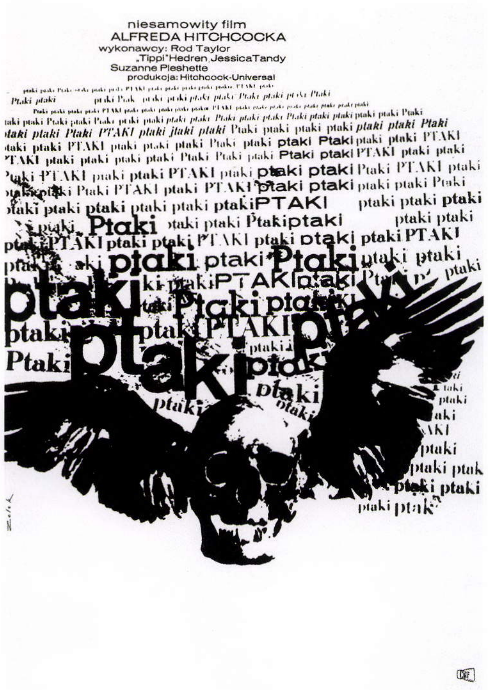
1965 · Peter von Arx · CH · Poster


PRAHA
BRATISLAVA
8.-14.I.
1965
SJEDNOCENÁ
ARABSKÁ REPUBLIKA

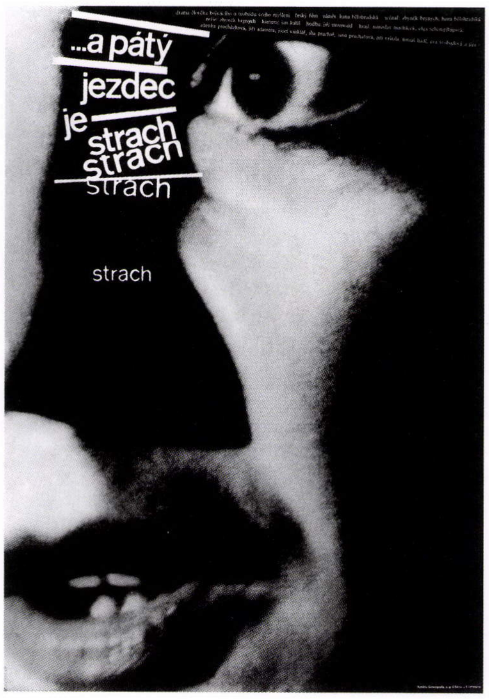
1965 · Anonymous · CZ · Poster


ISZONY
NÉMETH LÁSZLÓ
REGÉNYE MAGYAR
FILMEN
RENDEZTE:
HINTSCH
GYÖRGY
CSAK 16 ÉVEN
FELÜLIEKNEK

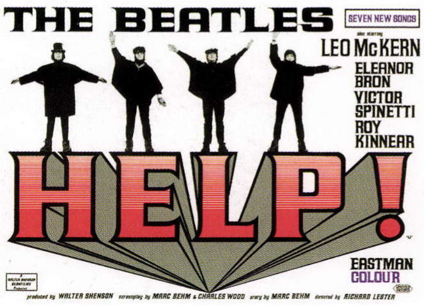
1965 · Anonymous · HU · Poster


niesamowity film
ALFREDA HITCHCOCKA
wykonawcy: Rod Taylor
„Tippi"Hedren JessicaTandy
Suzanne Pleshette
produkcja: Hitchcock-Universal
ptaki
Ptaki
PTAKI

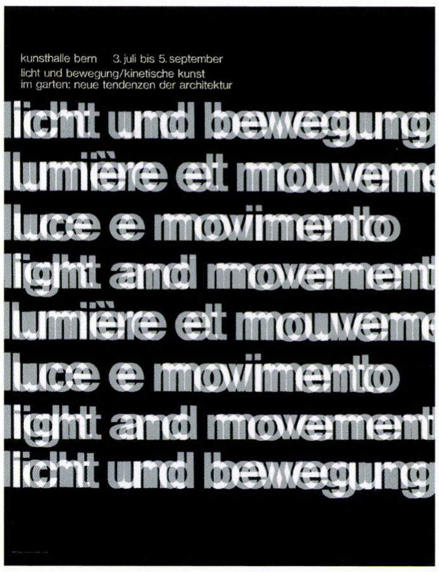
1965 · Bronislaw Zelek · PL · Poster


...a pátý
jezdec
je
strach
strach
strach
strach

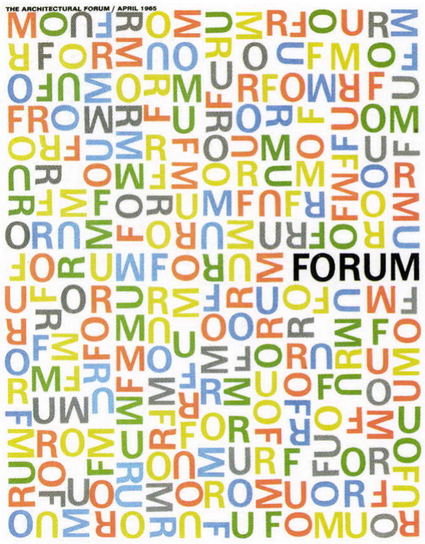
1965 · Zdeněk Ziegler · CZ · Poster


THE BEATLES
SEVEN NEW SONGS
LEO McKERN
ELEANOR BRON
VICTOR SPINETTI
ROY KINNEAR
HELP!
EASTMAN COLOUR
produced by WALTER SHENSON screenplay by MARC BEHM & CHARLES WOOD story by MARC BEHM directed by RICHARD LESTER

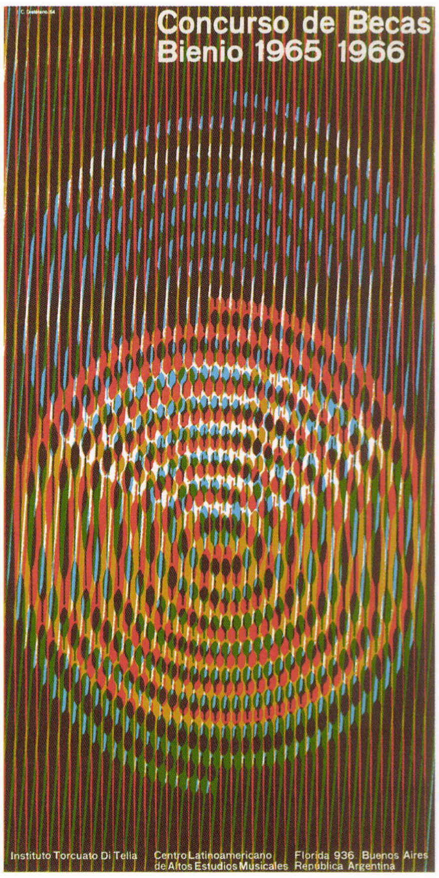
1965 · Anonymous · UK · Poster


kunsthalle bern 3. juli bis 5. september
licht und bewegung/kinetische kunst
im garten: neue tendenzen der architektur
licht und bewegung
lumière et mouvement
luce e movimento
light and movement
lumière et mouvement
luce e movimento
light and movement
licht und bewegung

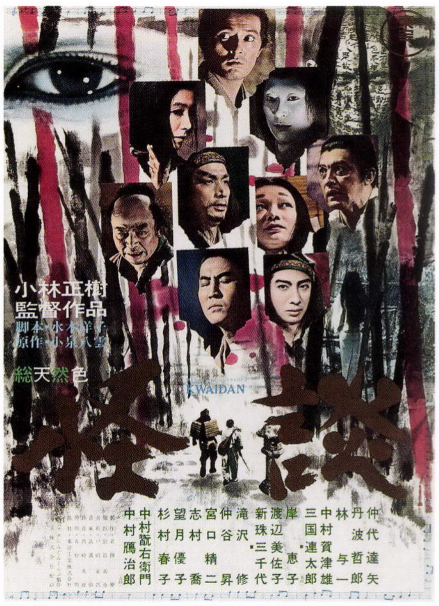
1965 · Peter Megert · CH · Poster


THE ARCHITECTURAL FORUM / APRIL 1965
FORUM

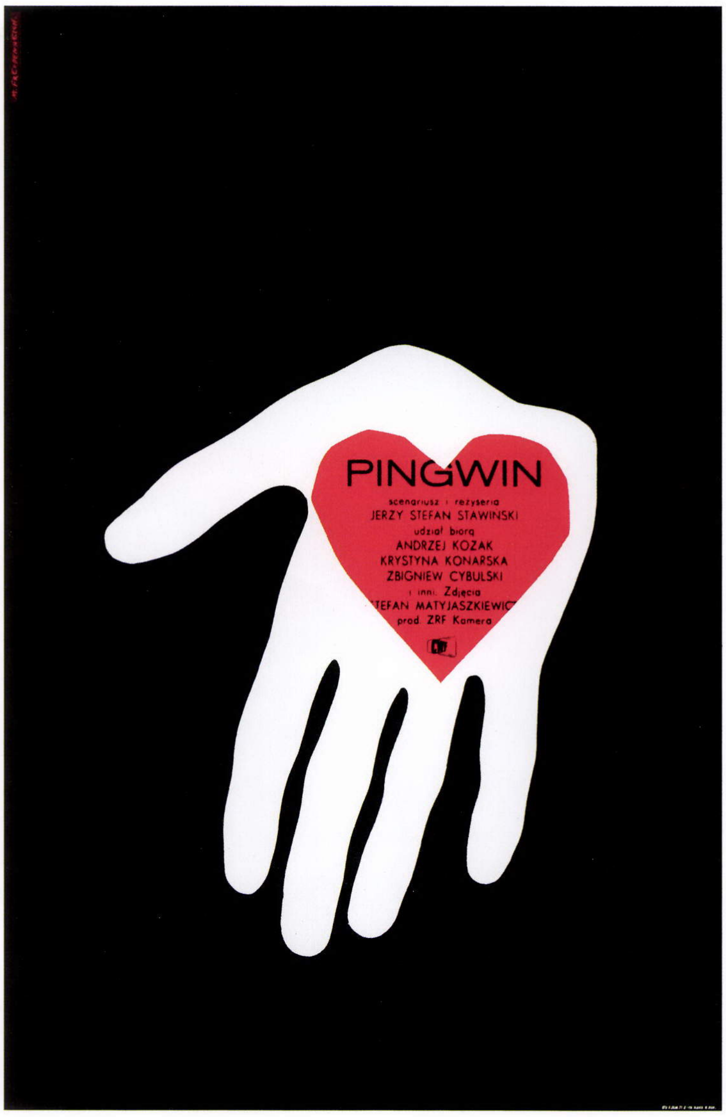
1965 · Chermayeff & Geismar · US · Magazine cover


Concurso de Becas
Bienio 1965 1966
Instituto Torcuato Di Tella
Centro Latinoamericano de Altos Estudios Musicales
Florida 936 Buenos Aires República Argentina

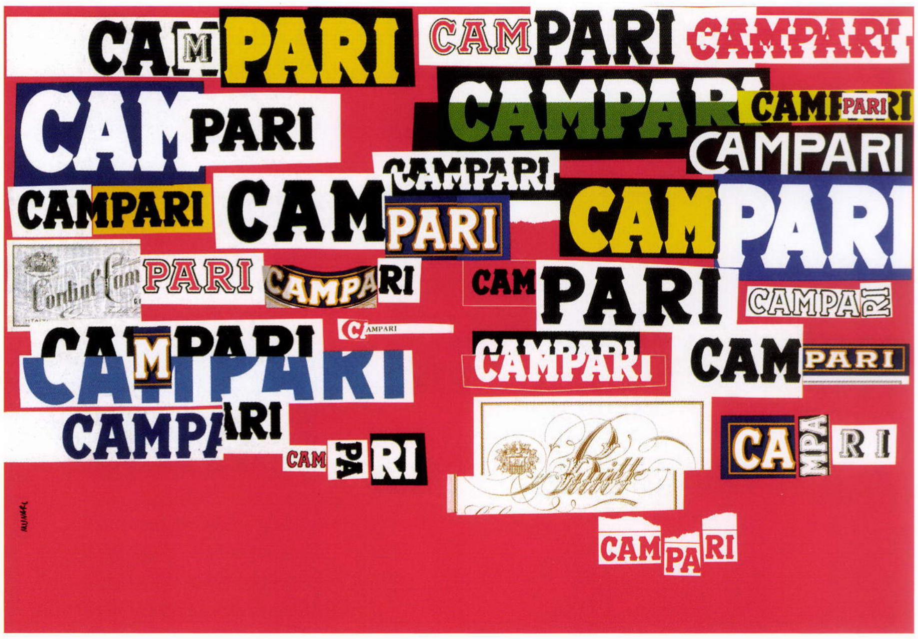
1965 · Juan Carlos Distéfano, Design Department, Instituto Torcuato di Tella · AR · Poster


小林正樹
監督作品
原作 小泉八雲
総天然色
KWAIDAN
怪談

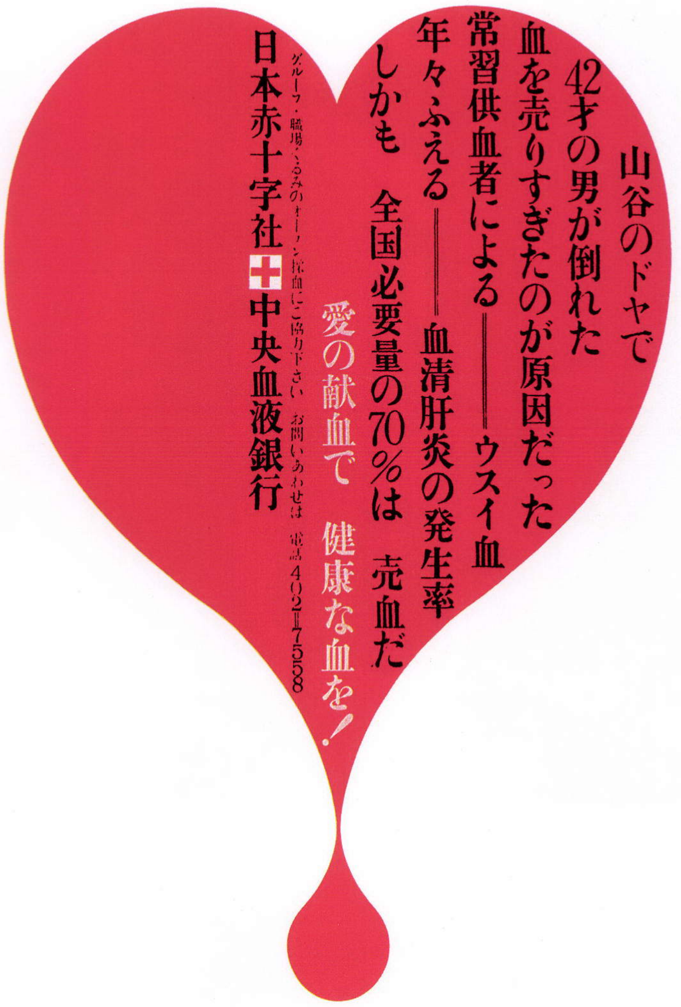
1965 · Anonymous · JP · Poster


PINGWIN
scenariusz i reżyseria
JERZY STEFAN STAWIŃSKI
udział biorą
ANDRZEJ KOZAK
KRYSTYNA KONARSKA
ZBIGNIEW CYBULSKI
i inni. Zdjęcia
EFAN MATYJASZKIEWIC
prod. ZRF Kamera

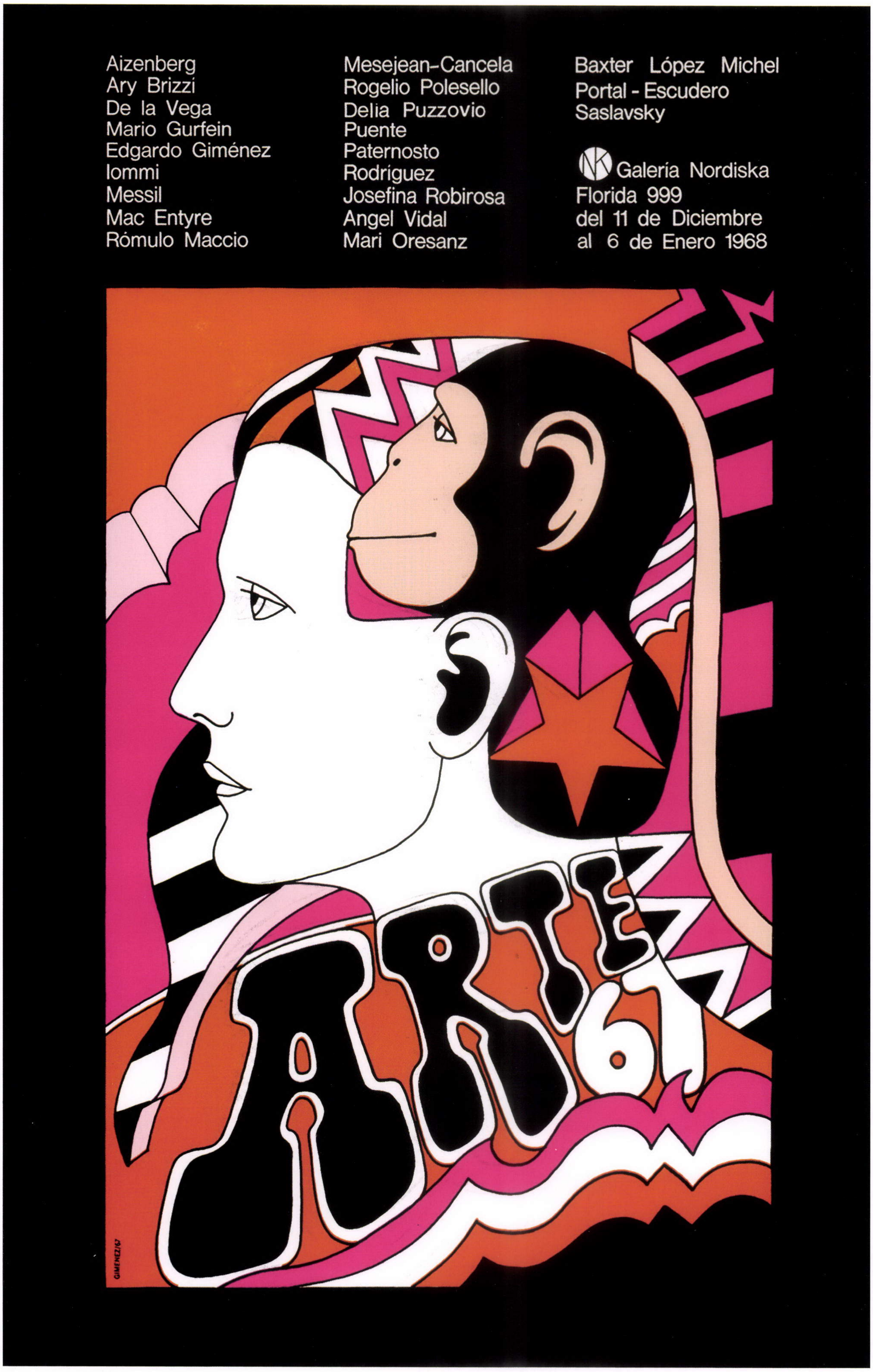
1965 · Marek Freudenreich · PL · Poster


CAMPARI
CAMPARI
CAMPARI
CAMPARI
CAMPARI
CAMPARI
Cordial Campari

1965 · Bruno Munari · IT · Poster


山谷のドヤで
42才の男が倒れた
血を売りすぎたのが原因だった
常習供血者による——ウスイ血
年々ふえる——血清肝炎の発生率
しかも 全国必要量の70%は 売血だ
愛の献血で 健康な血を!
お問いあわせは 電話402-7558
日本赤十字社
中央血液銀行

1965 · Hiroshi Tanaka · JP · Poster


Aizenberg
Ary Brizzi
De la Vega
Mario Gurfein
Edgardo Giménez
Iommi
Messil
Mac Entyre
Rómulo Maccio
Mesejean-Cancela
Rogelio Polesello
Delia Puzzovio
Puente
Paternosto
Rodriguez
Josefina Robirosa
Angel Vidal
Mari Oresanz
Baxter López Michel
Portal - Escudero
Saslavsky
Galeria Nordiska
Florida 999
del 11 de Diciembre
al 6 de Enero 1968
ARTE 67
GIMENEZ/67

1967 · Edgardo Giménez · AR · Poster

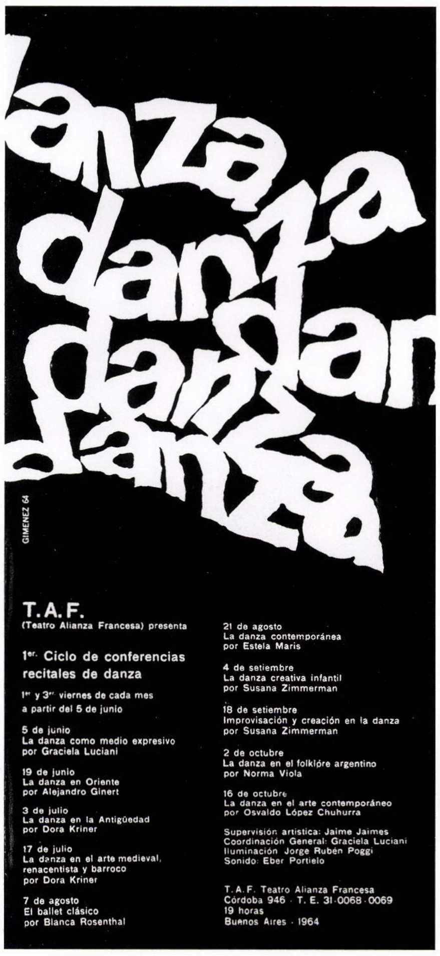
Edgardo Giménez (1942, Santo Tomé, Argentina) is an Argentinean visual artist and was a key figure at the Instituto Torcuato di Tella in Buenos Aires in the late 1960s. Self-taught, Giménez started in advertising at the age of 13, and went on to design sets for theater and movies, while also working as an artist. In 1980, he spent two years designing a number of popular posters for the Teatro San Martín, one of the most important theaters in the Argentinean capital. Giménez has exhibited in Europe and the United States, and continues to live and work in Buenos Aires.

Edgardo Giménez (1942, Santo Tomé, Argentinien) ist ein bildender Künstler, der in den späten 1960er-Jahren zu den prominenten Figuren am Instituto Torcuato di Tella in Buenos Aires gehörte. Der Autodidakt begann seine berufliche Laufbahn bereits als 13-Jähriger in der Werbebranche, später entwarf er Bühnen- und Filmausstattungen, während er gleichzeitig auch als Künstler tätig war. Ab 1980 gestaltete Giménez zwei Jahre lang zahlreiche populäre Plakate für das Teatro San Martín, eine der bedeutendsten Bühnen in der argentinischen Hauptstadt. Giménez, der in Europa und in den Vereinigten Staaten ausgestellt hat, lebt und arbeitet nach wie vor in Buenos Aires.

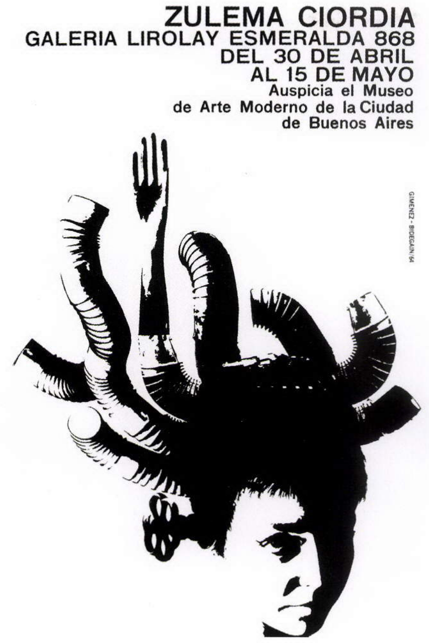
Edgardo Giménez (1942, Santo Tomé, Argentine) est un artiste visuel argentin qui fut une figure éminente de l'Instituto Torcuato di Tella à Buenos Aires à la fin des années 1960. Autodidacte, Giménez a travaillé dans la publicité dès l'âge de 13 ans avant de se lancer dans le décor de théâtre et de cinéma, tout en travaillant comme artiste. En 1980, il passe deux ans à concevoir de nombreuses affiches célèbres pour le Teatro San Martín, un des grands théâtres de la capitale argentine. Giménez a exposé en Europe et aux États-Unis et vit et travaille aujourd'hui encore à Buenos Aires.

»A self-taught painter and graphic designer, this very young artist trusts only his intuition and refuses to obey the laws of conventional academic painting. In full contact and absolute harmony with his environment, with everything that concerns art, music, theater, dancing, film, or poetry, Edgardo Giménez also commands the necessary intellectual powers.«

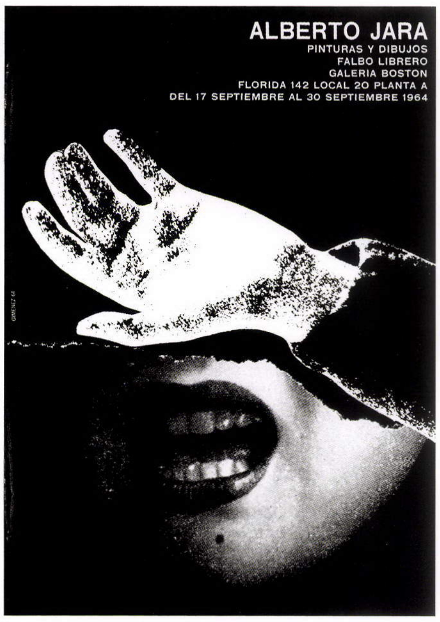
Sigwart Blum, *Gebrauchsgraphik*, 1966


anza
danza
danza
danza
danza
GIMENEZ 64
T.A.F.
(Teatro Alianza Francesa) presenta
1er. Ciclo de conferencias recitales de danza
1er y 3er viernes de cada mes
a partir del 5 de junio
5 de junio
La danza como medio expresivo
por Graciela Luciani
19 de junio
La danza en Oriente
por Alejandro Ginert
3 de julio
La danza en la Antigüedad
por Dora Kriner
17 de julio
La danza en el arte medieval, renacentista y barroco
por Dora Kriner
7 de agosto
El ballet clásico
por Blanca Rosenthal
21 de agosto
La danza contemporánea
por Estela Maris
4 de setiembre
La danza creativa infantil
por Susana Zimmerman
18 de setiembre
Improvisación y creación en la danza
por Susana Zimmerman
2 de octubre
La danza en el folklore argentino
por Norma Viola
16 de octubre
La danza en el arte contemporáneo
por Osvaldo López Chuhurra
Supervisión artística: Jaime Jaimes
Coordinación General: Graciela Luciani
Iluminación Jorge Rubén Poggi
Sonido: Eber Portielo
T.A.F. Teatro Alianza Francesa
Córdoba 946 · T. E. 31-0068-0069
19 horas
Buenos Aires · 1964

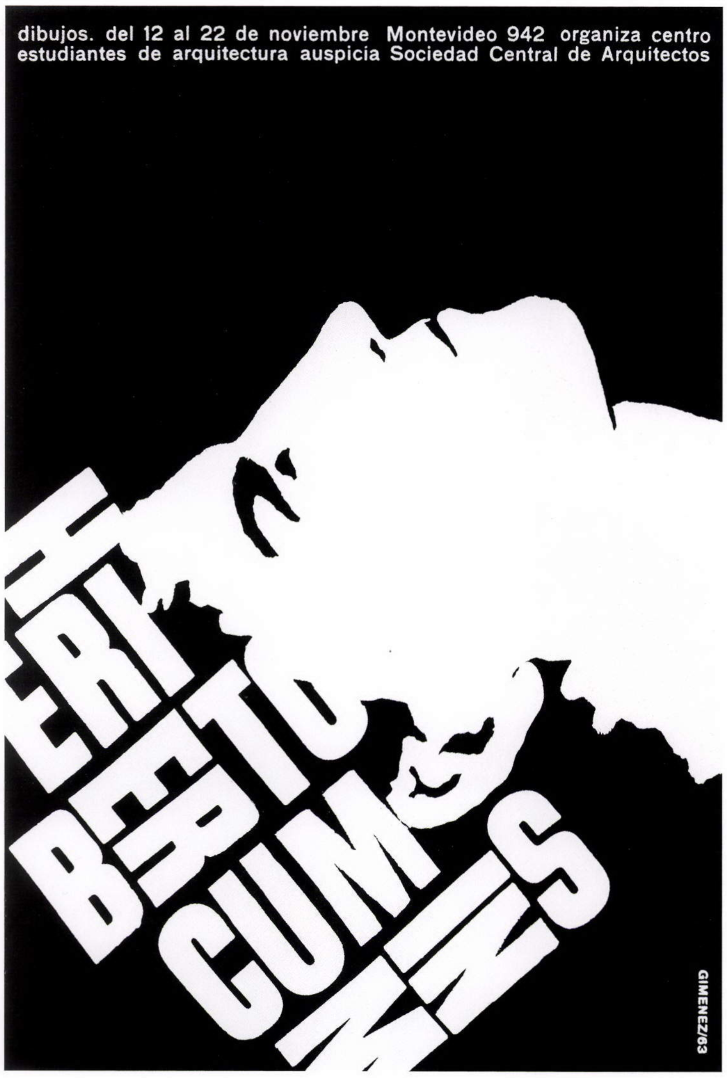
1964 · Edgardo Giménez · AR · Poster


ZULEMA CIORDIA
GALERIA LIROLAY ESMERALDA 868
DEL 30 DE ABRIL
AL 15 DE MAYO
Auspicia el Museo
de Arte Moderno de la Ciudad
de Buenos Aires

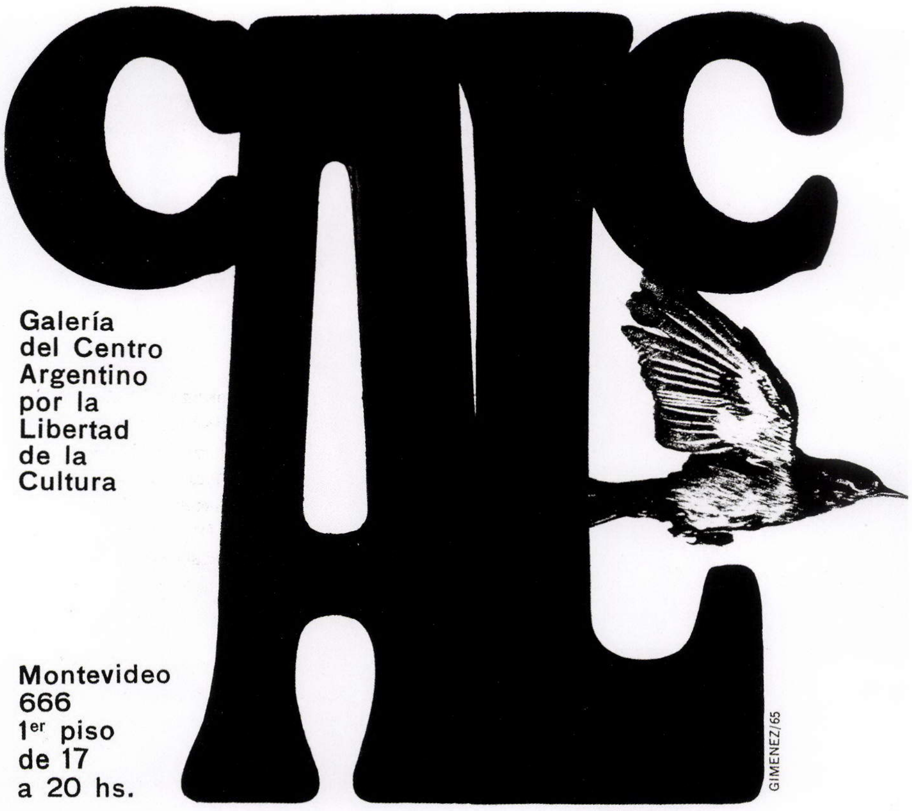
1964 · Edgardo Giménez · AR · Poster


ALBERTO JARA
PINTURAS Y DIBUJOS
FALBO LIBRERO
GALERIA BOSTON
FLORIDA 142 LOCAL 20 PLANTA A
DEL 17 SEPTIEMBRE AL 30 SEPTIEMBRE 1964

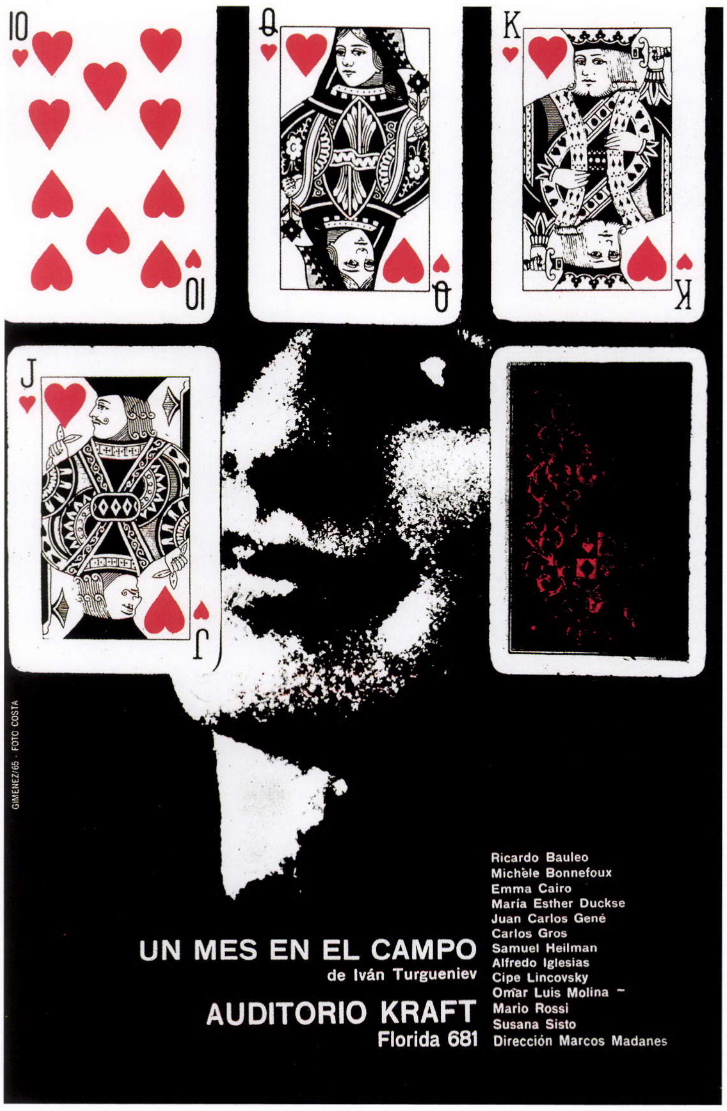
1964 · Edgardo Giménez · AR · Poster


dibujos. del 12 al 22 de noviembre Montevideo 942 organiza centro estudiantes de arquitectura auspicia Sociedad Central de Arquitectos
HERIBERTO CUMINS
GIMENEZ/63

1965 · Edgardo Giménez · AR · Poster


CAL
Galería
del Centro
Argentino
por la
Libertad
de la
Cultura
Montevideo
666
1er piso
de 17
a 20 hs.
GIMENEZ/65

1965 · Edgardo Giménez · AR · Poster


GIMENEZ/65 · FOTO COSTA
UN MES EN EL CAMPO
de Iván Turgueniev
AUDITORIO KRAFT
Florida 681
Ricardo Bauleo
Michèle Bonnefoux
Emma Cairo
María Esther Duckse
Juan Carlos Gené
Carlos Gros
Samuel Heilman
Alfredo Iglesias
Cipe Lincovsky
Omar Luis Molina
Mario Rossi
Susana Sisto
Dirección Marcos Madanes

1965 · Edgardo Giménez · AR · Poster

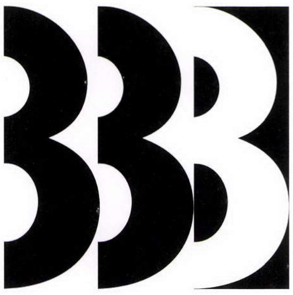
1966

The first **International Poster Biennale** is held in Warsaw

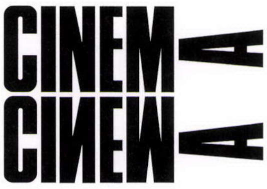
Bruno Munari's book **Design as Art** is published

The design studio **Gottschalk+Ash** is founded in Montreal by Stuart Ash and Fritz Gottschalk

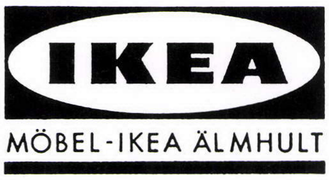
Günter Gerhard Lange begins his work on an update of the **Akzidenz Grotesk** typeface



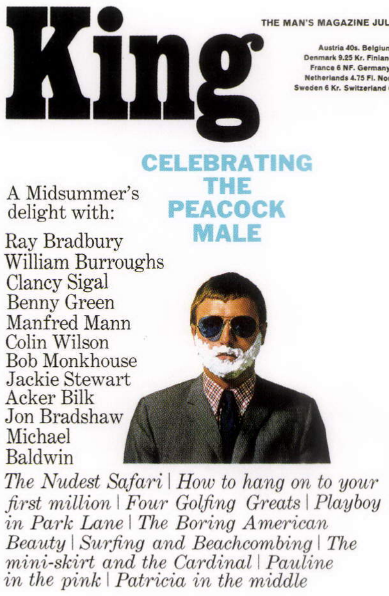
1966 · Bob Noorda · NL/IT · Logo · Venice Biennial


CINEMA
CINEMA

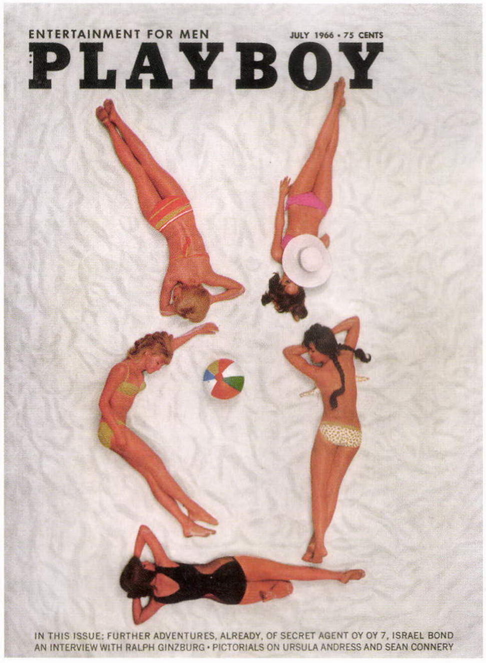
1966 · Yvon Laroche · CA · Logo · Cinema


IKEA
MÖBEL-IKEA ÄLMHULT

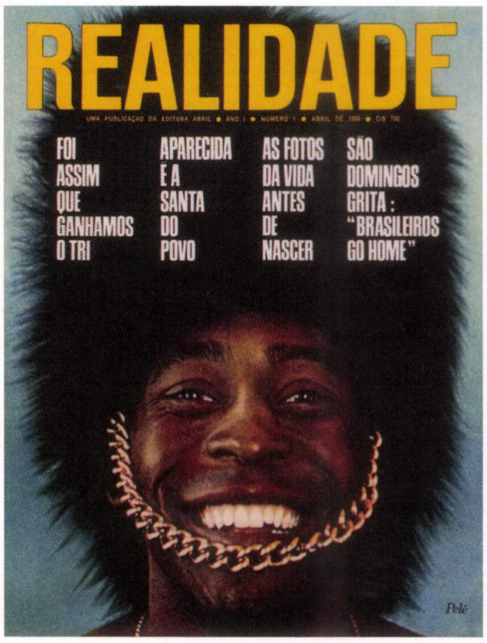
1966 · Anonymous · SE · Logo · Ikea


King
THE MAN'S MAGAZINE JULY 7s 6d
Austria 40s. Belgium 65 BFrs.
Denmark 9.25 Kr. Finland 450 FM.
France 6 NF. Germany 6.50 DM.
Netherlands 4.75 Fl. Norway 9 Kr.
Sweden 6 Kr. Switzerland 6.20 SFrs.
CELEBRATING THE PEACOCK MALE
A Midsummer's delight with:
Ray Bradbury
William Burroughs
Clancy Sigal
Benny Green
Manfred Mann
Colin Wilson
Bob Monkhouse
Jackie Stewart
Acker Bilk
Jon Bradshaw
Michael Baldwin
The Nudest Safari | How to hang on to your first million | Four Golfing Greats | Playboy in Park Lane | The Boring American Beauty | Surfing and Beachcombing | The mini-skirt and the Cardinal | Pauline in the pink | Patricia in the middle

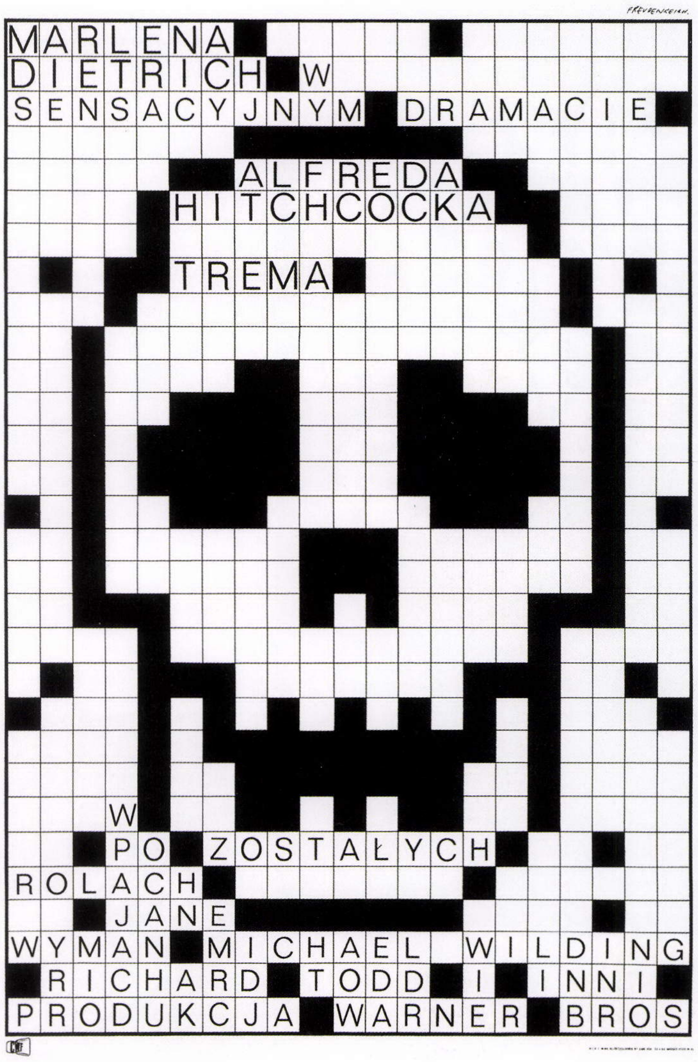
1966 · Dave Chaston · UK · Magazine cover


ENTERTAINMENT FOR MEN
JULY 1966 · 75 CENTS
PLAYBOY
IN THIS ISSUE: FURTHER ADVENTURES, ALREADY, OF SECRET AGENT OY OY 7, ISRAEL BOND
AN INTERVIEW WITH RALPH GINZBURG • PICTORIALS ON URSULA ANDRESS AND SEAN CONNERY

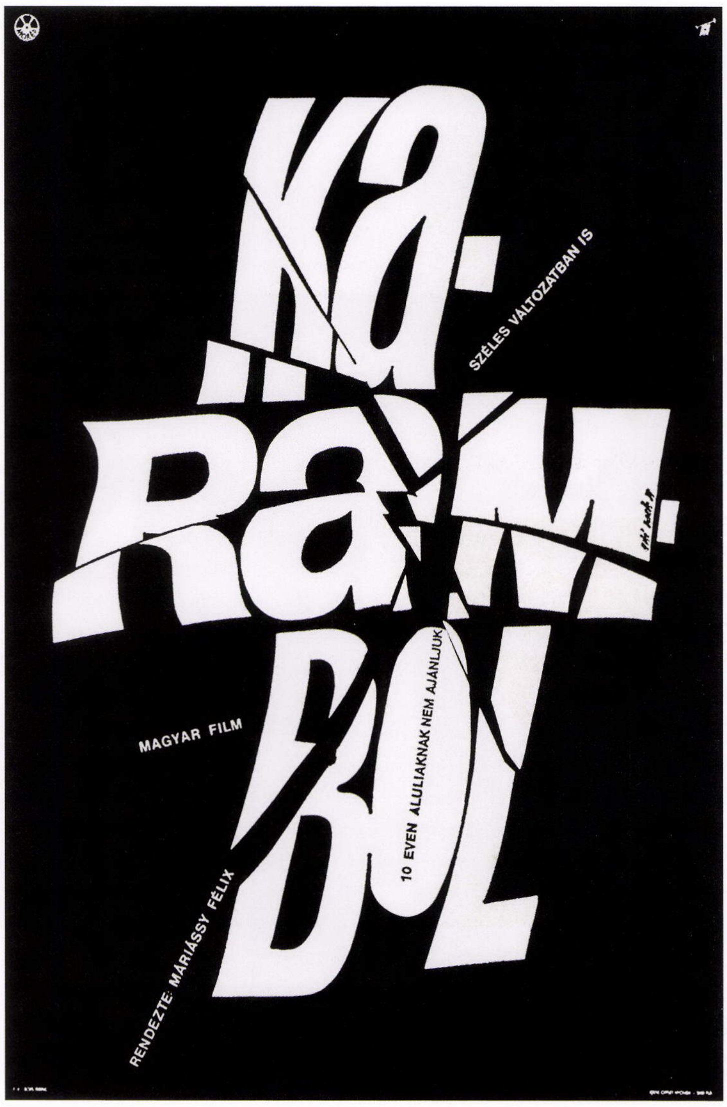
1966 · Art Paul (AD), Larry Gordon (PH) · US · Magazine cover


REALIDADE
FOI ASSIM QUE GANHAMOS O TRI
APARECIDA É A SANTA DO POVO
AS FOTOS DA VIDA ANTES DE NASCER
SÃO DOMINGOS GRITA: "BRASILEIROS GO HOME"
Pelé

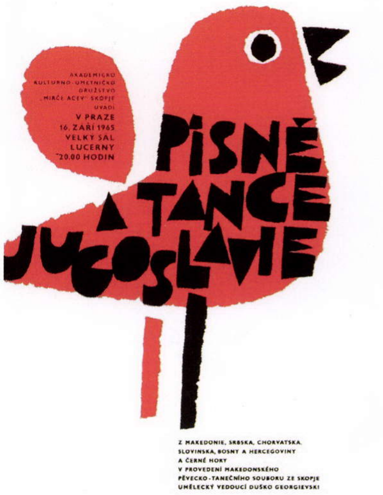
1966 · Eduardo Barreto Filho · BR · Magazine cover


MARLENA
DIETRICH W
SENSACYJNYM DRAMACIE
ALFREDA
HITCHCOCKA
TREMA
W
PO ZOSTAŁYCH
ROLACH
JANE
WYMAN MICHAEL WILDING
RICHARD TODD I INNI
PRODUKCJA WARNER BROS

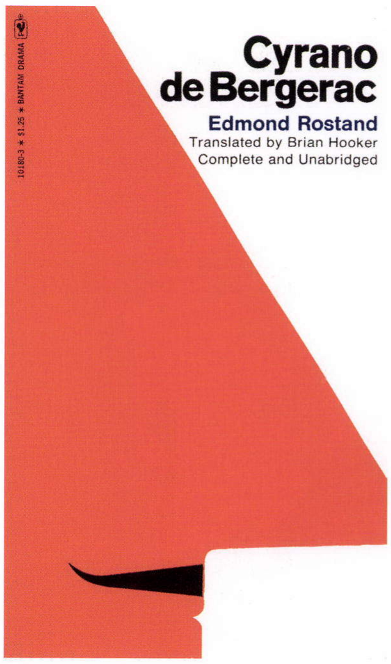
1966 · Marek Freudenreich · PL · Poster


KA-
RAM-
BOL
SZÉLES VÁLTOZATBAN IS
MAGYAR FILM
10 ÉVEN ALULIAKNAK NEM AJÁNLJUK
RENDEZTE: MARIÁSSY FÉLIX

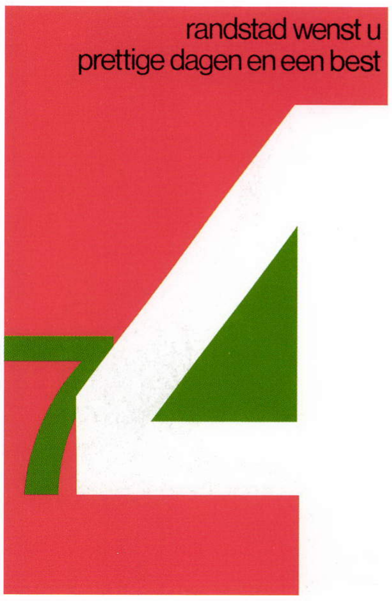
1966 · András Máté · HU · Poster


AKADEMICKO
KULTURNO-UMETNIČKO
DRUŽSTVO
„MIRČE ACEV" SKOPJE
UVÁDÍ
V PRAZE
16. ZÁŘÍ 1965
VELKÝ SÁL
LUCERNY
20.00 HODIN
PÍSNĚ A TANCE JUGOSLAVIE
Z MAKEDONIE, SRBSKA, CHORVATSKA,
SLOVINSKA, BOSNY A HERCEGOVINY
A ČERNÉ HORY
V PROVEDENÍ MAKEDONSKÉHO
PĚVECKO-TANEČNÍHO SOUBORU ZE SKOPJE
UMĚLECKÝ VEDOUCÍ DUŠKO GEORGIEVSKI

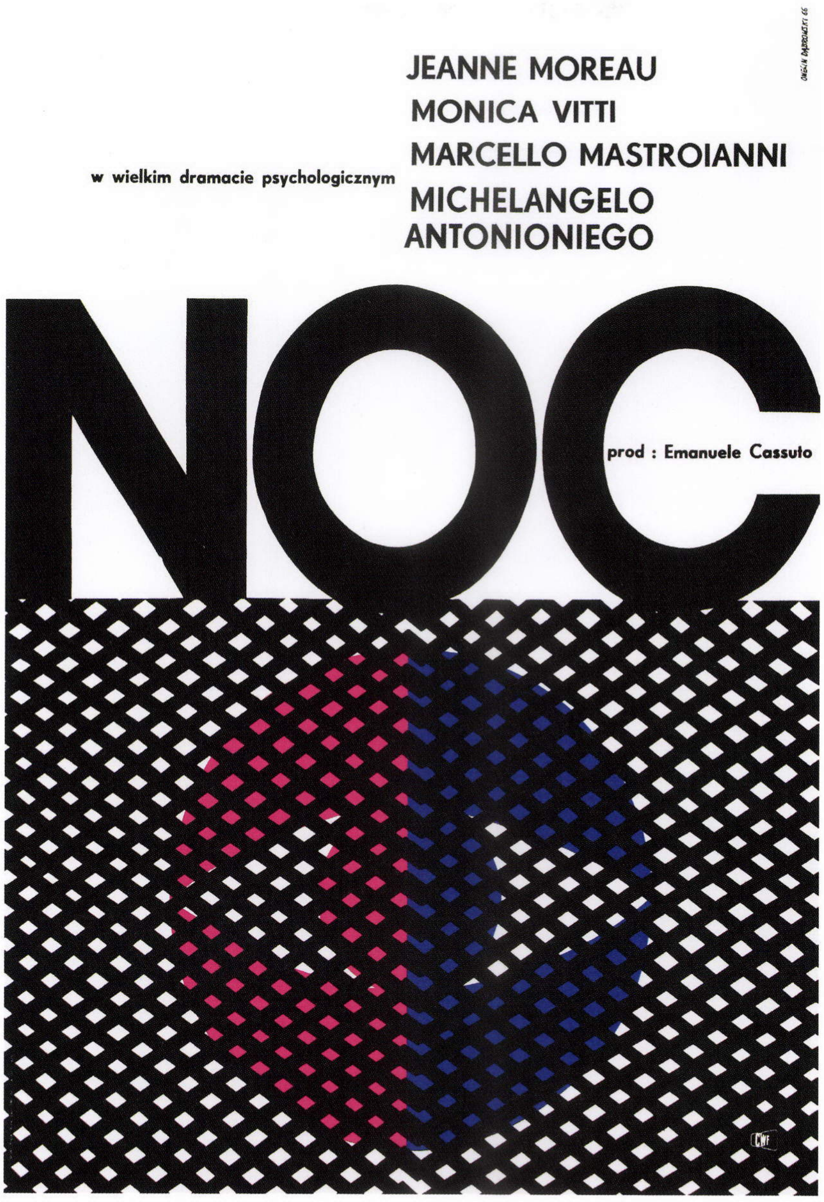
1966 · Jaroslav Sura · YU · Poster


10180-3 ★ $1.25 ★ BANTAM DRAMA
Cyrano
de Bergerac
Edmond Rostand
Translated by Brian Hooker
Complete and Unabridged

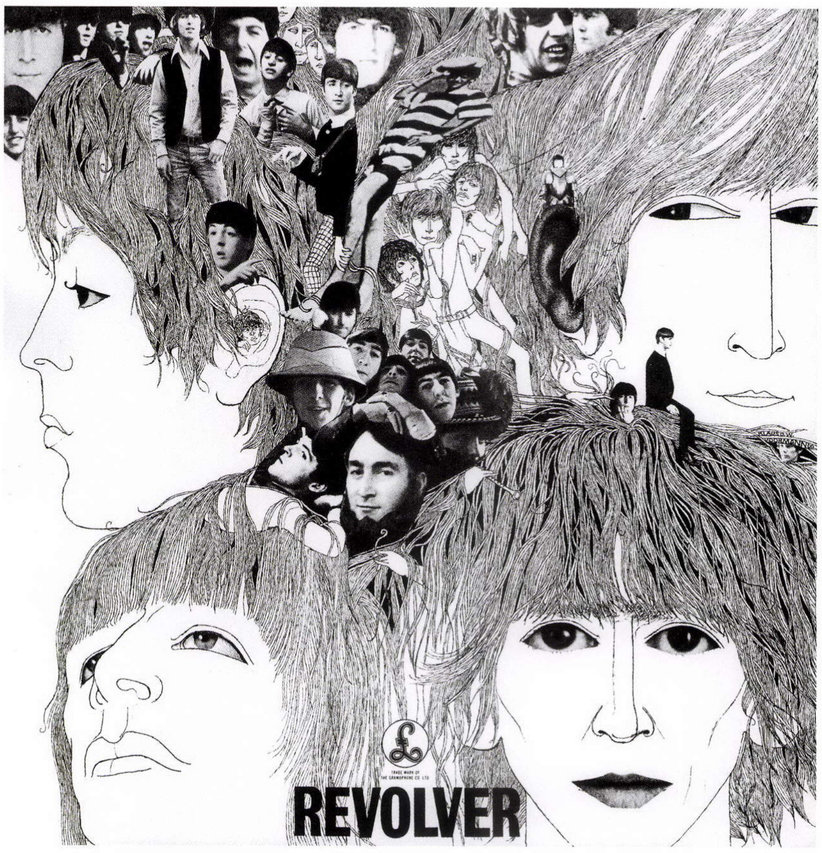
1966 · Gips & Danne · US · Book Cover


randstad wenst u
prettige dagen en een best
74

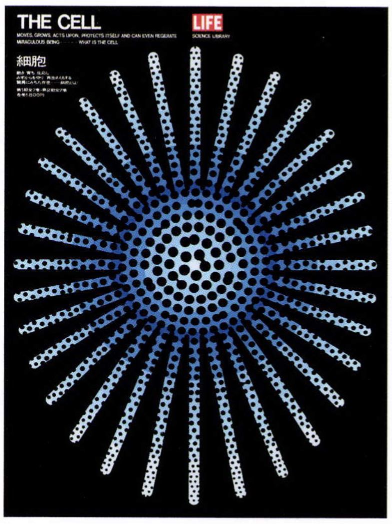
1966 · Ben Bos, Total Design · NL · Brochure cover


JEANNE MOREAU
MONICA VITTI
MARCELLO MASTROIANNI
w wielkim dramacie psychologicznym
MICHELANGELO
ANTONIONIEGO
NOC
prod : Emanuele Cassuto
CWF

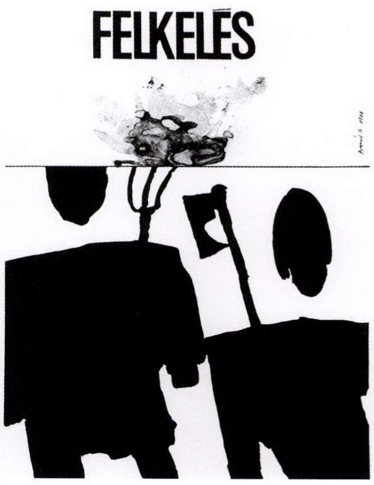
1966 · Andrzej Onegin Dabrowski · PL · Poster



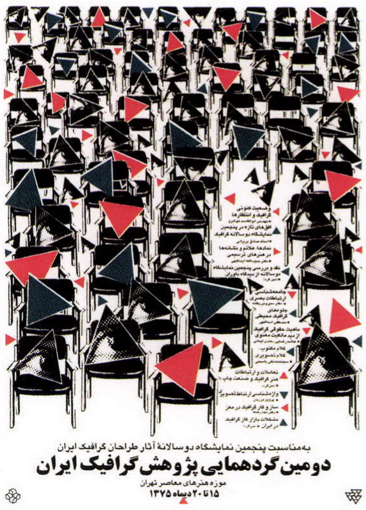
1966 · Klaus Voormann · DE/UK · Record cover


THE CELL
LIFE
細胞

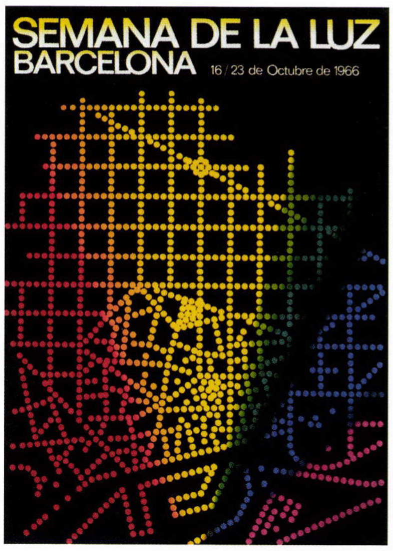
1966 · Kazumasa Nagai · JP · Poster



1966 · Árpád Bognár · HU · Poster


به‌مناسبت پنجمین نمایشگاه دوسالانهٔ آثار طراحان گرافیک ایران
دومین گردهمایی پژوهش گرافیک ایران
موزه هنرهای معاصر تهران
۱۵ تا ۲۰ دیماه ۱۳۷۵

1966 · Mostafa Assadollahi · IR · Poster


SEMANA DE LA LUZ
BARCELONA
16/23 de Octubre de 1966

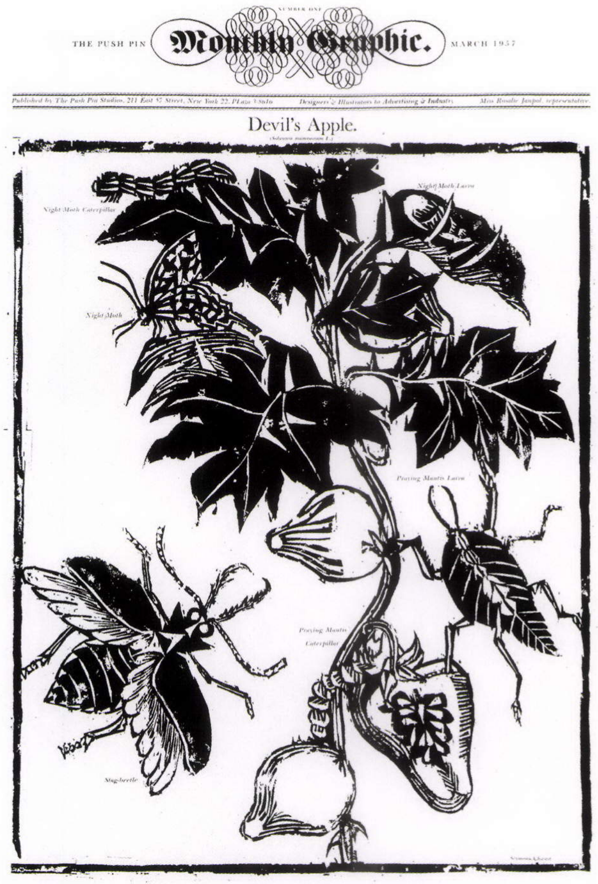
1966 · Armand Domènech · ES · Poster

Seymour Chwast · United States

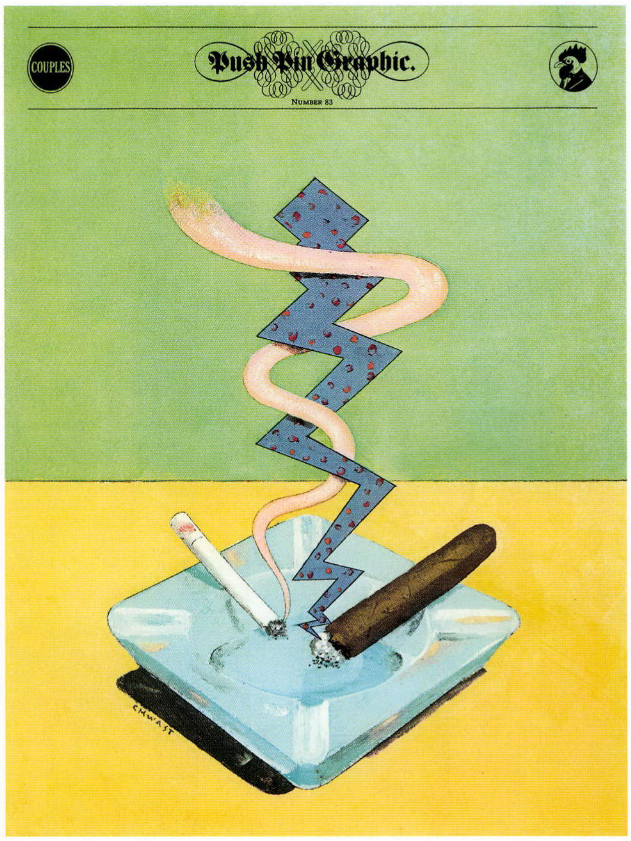
With the launch in 1957 of *The Push Pin Monthly Graphic*, the team of illustrators at Push Pin Studios in New York introduced a series of their own publications, which served both as a representation service for artists and at the same time as a place for graphic experimentation. Over a period of 23 years, a total of 86 issues were published in which Seymour Chwast and his colleagues revealed and extended the possibilities of contemporary illustration.

Die Illustratoren des New Yorker Push Pin Studios gründeten 1957 mit *The Push Pin Monthly Graphic* eine eigene Publikationsreihe – ein Repräsentationsmedium wie Experimentierfeld zugleich. Über einen Zeitraum von 23 Jahren erschienen insgesamt 86 Ausgaben, in denen Seymour Chwast und seine Kollegen die Möglichkeiten zeitgenössischer Illustration aufzeigten und vorantrieben.

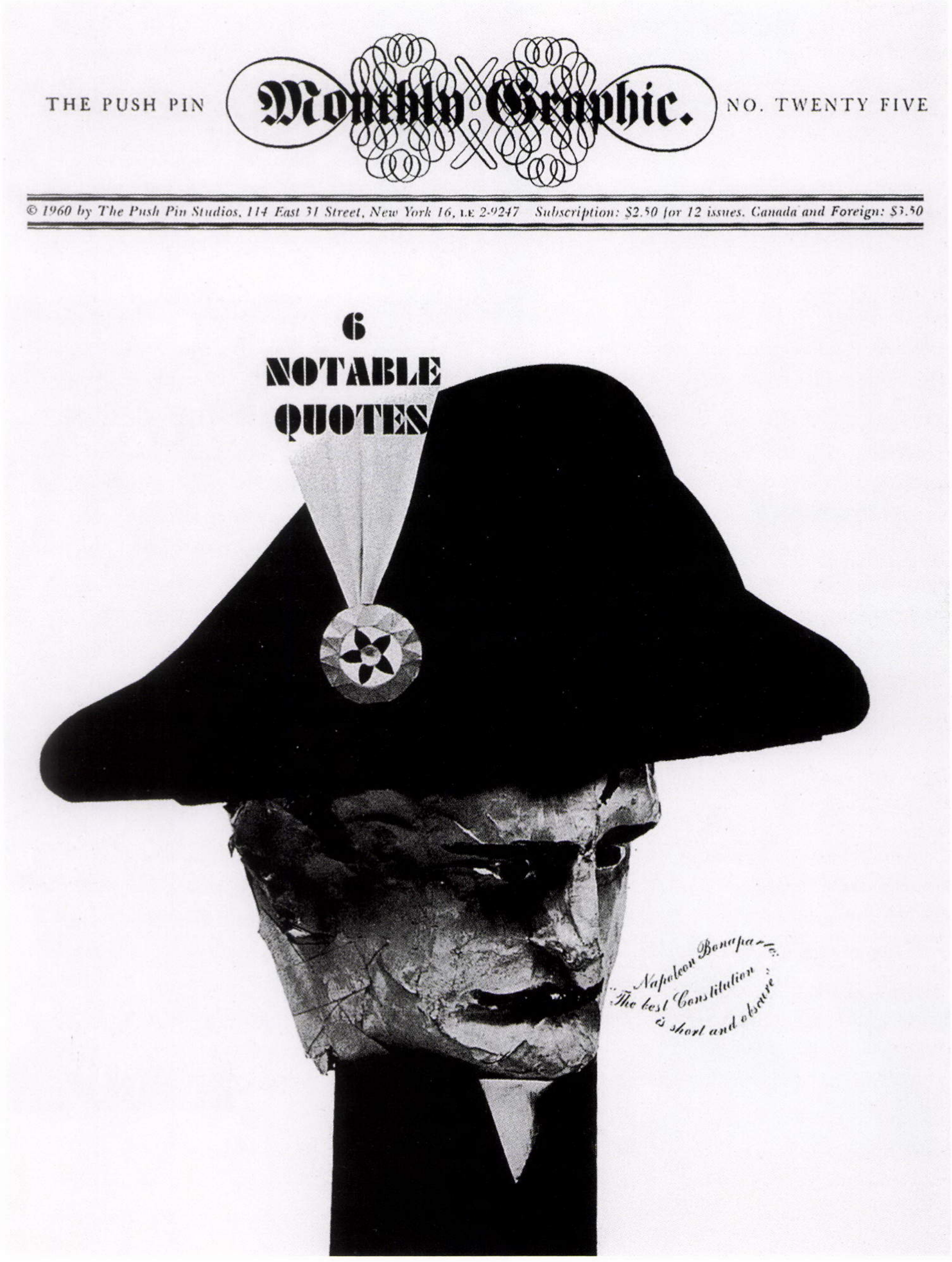
En 1957, les illustrateurs de Push Pin Studios à New York lançaient la revue *The Push Pin Monthly Graphic*, une série de publications maison qui visaient la promotion des artistes et se voulait un lieu d'expérimentation. En l'espace de 23 ans parurent au total 86 numéros dans lesquels Seymour Chwast et ses collègues présentèrent et firent progresser les possibilités de l'illustration contemporaine.


NUMBER ONE
THE PUSH PIN
Monthly Graphic.
MARCH 1957
Devil's Apple.

1957 · Seymour Chwast · US · Magazine cover

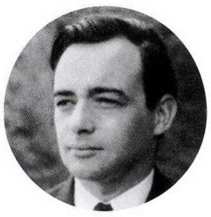

COUPLES
Push Pin Graphic.
NUMBER 83
CHWAST

1980 · Seymour Chwast · US · Magazine cover


THE PUSH PIN
Monthly Graphic.
NO. TWENTY FIVE
© 1960 by The Push Pin Studios, 114 East 31 Street, New York 16, LE 2-9247 Subscription: $2.50 for 12 issues. Canada and Foreign: $3.50
6
NOTABLE
QUOTES
Napoleon Bonaparte:
"The best Constitution
is short and obscure."

1960 · Seymour Chwast · US · Magazine cover

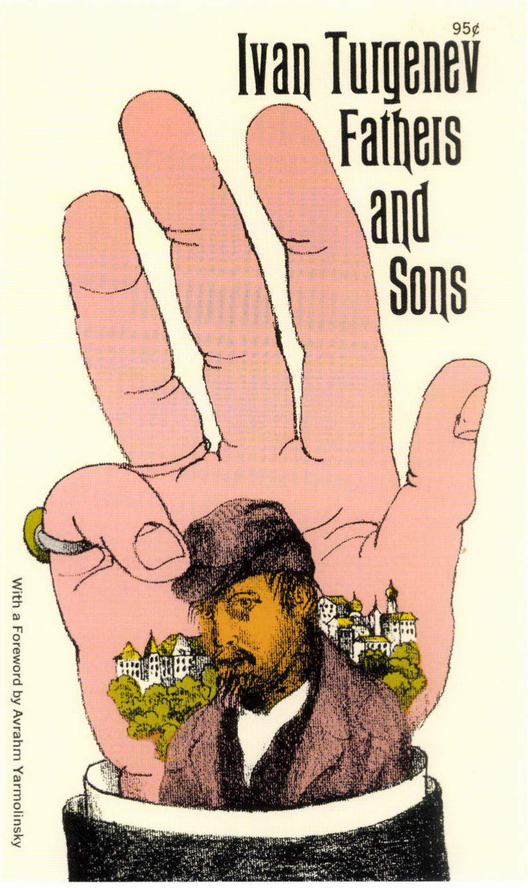
»Generalists have more freedom, which helps you stay enthusiastic. My lack of specialization has allowed me to explore many different ways to solve problems. I do admire people who are more rigid and focused in their expression but it's not something that comes naturally to me.« `Seymour Chwast,` *`Designboom.com`*`, 2013`



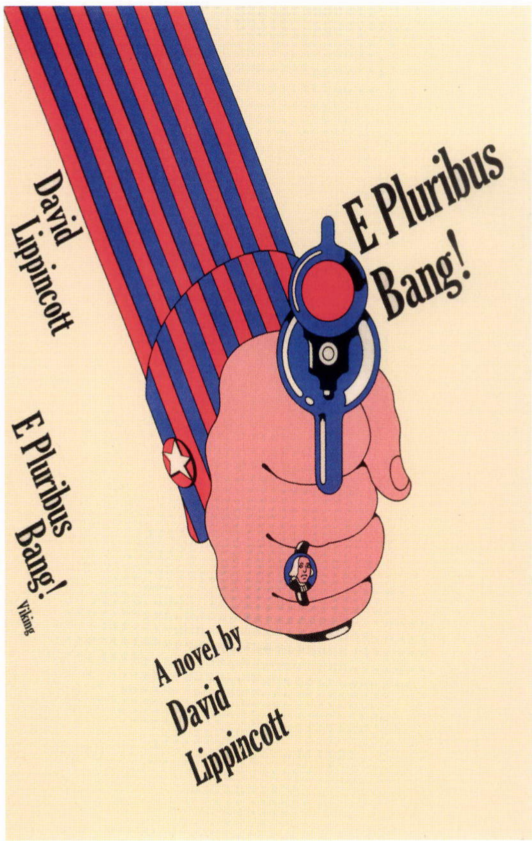
Seymour Chwast (1931, New York) is an American designer and illustrator. In 1954, he co-founded Push Pin Studios together with Milton Glaser and others, resulting in the freeform publication *The Push Pin Monthly Graphic*. After attending Cooper Union, Chwast embarked on a prolific career working on posters, magazine and book covers, advertising, and packaging, including designing the first box for a McDonald's Happy Meal in 1979. An AIGA medalist and member of the Art Directors Hall of Fame, Chwast's diverse and innovative portfolio has had a lasting impact on American visual culture.

Seymour Chwast (1931, New York) ist ein amerikanischer Grafikdesigner und Illustrator. 1954 gründete er mit Milton Glaser und anderen die Push Pin Studios, die mit dem selbstpublizierten Magazin *The Push Pin Monthly Graphic* auf sich aufmerksam machte. Nach dem Besuch der Cooper Union School of Art begann für Chwast eine produktive Karriere: Er gestaltete Plakate, Zeitschriften- und Buchcover und entwarf als Werbe- und Verpackungsgrafikdesigner unter anderem 1979 die erste Box für ein McDonald's Happy Meal. Er wurde mit der Medaille des AIGA ausgezeichnet und war Mitglied der Art Directors Hall of Fame. Chwasts vielseitiges und innovatives Schaffen hatte einen nachhaltigen Einfluss auf die visuelle Kultur Amerikas.

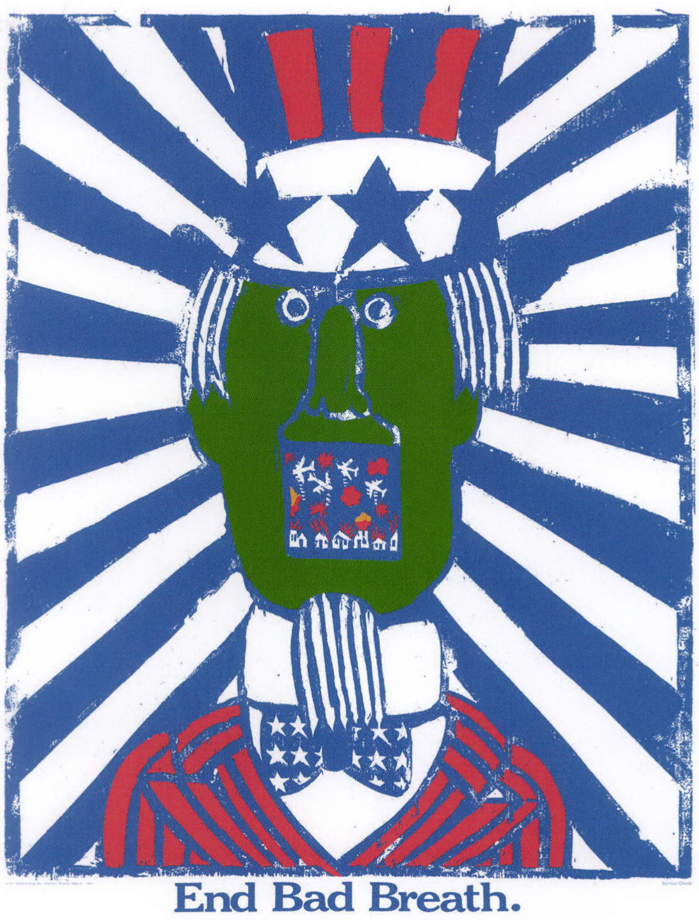
Seymour Chwast (1931, New York) est un graphiste et illustrateur américain. En 1954, il fut un des fondateurs – notamment avec Milton Glaser – de Push Pin Studios, qui publia la revue *The Push Pin Monthly Graphic*. Après des études à la Cooper Union, Chwast se lance dans une carrière prolifique, travaillant sur des affiches, des magazines et des couvertures de livres, mais aussi dans la publicité et le packaging; il conçoit la première boîte du Happy Meal de McDonald's en 1979. Médaillé de l'AIGA et membre de l'Art Directors Hall of Fame, son travail éclectique et innovant a eu un impact durable sur la culture visuelle américaine.


95¢
Ivan Turgenev
Fathers
and
Sons
With a Foreword by Avrahm Yarmolinsky

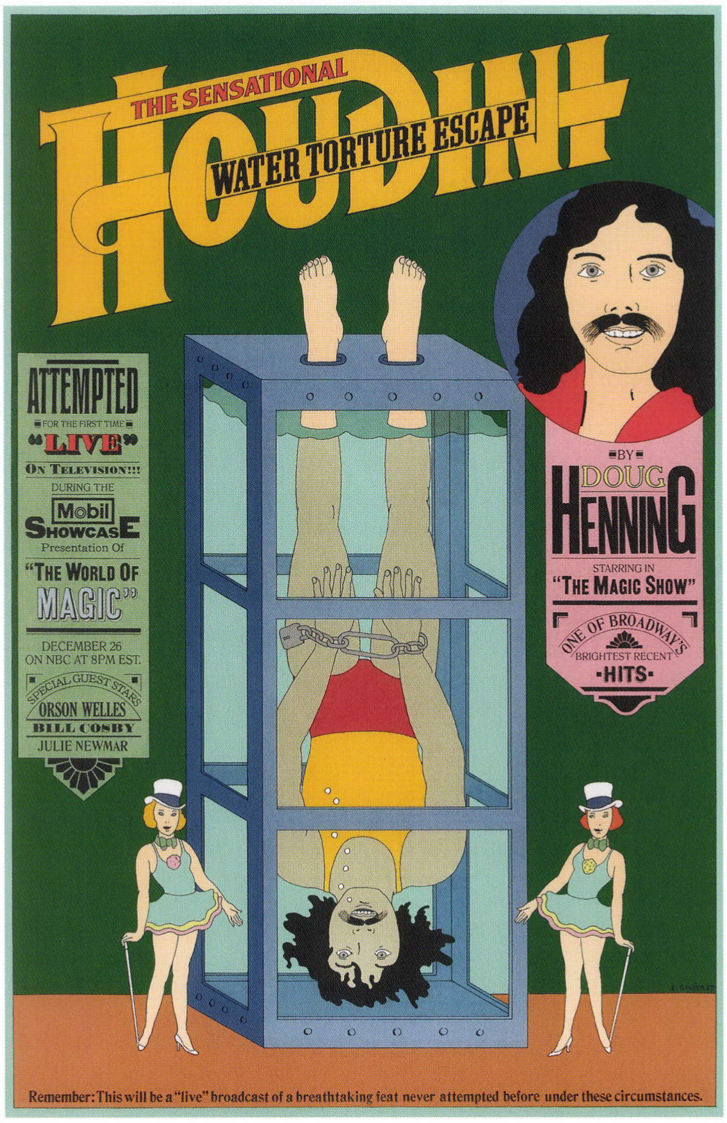
1966 · Seymour Chwast · US · Book cover


David Lippincott
E Pluribus Bang!
E Pluribus Bang!
Viking
A novel by David Lippincott

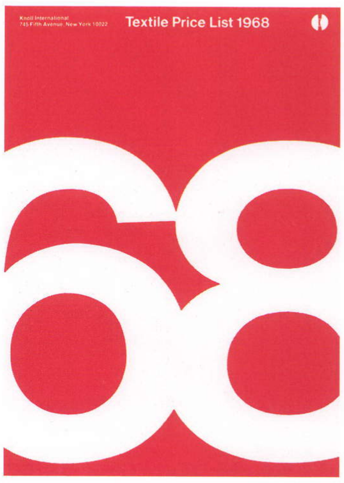
1970 · Seymour Chwast · US · Book cover


End Bad Breath.

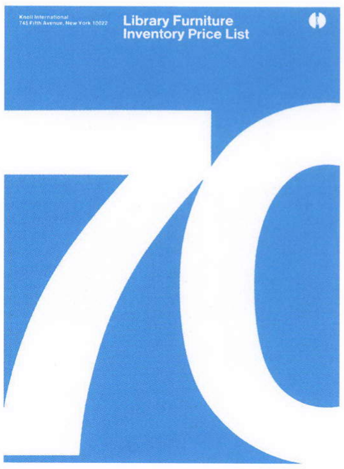
1967 · Seymour Chwast · US · Poster


THE SENSATIONAL
HOUDINI
WATER TORTURE ESCAPE
ATTEMPTED
FOR THE FIRST TIME
"LIVE"
ON TELEVISION!!!
DURING THE
Mobil
SHOWCASE
Presentation Of
"THE WORLD OF
MAGIC"
DECEMBER 26
ON NBC AT 8PM EST.
SPECIAL GUEST STARS
ORSON WELLES
BILL COSBY
JULIE NEWMAR
BY
DOUG
HENNING
STARRING IN
"THE MAGIC SHOW"
ONE OF BROADWAY'S
BRIGHTEST RECENT
-HITS-
Remember: This will be a "live" broadcast of a breathtaking feat never attempted before under these circumstances.

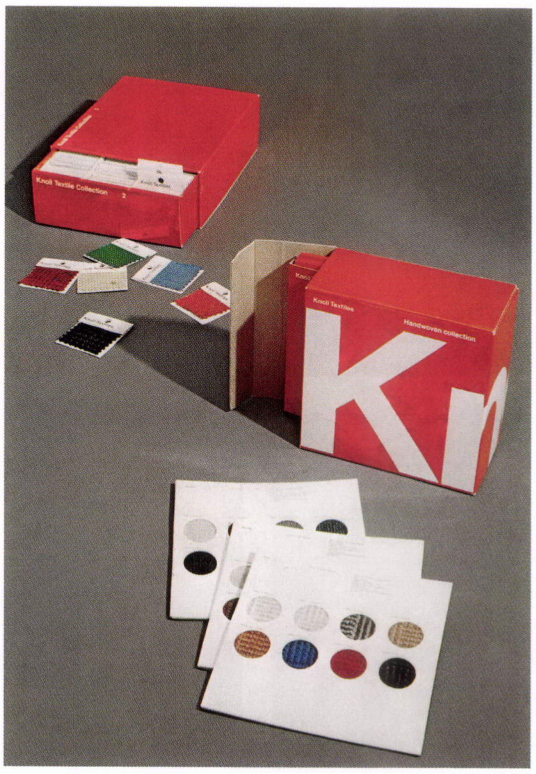
1975 · Seymour Chwast · US · Poster


Knoll International
745 Fifth Avenue, New York 10022
Textile Price List 1968
68

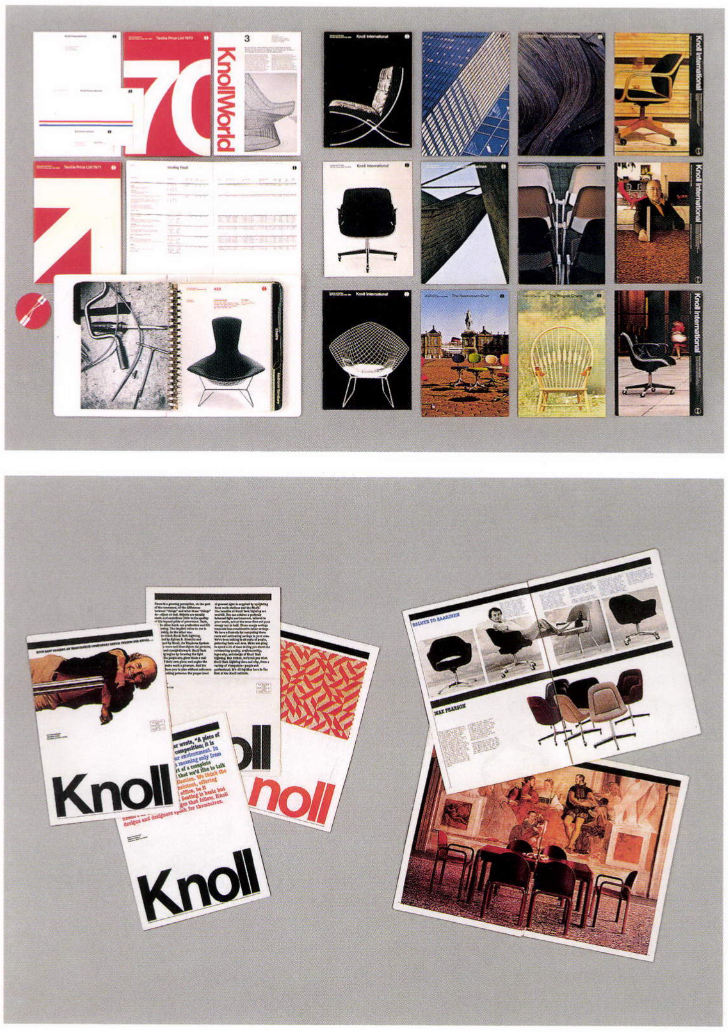
1968 · Vignelli Associates · US · Brochure cover


Knoll International
745 Fifth Avenue, New York 10022
Library Furniture
Inventory Price List
70

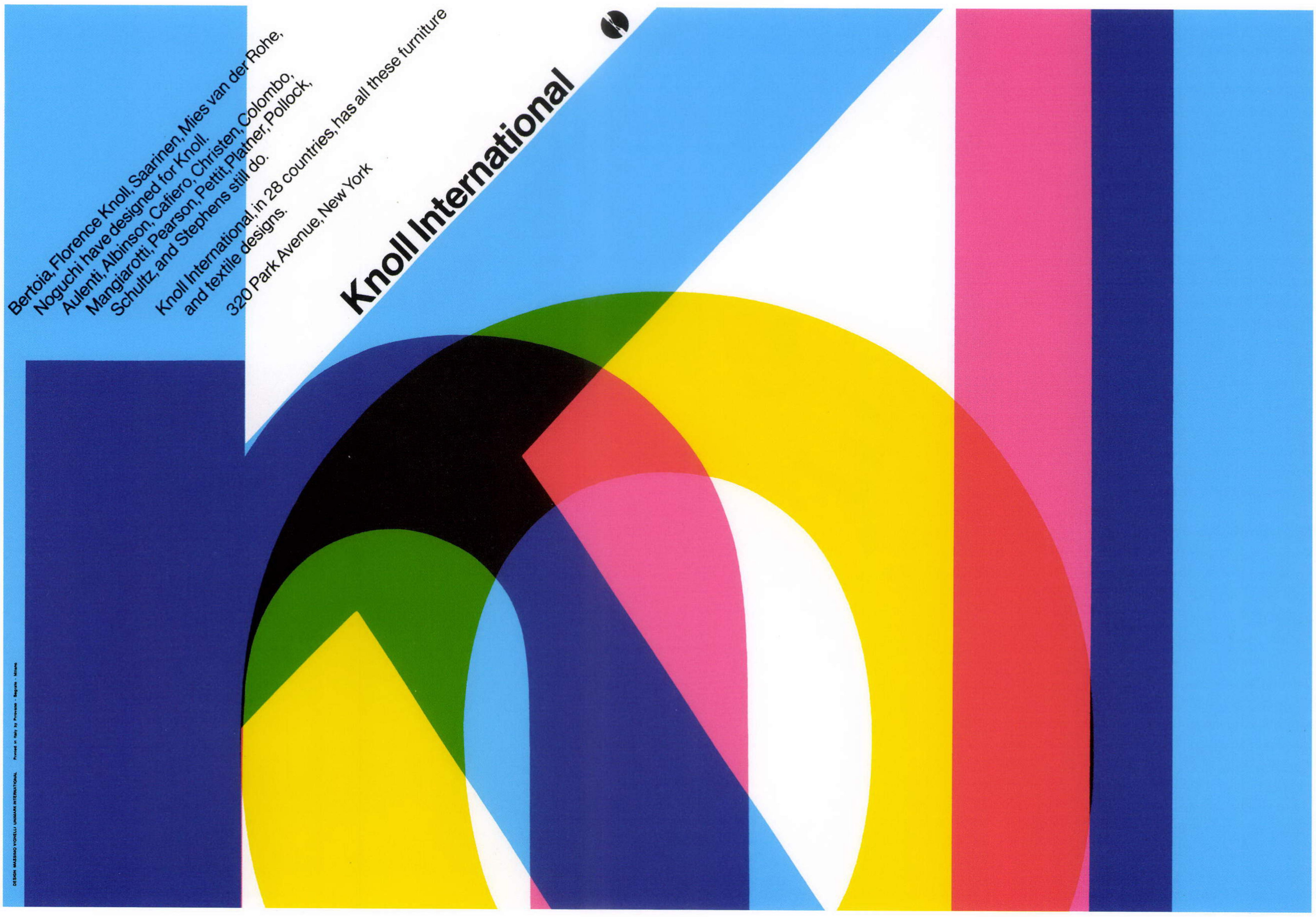
1970 · Vignelli Associates · US · Brochure cover


Knoll Textile Collection
Knoll Textiles
Handwoven collection

1960s · Vignelli Associates · US · Packaging


KnollWorld
Knoll International
Knoll
Knoll

1972 · Vignelli Associates · US · Brochures


Bertoia, Florence Knoll, Saarinen, Mies van der Rohe,
Noguchi have designed for Knoll.
Aulenti, Albinson, Cafiero, Christen, Colombo,
Mangiarotti, Pearson, Pettit, Platner, Pollock,
Schultz, and Stephens still do.
Knoll International, in 28 countries, has all these furniture
and textile designs.
320 Park Avenue, New York
Knoll International
DESIGN MASSIMO VIGNELLI UNIMARK INTERNATIONAL
Printed in Italy by Pirovano · Segrate · Milano

1967 · Vignelli Associates · US · Poster

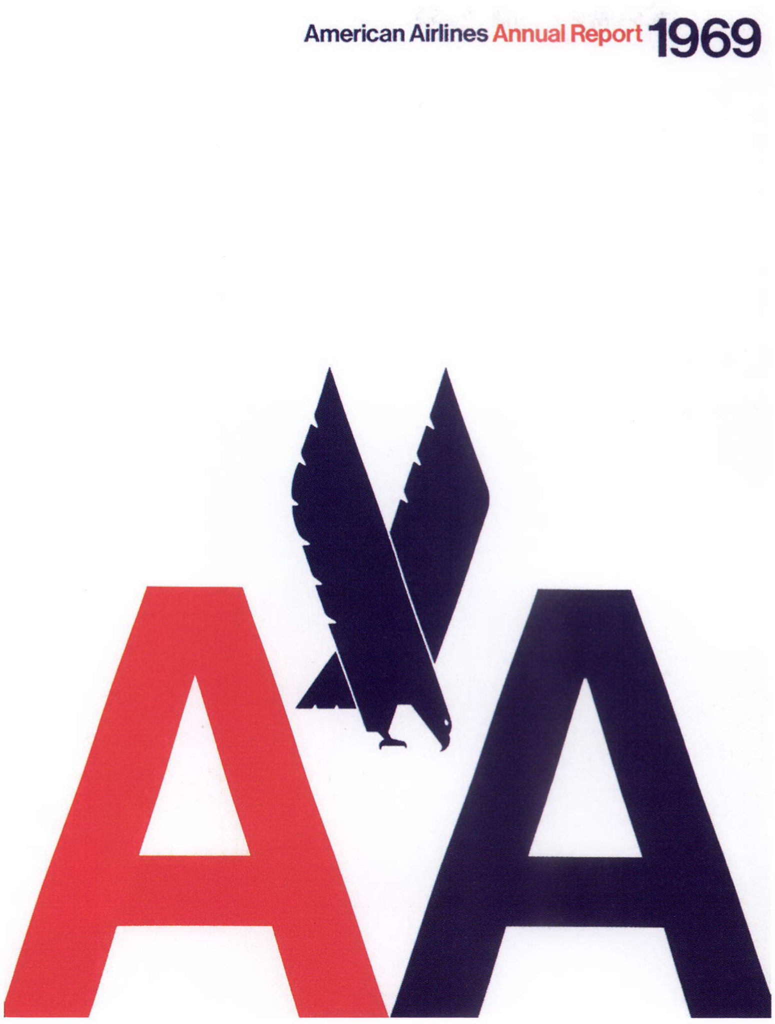
»I have always said that there are three aspects in Design that are important to me: Semantic, Syntactic, and Pragmatic.«

`Massimo Vignelli, `*`The Vignelli Canon`*`, 2010`

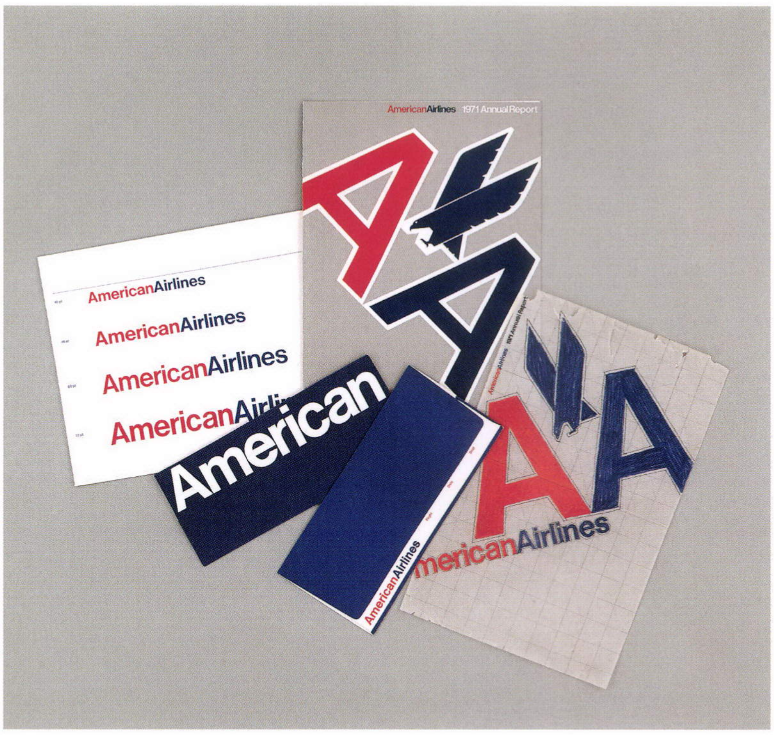
Massimo Vignelli (1931, Milan – 2014, New York) was an Italian-American designer whose multidisciplinary practice encompassed almost all areas of design. After studying in Milan and Venice, Vignelli moved to the United States in 1966 to work for Unimark International, which rapidly became the largest design firm of its time. Fully embracing modernism, and holding to a steadfast vision to simplify visual communication, in 1971 he founded Vignelli Associates with his wife Lella. Vignelli's legacy includes identities for the New York subway, American Airlines, Knoll, and Bloomingdale's.

Massimo Vignelli (1931, Mailand – 2014, New York) war ein aus Italien stammender amerikanischer Grafikdesigner, dessen multidisziplinäre Praxis sämtliche Bereiche des Designs umfasste. Nach seinem Studium in Mailand und Venedig ging Vignelli 1966 in die Vereinigten Staaten, um für die Firma Unimark International zu arbeiten, die sich sehr schnell zum größten Designunternehmen ihrer Zeit entwickelte. Ganz der Moderne verpflichtet und konsequent auf eine Vereinfachung der visuellen Kommunikation bedacht, gründete er 1971 mit seiner Frau Lella die Firma Vignelli Associates. Zu seinem Vermächtnis gehören Corporate Identities für die New Yorker U-Bahn, American Airlines, Knoll und Bloomingdale's.

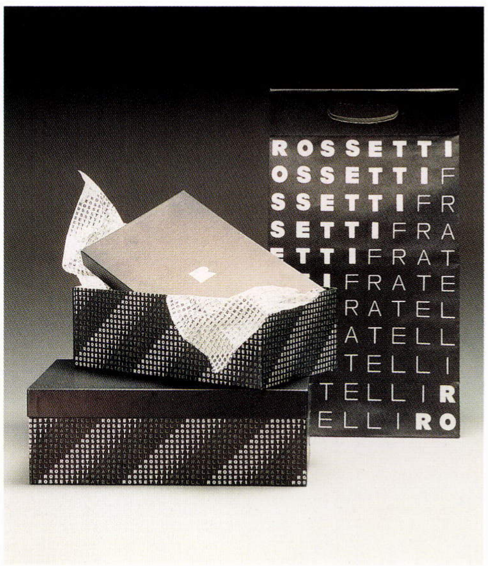
Massimo Vignelli (1931, Milan – 2014, New York) fut un graphiste italo-américain dont la pratique multidisciplinaire s'étendit à presque tous les domaines du design. En 1966, après des études à Milan et à Venise, Vignelli s'installa aux États-Unis, où il travailla pour Unimark International, qui devint rapidement la plus grande firme de design de son époque. Adoptant pleinement le modernisme et visant constamment à simplifier la communication visuelle, il fonda Vignelli Associates avec sa femme Lella en 1971. L'héritage de Vignelli compte des identités pour le métro de New York, American Airlines, Knoll et Bloomingdale's.


American Airlines Annual Report 1969
AA

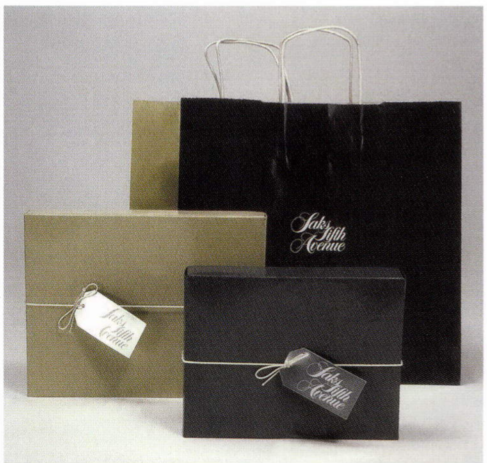
1969 · Vignelli Associates · US · Brochure cover


AmericanAirlines 1971 Annual Report
AmericanAirlines
AmericanAirlines
AmericanAirlines
AmericanAirlines
American
AmericanAirlines

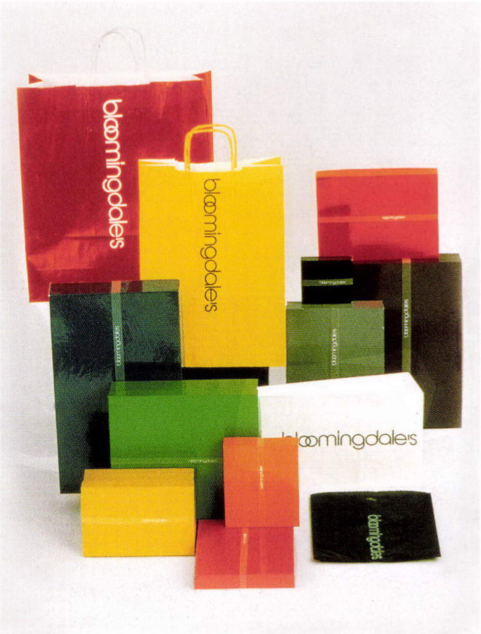
1966 · Vignelli Associates · US · Identity · American Airlines


ROSSETTI
OSSETTIF
SSETTIFR
SETTIFRA
ETTIFRAT
FRATE
RATEL
ATELL
TELLI
TELLIR
ELLIRO

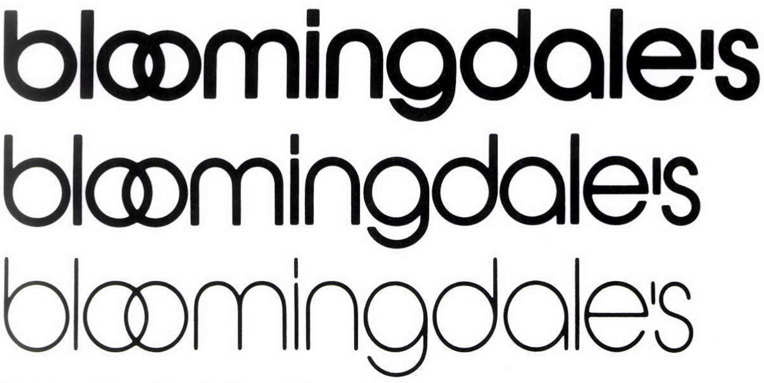
1984 · Vignelli Associates · US · Packaging


Saks Fifth Avenue

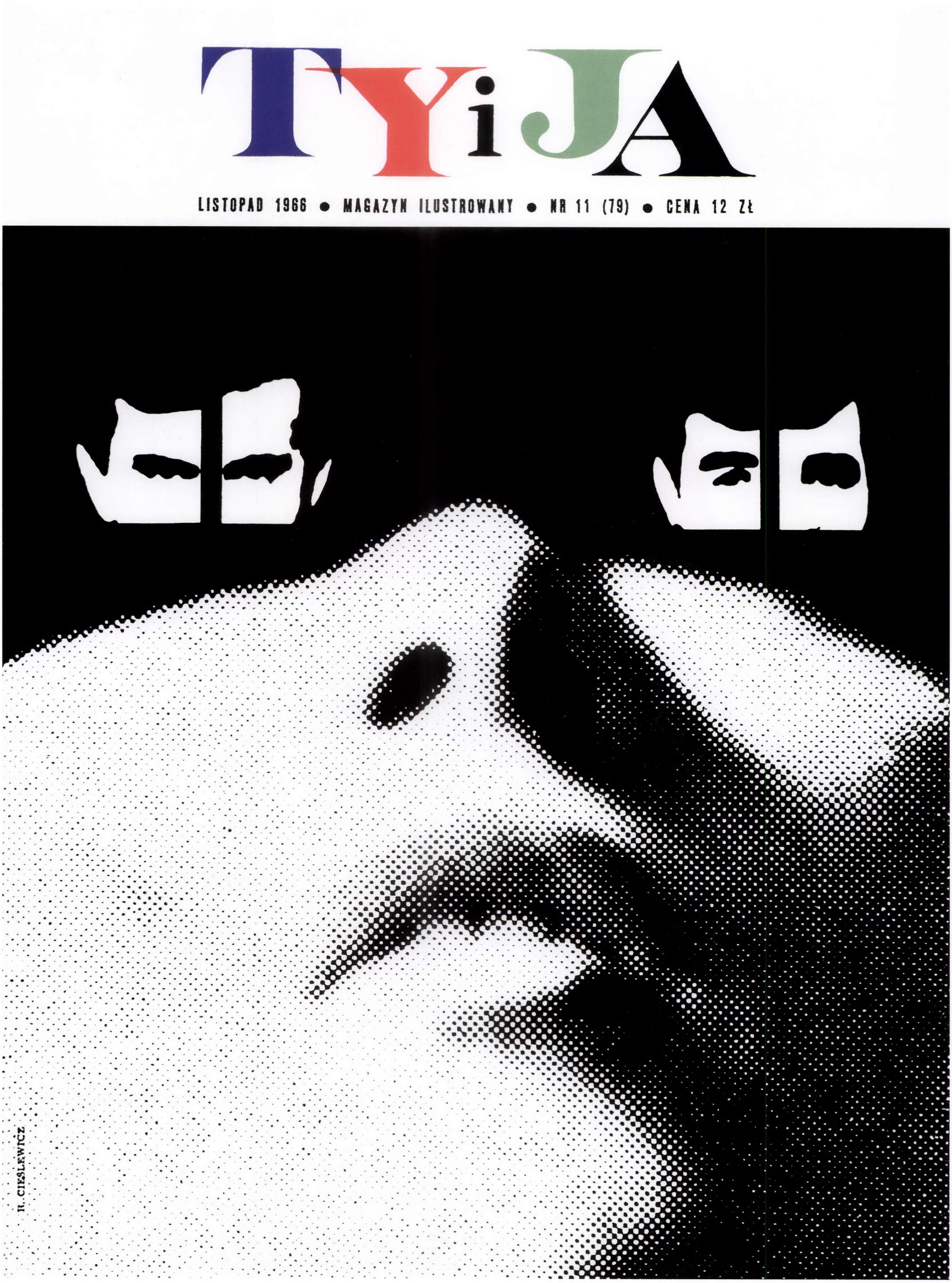
1978 · Vignelli Associates · US · Packaging


bloomingdale's

1972 · Vignelli Associates · US · Identity · Bloomingdale's


bloomingdale's
bloomingdale's
bloomingdale's

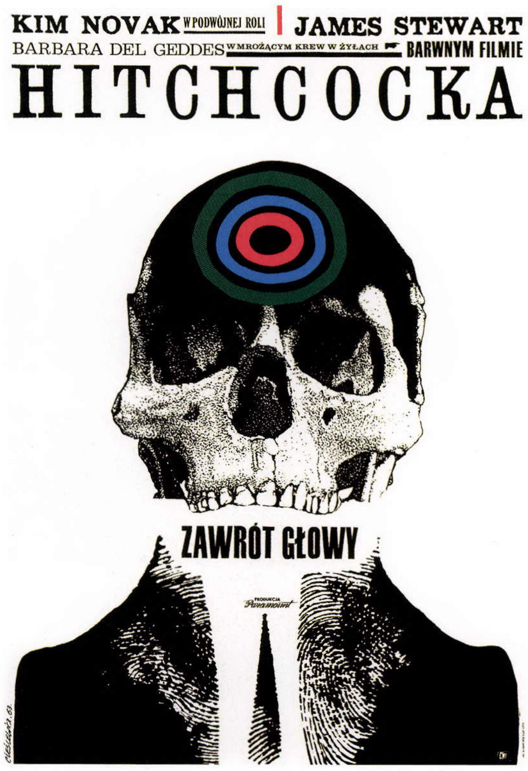
1972 · Vignelli Associates · US · Logo · Bloomingdale's


TY i JA
LISTOPAD 1966 • MAGAZYN ILUSTROWANY • NR 11 (79) • CENA 12 ZŁ
R. CIEŚLEWICZ

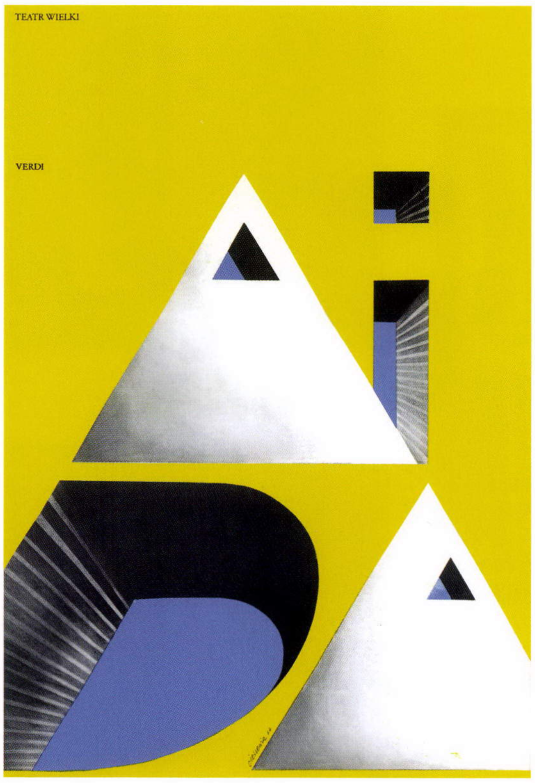
1966 · Roman Cieślewicz · PL · Magazine cover

»I consume magazines, books, and pictures. I cut, crop, and stick.«

Roman Cieślewicz, *HQ* #1, 1985


KIM NOVAK W PODWÓJNEJ ROLI
JAMES STEWART
BARBARA DEL GEDDES W MROŻĄCYM KREW W ŻYŁACH
BARWNYM FILMIE
HITCHCOCKA
ZAWRÓT GŁOWY

1963 · Roman Cieślewicz · PL · Poster

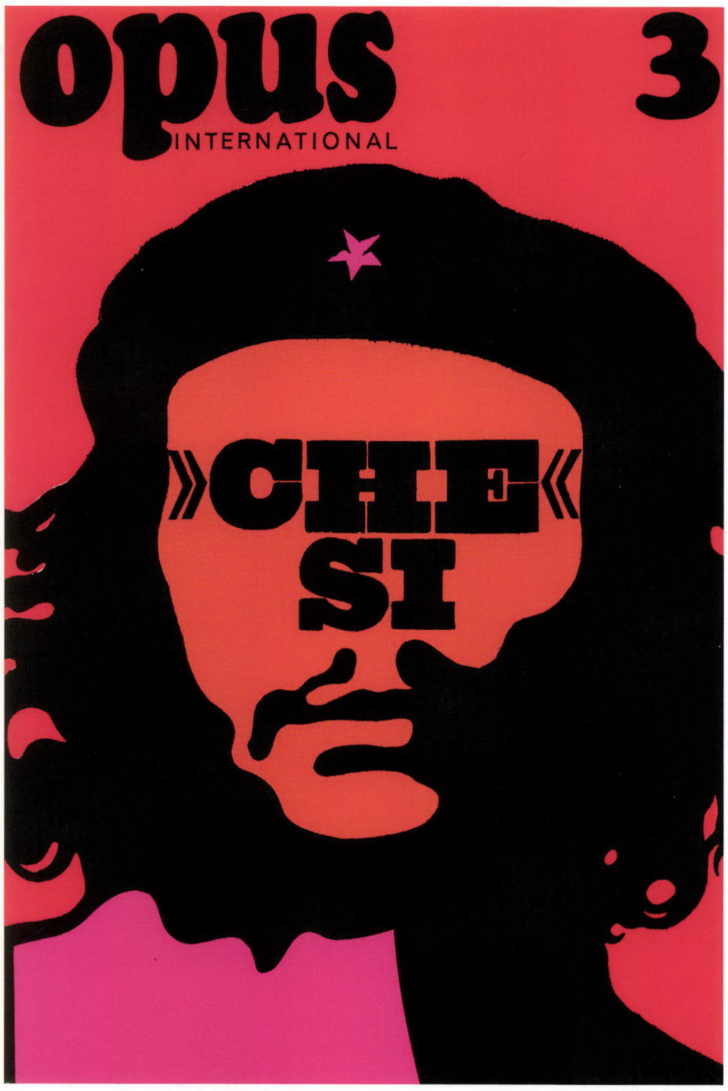


1966 · Roman Cieślewicz · PL · Poster

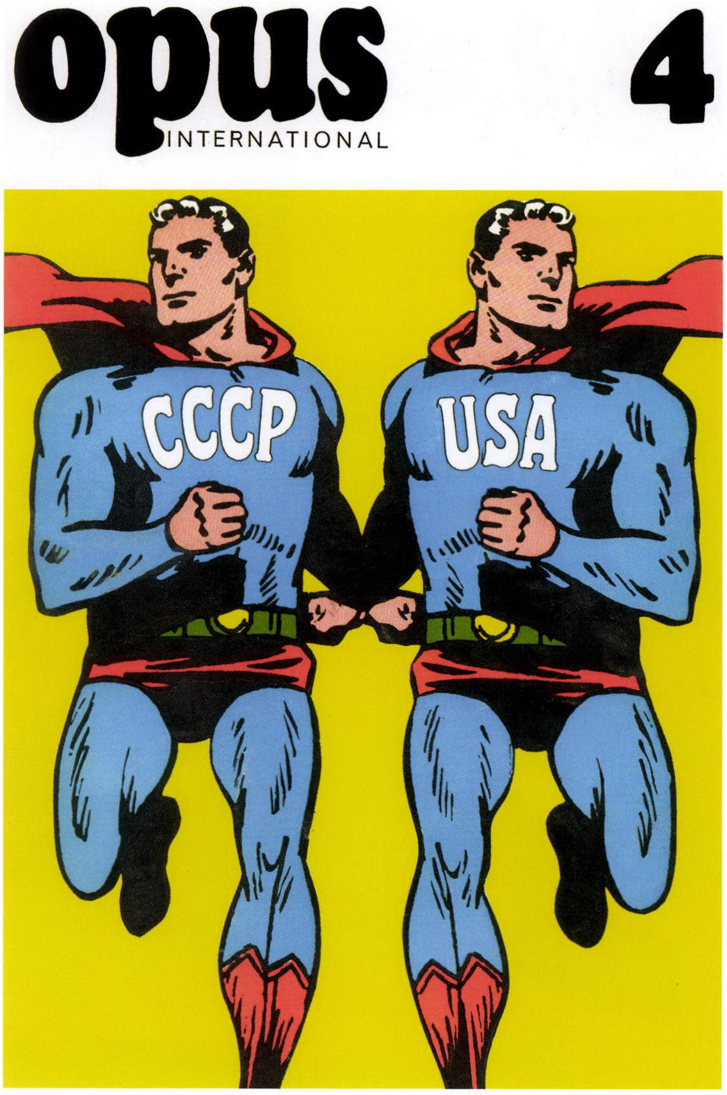
Roman Cieślewicz (1930, Lviv, Ukraine – 1996, Paris) was a Polish-French graphic artist and a key player in developing the Polish Poster School, as distinguished by its use of poetic metaphors and simple graphic solutions. Cieślewicz attended art school at the Krakow Academy of Fine Arts, before moving to France in 1963, where he gained French citizenship in 1971. In Paris, he art-directed both *Vogue* and *Elle* magazines, and worked at the advertising agency Mafia from 1969–72. Cieślewicz was a member of both the Association of Polish Artists and Designers, and the AGI.

Roman Cieślewicz (1930, Lemberg, heute Ukraine – 1996, Paris) war ein polnisch-französischer Grafikdesigner. Er spielte eine führende Rolle bei der Entwicklung der polnischen Plakatschule, die sich durch die Verwendung poetischer Metaphern und schlichte grafische Lösungen auszeichnet. Nach seinem Studium an der Kunsthochschule in Krakau ging Cieślewicz 1963 nach Frankreich, wo er 1971 die französische Staatsbürgerschaft annahm. In Paris war er als Artdirector für die Zeitschriften *Vogue* und *Elle* tätig und arbeitete von 1969 bis 1972 in der Werbeagentur Mafia. Cieślewicz war Mitglied des Verbandes der Polnischen Bildenden Künstler und der AGI.

Roman Cieślewicz (1930, Lviv, Ukraine – 1996, Paris) fut un artiste graphique polono-français et acteur clé du développement de l'école polonaise de l'affiche, caractérisée par l'emploi de métaphores poétiques et de solutions graphiques simples. Cieślewicz fit ses études à l'Académie des beaux-arts de Cracovie avant de s'installer en France en 1963 et d'acquérir la nationalité française en 1971. À Paris, il fut le directeur artistique tout à la fois des magazines *Vogue* et *Elle*, et travailla dans l'agence de publicité Mafia de 1969 à 1972. Cieślewicz fut aussi membre de l'Union des artistes plasticiens polonais et de l'AGI.



1967 · Roman Cieślewicz · PL/FR · Magazine cover



1967 · Roman Cieślewicz · PL/FR · Magazine cover

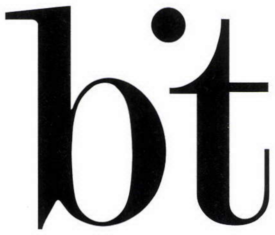
1967

Armin Hofmann becomes head of the design department at the Allgemeine Gewerbeschule Basel

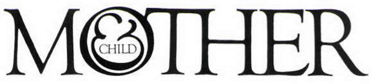
Emil Ruder's influential book **Typographie** is first published

German illustrator **Heinz Edelmann** moves to London to work on the animated Beatles movie *Yellow Submarine*

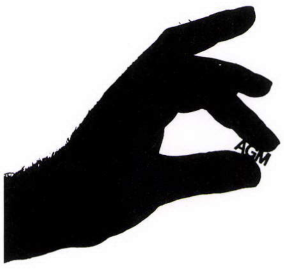
Marshall McLuhan's book **The Medium is the Massage** is published



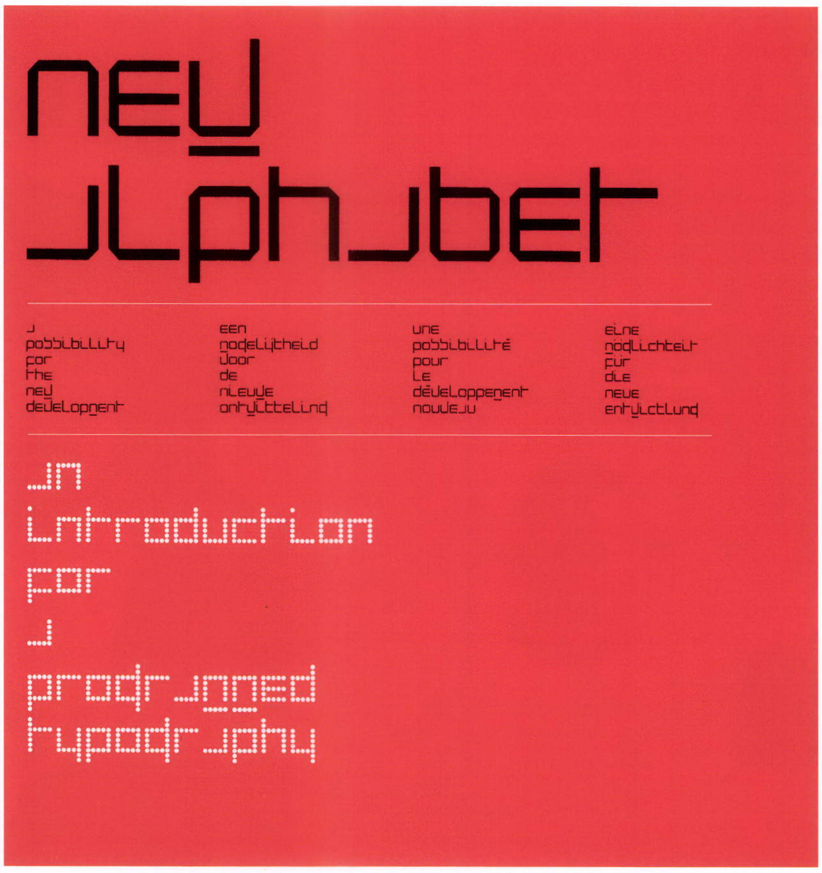
1967 · Till Neuburg · CH/IT · Logo · Bit magazine


MOTHER
CHILD

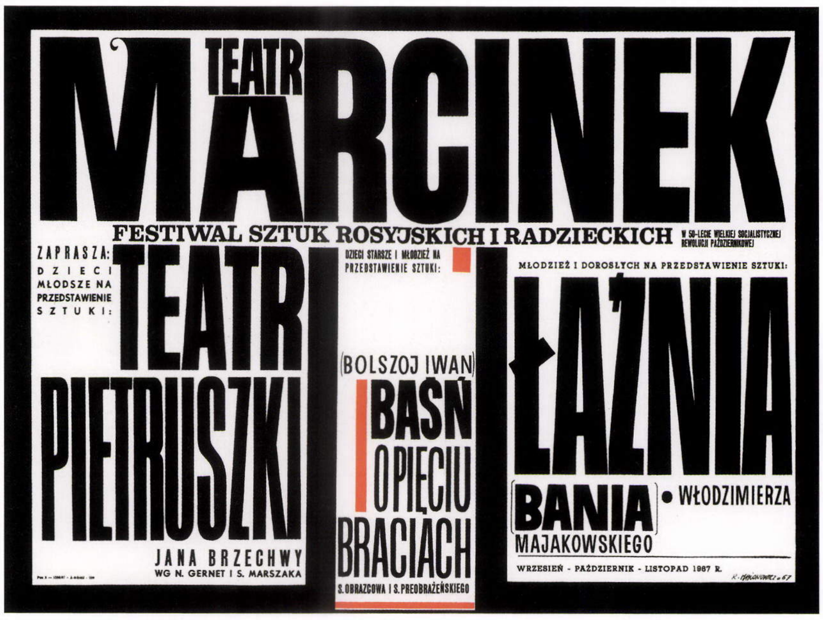
1967 · Herb Lubalin · US · Logo · Mother & Child



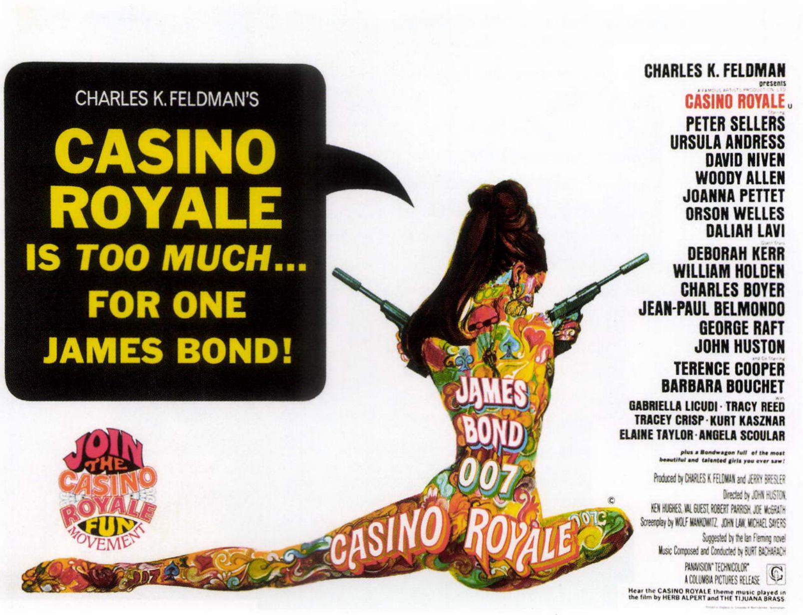
1967 · Bob Gill · UK · Logo · AGM


new alphabet
a possibility for the new development
een mogelijkheid voor de nieuwe ontwikkeling
une possibilité pour le développement nouveau
eine möglichkeit für die neue entwicklung
an introduction for a programmed typography

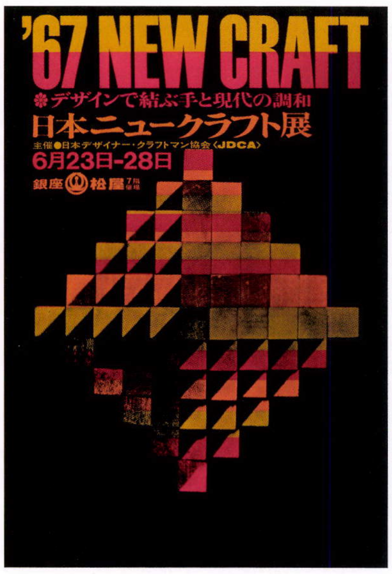
1967 · Wim Crouwel · NL · Brochure cover


TEATR
MARCINEK
FESTIWAL SZTUK ROSYJSKICH I RADZIECKICH
W 50-LECIE WIELKIEJ SOCJALISTYCZNEJ REWOLUCJI PAŹDZIERNIKOWEJ
ZAPRASZA: DZIECI MŁODSZE NA PRZEDSTAWIENIE SZTUKI:
TEATR PIETRUSZKI
JANA BRZECHWY
WG N. GERNET I S. MARSZAKA
DZIECI STARSZE I MŁODZIEŻ NA PRZEDSTAWIENIE SZTUKI:
(BOLSZOJ IWAN)
BAŚŃ O PIĘCIU BRACIACH
S. OBRAZCOWA I S. PREOBRAŻEŃSKIEGO
MŁODZIEŻ I DOROSŁYCH NA PRZEDSTAWIENIE SZTUKI:
ŁAŹNIA
(BANIA)
• WŁODZIMIERZA MAJAKOWSKIEGO
WRZESIEŃ - PAŹDZIERNIK - LISTOPAD 1967 R.
R. Jasionowicz 67

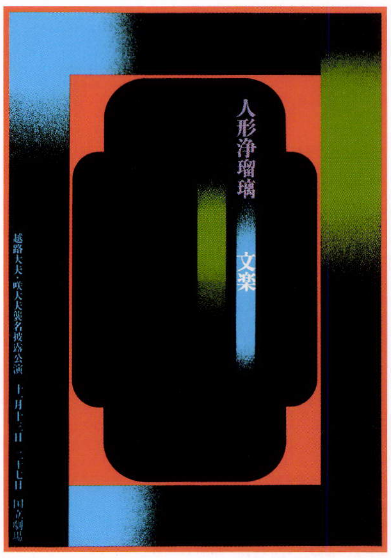
1967 · Rafał Jasionowicz · PL · Poster


CHARLES K. FELDMAN'S
CASINO ROYALE
IS TOO MUCH…
FOR ONE
JAMES BOND!
JOIN THE CASINO ROYALE FUN MOVEMENT
JAMES BOND 007
CASINO ROYALE
CHARLES K. FELDMAN
presents
CASINO ROYALE
PETER SELLERS
URSULA ANDRESS
DAVID NIVEN
WOODY ALLEN
JOANNA PETTET
ORSON WELLES
DALIAH LAVI
DEBORAH KERR
WILLIAM HOLDEN
CHARLES BOYER
JEAN-PAUL BELMONDO
GEORGE RAFT
JOHN HUSTON
TERENCE COOPER
BARBARA BOUCHET
GABRIELLA LICUDI · TRACY REED
TRACEY CRISP · KURT KASZNAR
ELAINE TAYLOR · ANGELA SCOULAR
plus a Bondwagon full of the most beautiful and talented girls you ever saw!
Produced by CHARLES K. FELDMAN and JERRY BRESLER
Directed by JOHN HUSTON, KEN HUGHES, VAL GUEST, ROBERT PARRISH, JOE McGRATH
Screenplay by WOLF MANKOWITZ, JOHN LAW, MICHAEL SAYERS
Suggested by the Ian Fleming novel
Music Composed and Conducted by BURT BACHARACH
PANAVISION® TECHNICOLOR®
A COLUMBIA PICTURES RELEASE
Hear the CASINO ROYALE theme music played in the film by HERB ALPERT and THE TIJUANA BRASS

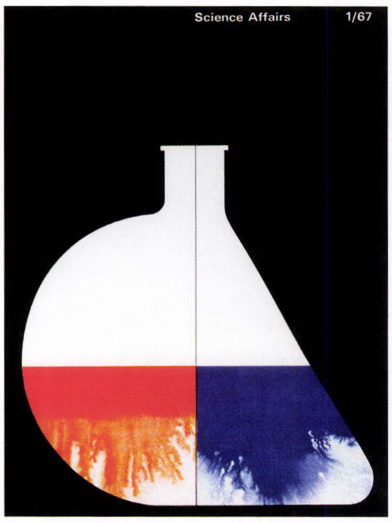
1967 · Robert McGinnis · US/UK · Poster


'67 NEW CRAFT
※デザインで結ぶ手と現代の調和
日本ニュークラフト展
主催●日本デザイナー・クラフトマン協会〈JDCA〉
6月23日-28日
銀座 松屋

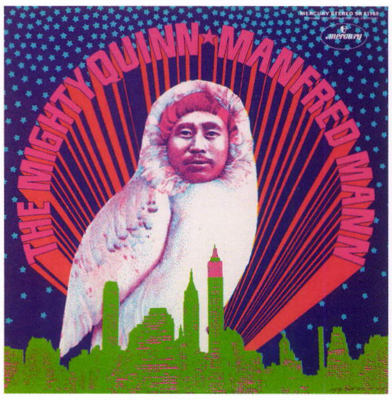
1967 · Tadashi Masuda Design Institute · JP · Poster



1967 · Hiromu Hara · JP · Poster


Science Affairs
1/67

1967 · Stuart Ash · CA · Magazine cover


THE MIGHTY QUINN · MANFRED MANN

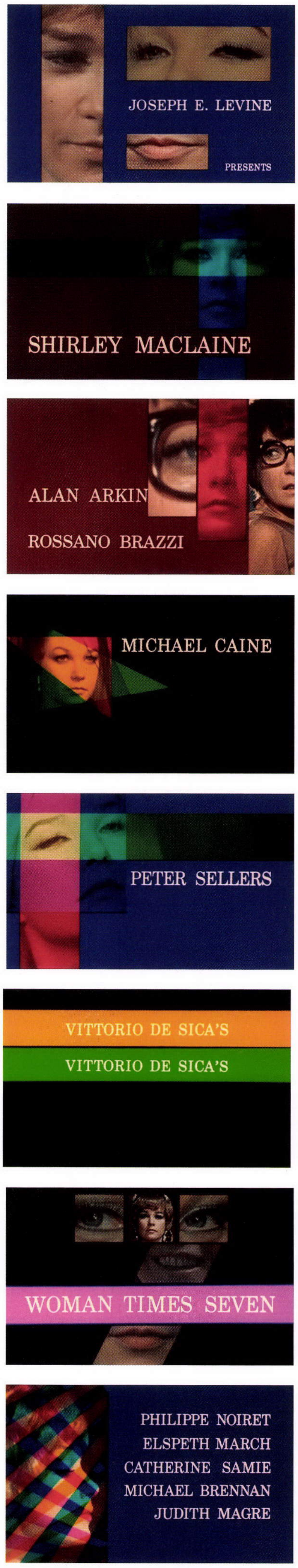
1967 · Victor Moscoso · US · Record cover

The **Graphic Artists Guild** is founded in New York City

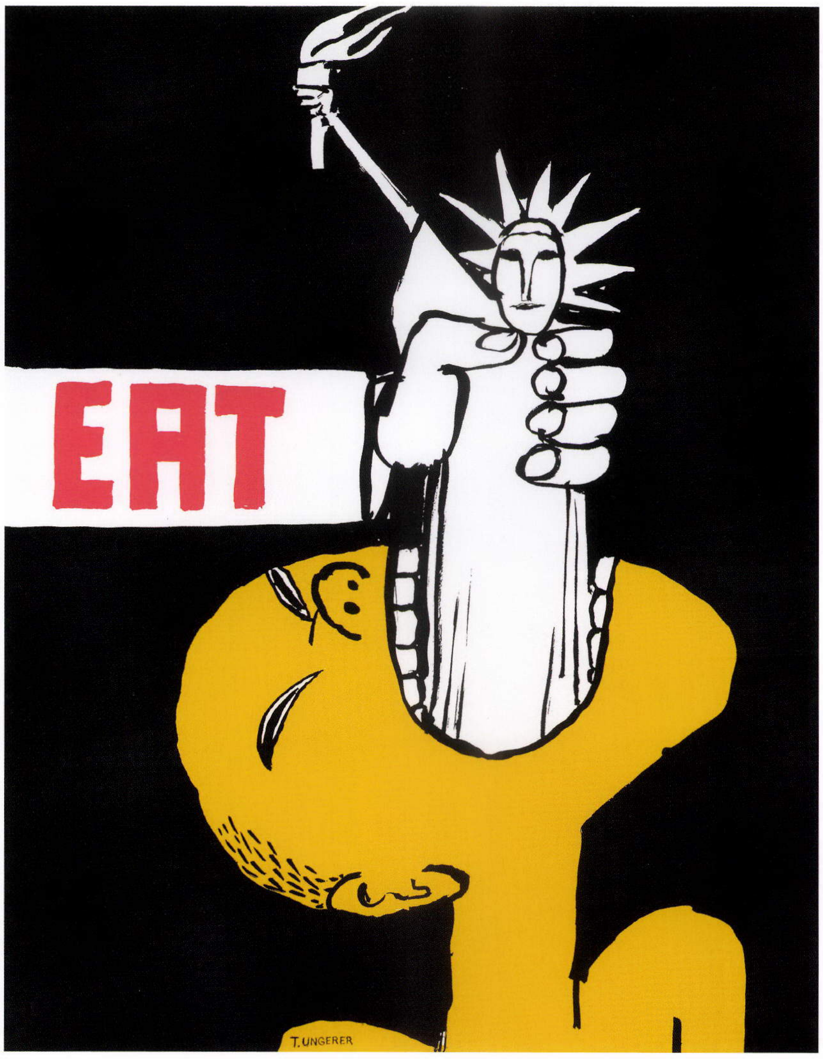
The **Sabon** typeface, a modern variation of Garamond, is created by Jan Tschichold

The **South African Design** Institute (SABS) is founded

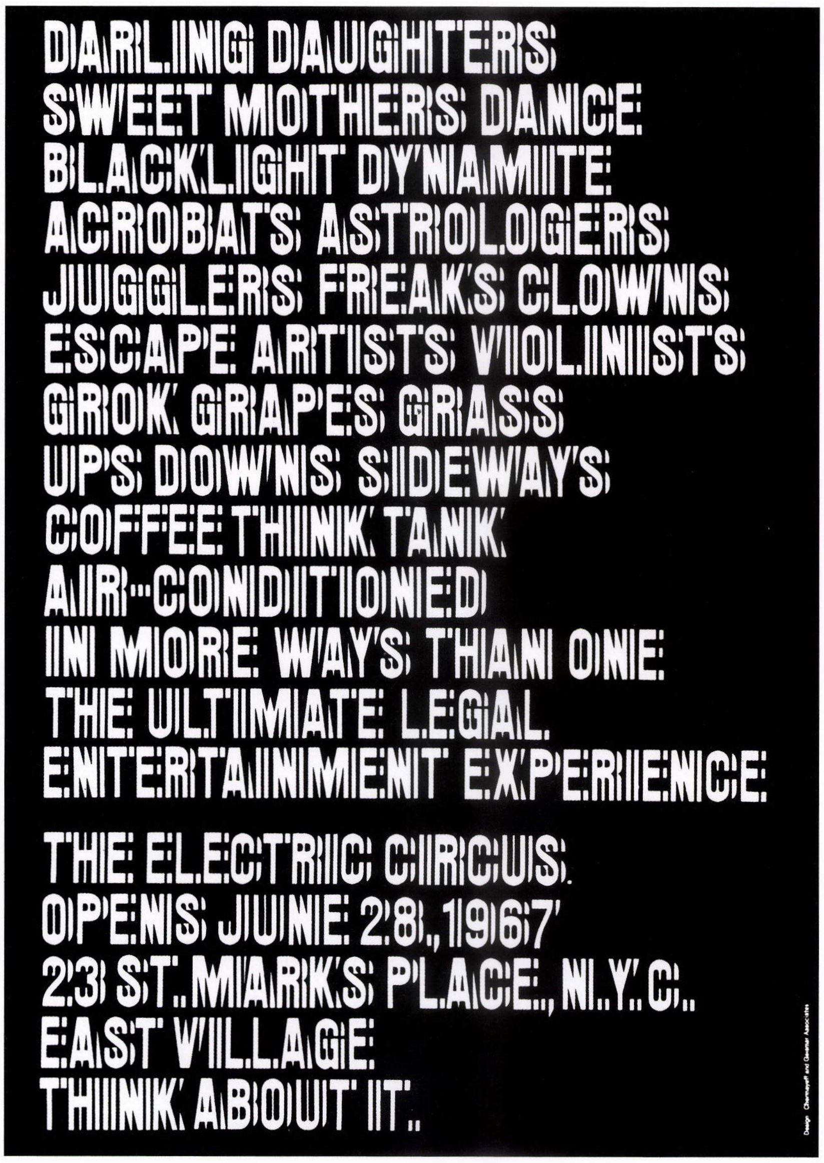
Wim Crouwel designs the **New Alphabet** typeface


JOSEPH E. LEVINE
PRESENTS
SHIRLEY MACLAINE
ALAN ARKIN
ROSSANO BRAZZI
MICHAEL CAINE
PETER SELLERS
VITTORIO DE SICA'S
VITTORIO DE SICA'S
WOMAN TIMES SEVEN
PHILIPPE NOIRET
ELSPETH MARCH
CATHERINE SAMIE
MICHAEL BRENNAN
JUDITH MAGRE

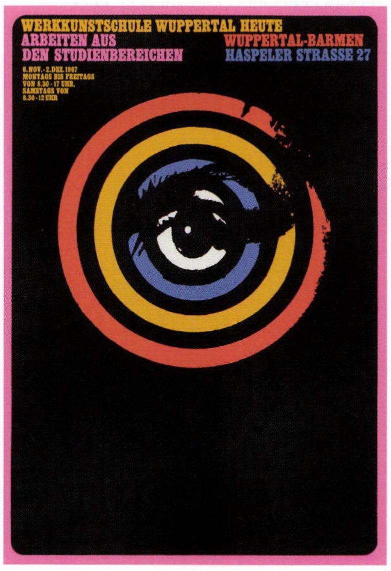
1967 · Jean Fouchet · FR · Opening titles


EAT
T. UNGERER

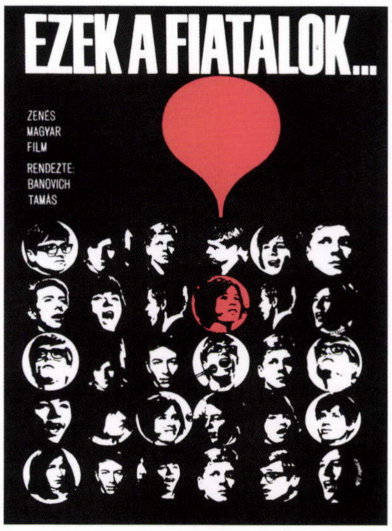
1967 · Tomi Ungerer · FR · Poster


DARLING DAUGHTERS
SWEET MOTHERS DANCE
BLACKLIGHT DYNAMITE
ACROBATS ASTROLOGERS
JUGGLERS FREAKS CLOWNS
ESCAPE ARTISTS VIOLINISTS
GROK GRAPES GRASS
UPS DOWNS SIDEWAYS
COFFEE THINK TANK
AIR-CONDITIONED
IN MORE WAYS THAN ONE
THE ULTIMATE LEGAL
ENTERTAINMENT EXPERIENCE
THE ELECTRIC CIRCUS
OPENS JUNE 28, 1967
23 ST. MARKS PLACE, N.Y.C.
EAST VILLAGE
THINK ABOUT IT.
Design Chermayeff and Geismar Associates

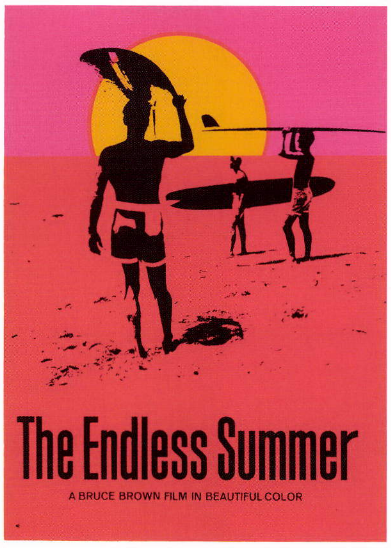
1967 · Chermayeff & Geismar · US · Poster


WERKKUNSTSCHULE WUPPERTAL HEUTE
ARBEITEN AUS
DEN STUDIENBEREICHEN
WUPPERTAL-BARMEN
HASPELER STRASSE 27
6. NOV.-2. DEZ. 1967
MONTAGS BIS FREITAGS
VON 8.30 - 17 UHR.
SAMSTAGS VON
8.30 - 12 UHR

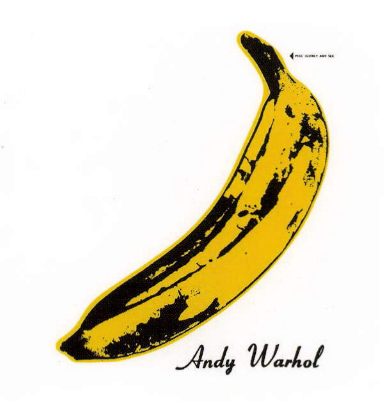
1967 · Albrecht Ade · DE · Poster


EZEK A FIATALOK...
ZENÉS
MAGYAR
FILM
RENDEZTE:
BANOVICH
TAMAS

1967 · Anonymous · HU · Poster

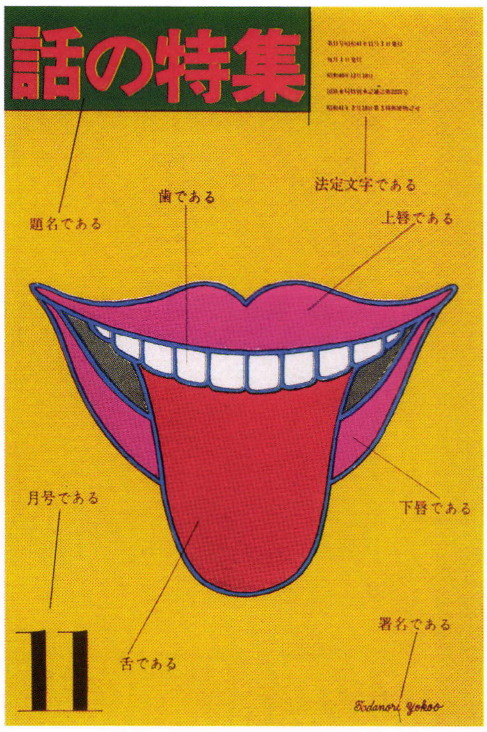

The Endless Summer
A BRUCE BROWN FILM IN BEAUTIFUL COLOR

1967 · John Van Hamersveld · US · Poster

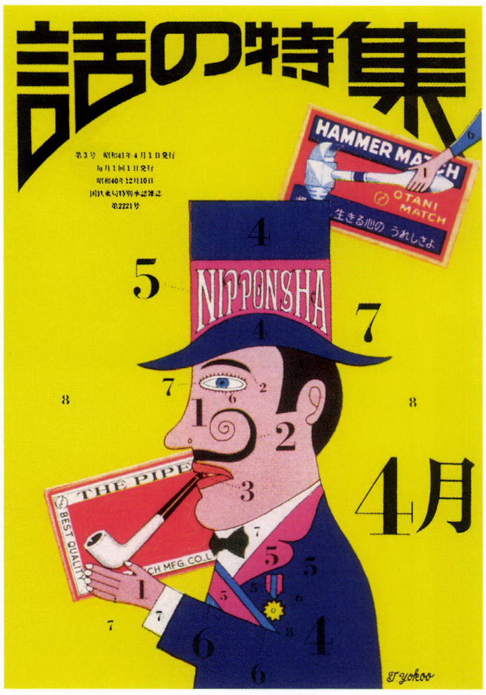

Andy Warhol

1967 · Andy Warhol · US · Record cover

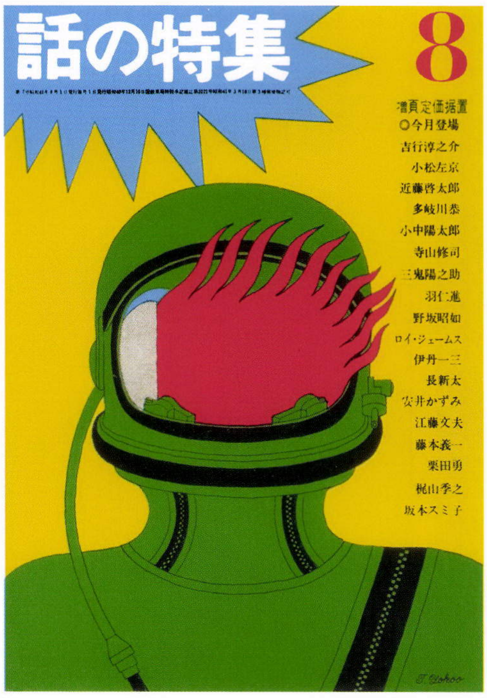
Tadanori Yokoo · Japan


話の特集
題名である
歯である
法定文字である
上唇である
月号である
下唇である
11
舌である
署名である
Tadanori Yokoo

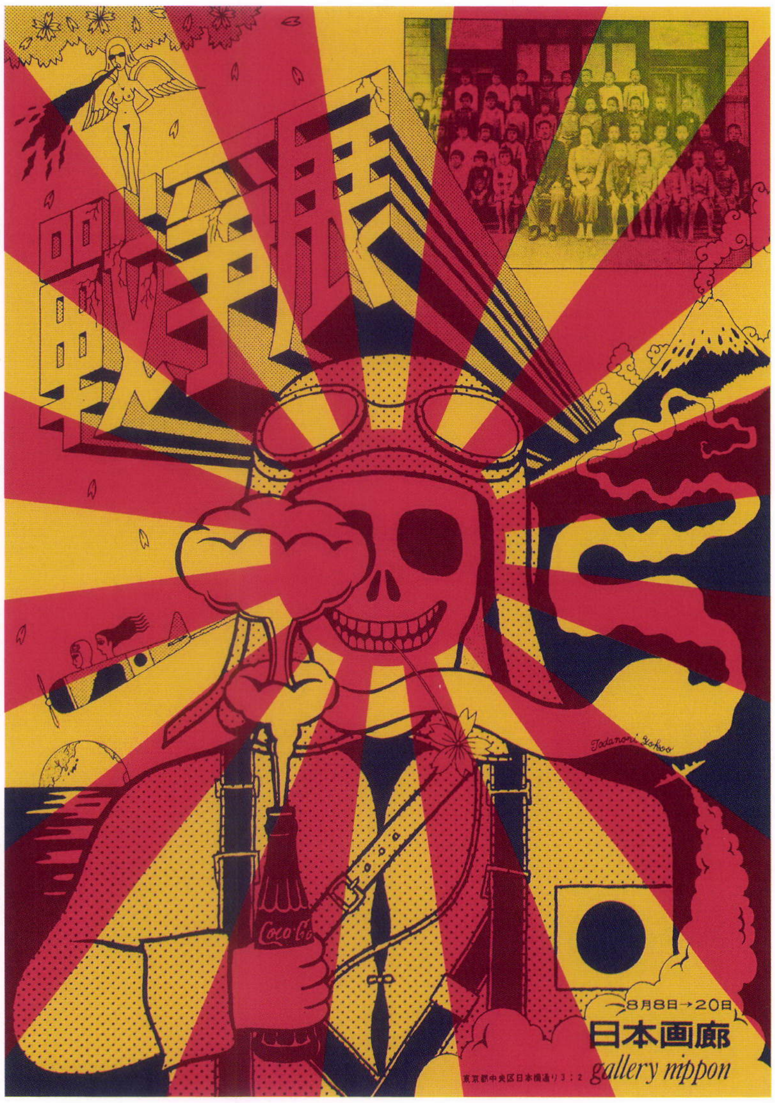
1967 · Tadanori Yokoo · JP · Magazine cover


話の特集
HAMMER MATCH
OTANI MATCH
生きる心の うれしさよ
NIPPONSHA
THE PIPE
BEST QUALITY
4月
T yokoo

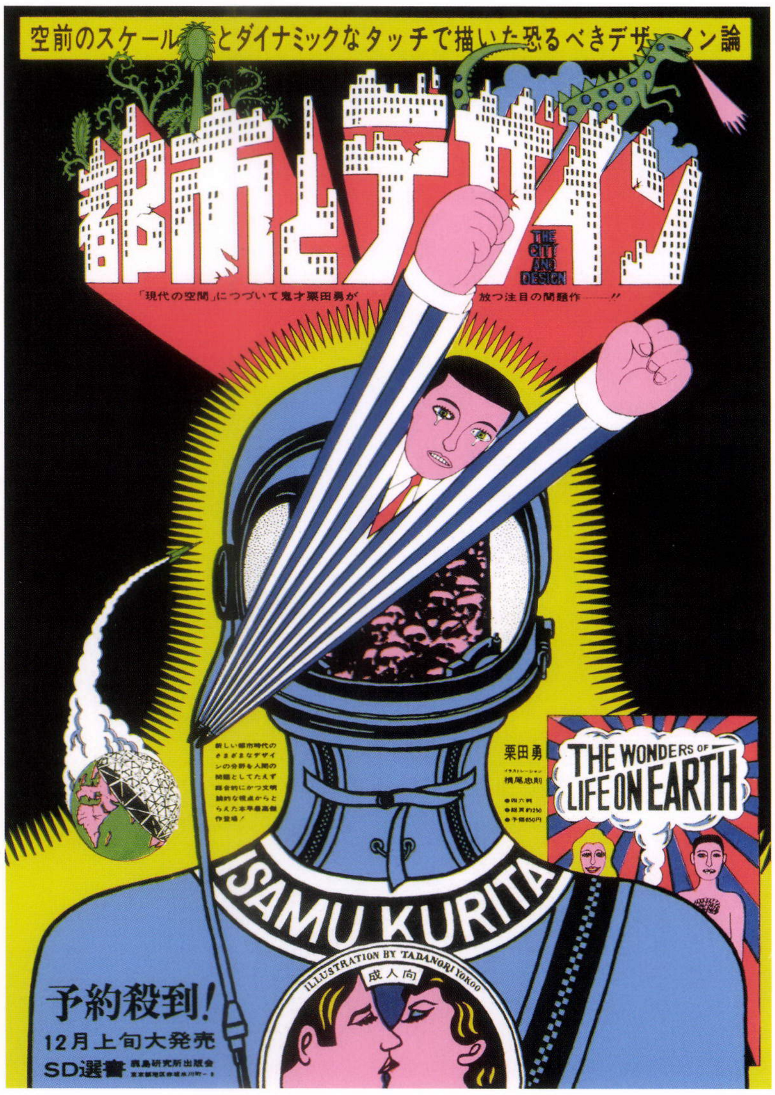
1967 · Tadanori Yokoo · JP · Magazine cover


話の特集
8
増頁定価据置
◎今月登場
吉行淳之介
小松左京
近藤啓太郎
多岐川恭
小中陽太郎
寺山修司
三鬼陽之助
羽仁進
野坂昭如
ロイ・ジェームス
伊丹一三
長新太
安井かずみ
江藤文夫
藤本義一
栗田勇
梶山季之
坂本スミ子

1968 · Tadanori Yokoo · JP · Magazine cover


戦争展
Tadanori Yokoo
8月8日→20日
日本画廊
gallery nippon
東京都中央区日本橋通り3：2

1967 · Tadanori Yokoo · JP · Poster


空前のスケールとダイナミックなタッチで描いた恐るべきデザイン論
都市とデザイン
THE CITY AND DESIGN
「現代の空間」につづいて鬼才栗田勇が放つ注目の問題作……!!
新しい都市時代のさまざまなデザインの分野を人間の問題としてたえず綜合的にかつ文明論的な視点からとらえた本年最高傑作登場！
栗田勇
イラストレーション 横尾忠則
THE WONDERS OF LIFE ON EARTH
ISAMU KURITA
ILLUSTRATION BY TADANORI YOKOO
成人向
予約殺到！
12月上旬大発売
SD選書
鹿島研究所出版会

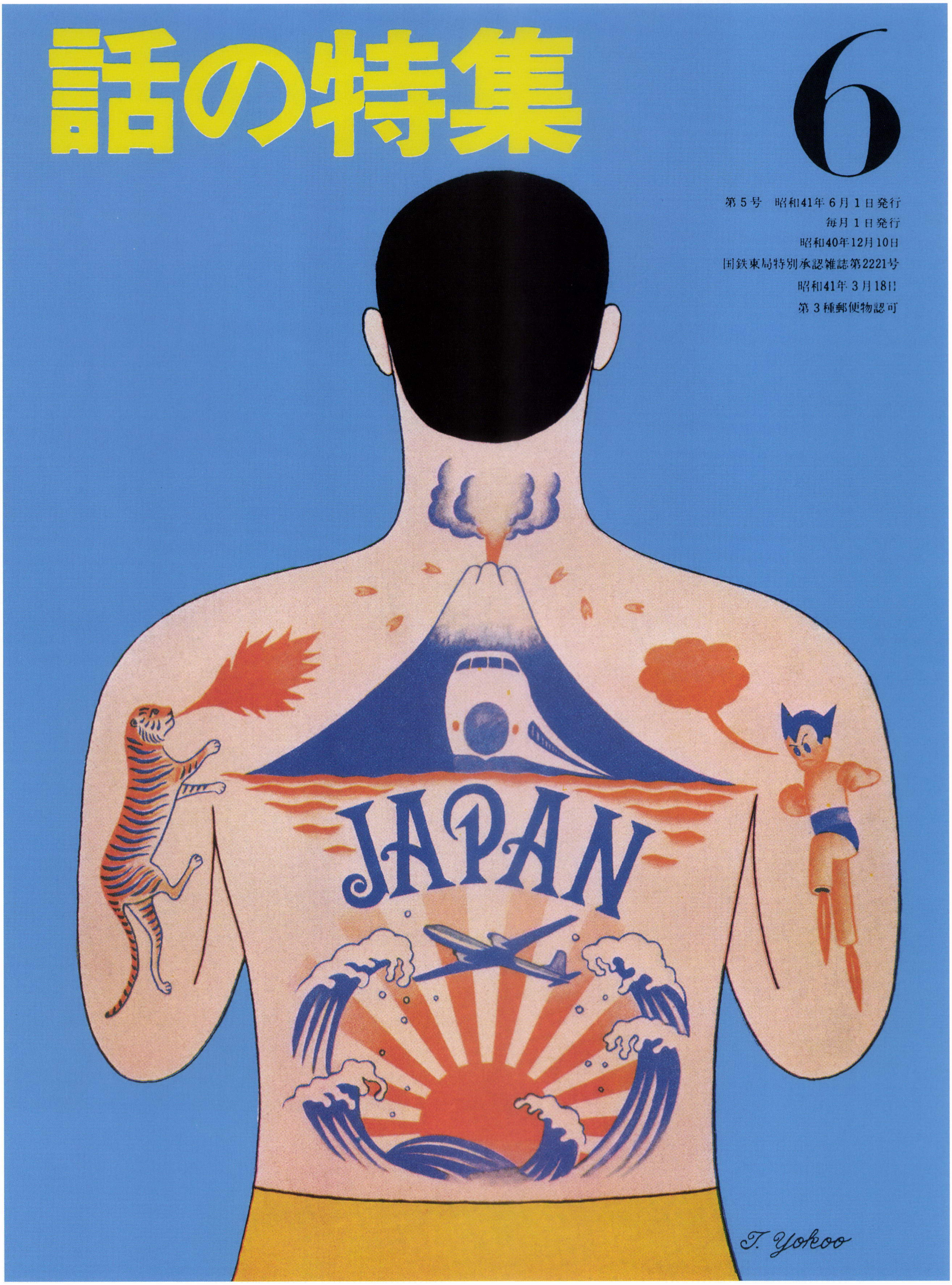
1967 · Tadanori Yokoo · JP · Poster

Tadanori Yokoo (1936, Nishiwaki, Japan) is a Japanese visual artist whose characteristic style of psychedelic montage has become a prominent symbol of contemporary Japanese visual culture. Yokoo started off as a stage designer in Tokyo before becoming a member of the Japan Advertising Artists Club at the age of 20 and developing his influences from film and illustration. After achieving international recognition, particularly for his posters, he has exhibited widely, including at MoMA in New York. Yokoo gave up commercial work in 1981 to dedicate himself exclusively to painting as a fine artist.

Tadanori Yokoo (1936, Nishiwaki, Japan) ist ein japanischer visueller Künstler, dessen charakteristischer Stil der psychedelischen Montage ein markantes Symbol zeitgenössischer visueller Kultur in Japan geworden ist. Yokoo begann seine Laufbahn als Bühnenbildner in Tokio, wurde im Alter von 20 Jahren Mitglied des Japan Advertising Artists Club und ließ sich dabei zunehmend von Einflüssen aus Film und Illustration inspirieren. Er gewann internationale Anerkennung, namentlich für seine Plakate, und hatte zahlreiche Ausstellungen, unter anderem im MoMA in New York. 1981 beendete Yokoo seine kommerzielle Tätigkeit, um sich als bildender Künstler ausschließlich der Malerei zu widmen.

Tadanori Yokoo (1936, Nishiwaki, Japon) est un artiste visuel japonais dont le style très caractéristique est devenu un emblème éminent de la culture visuelle japonaise contemporaine. Yokoo a débuté comme décorateur de théâtre à Tokyo avant de devenir membre du Japan Advertising Artists Club à l'âge de 20 ans et de développer ses influences à partir du cinéma et de l'illustration. Après avoir atteint une renommée internationale, en particulier pour ses affiches, il a beaucoup exposé, notamment au MoMA de New York. En 1981, Yokoo a abandonné les projets commerciaux pour se consacrer exclusivement à la peinture en tant qu'artiste indépendant.

»What is your opinion of style? I say no to monistic styles. Then, will your style change in the future? I don't know, but perhaps it will change.« `Tadanori Yokoo, Idea Special, 1982`


話の特集
6
第 5 号　昭和41年 6 月 1 日発行
毎月 1 日発行
昭和40年12月10日
国鉄東局特別承認雑誌第2221号
昭和41年 3 月18日
第 3 種郵便物認可
JAPAN
T. Yokoo

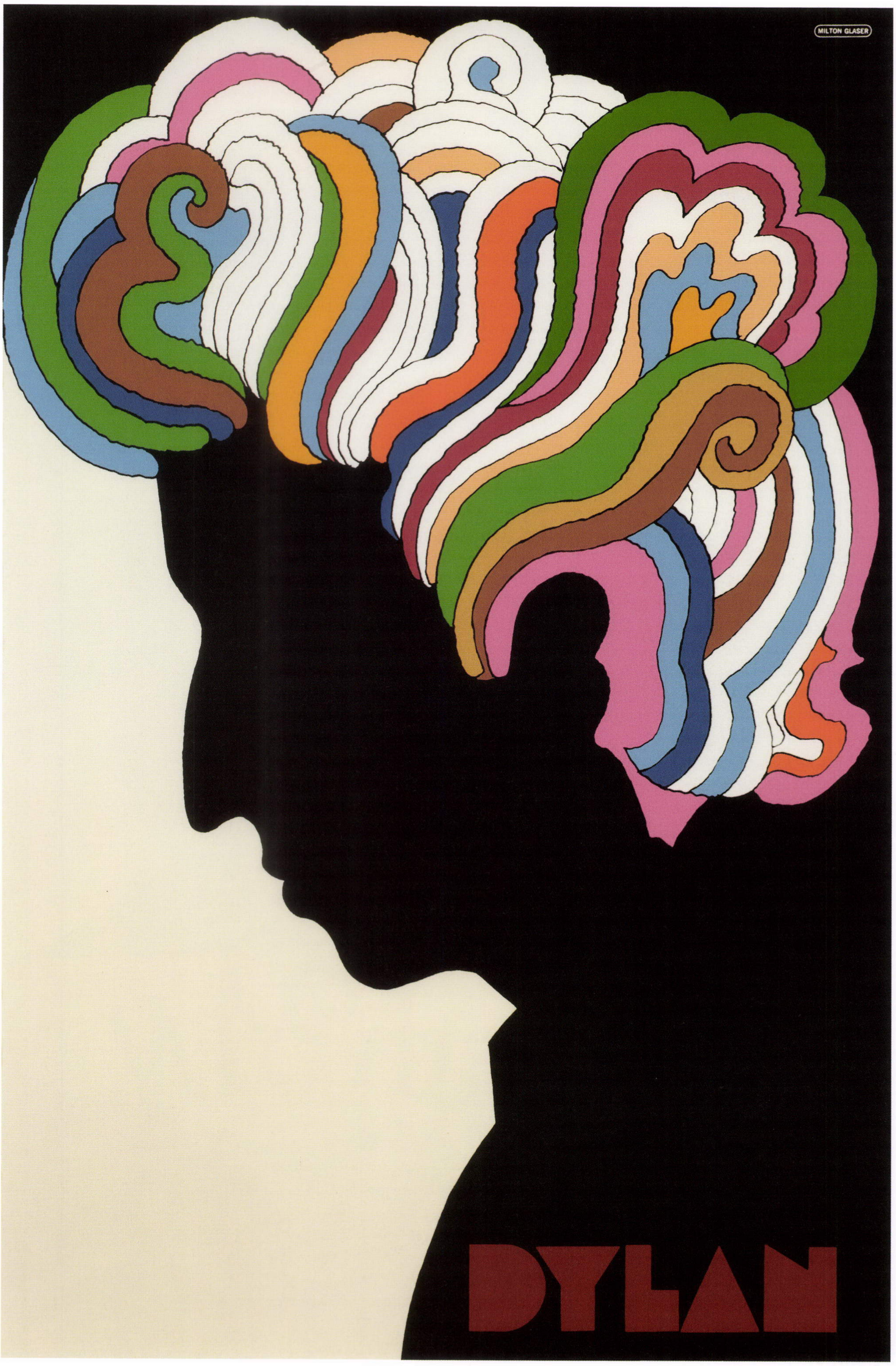
1967 · Tadanori Yokoo · JP · Magazine cover

Milton Glaser · United States

With his poster which accompanied Bob Dylan's 1967 *Greatest Hits* album, Milton Glaser created not only a classic of graphic design, but at the same time took a big step forward in consolidating the connection between music and graphics. Glaser created several concert posters for other big names in American music, such as Stevie Wonder and Simon & Garfunkel.

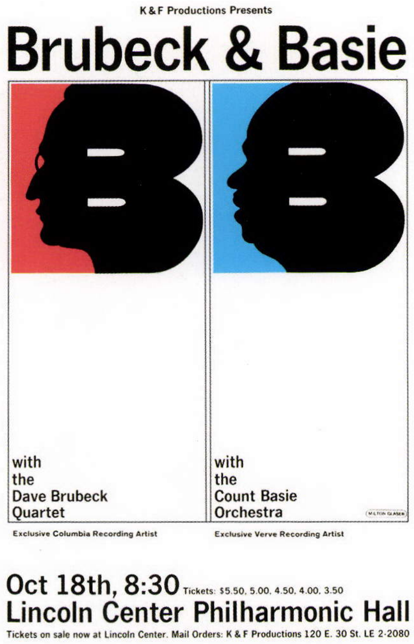
Mit einem beigelegten Poster im *Greatest-Hits*-Album von 1967 von Bob Dylan schuf Milton Glaser nicht nur eine Ikone des Grafikdesigns, sondern bereitete gleichzeitig den Weg für die damals noch nicht selbstverständliche Verbindung von Musik und Grafik. Glaser gestaltete zahlreiche Konzertplakate für andere Größen der US-Musik wie Stevie Wonder oder Simon & Garfunkel.

Avec le poster joint à l'album de Bob Dylan *Greatest Hits* en 1967, Milton Glaser créa non seulement une icône du graphisme, mais contribua aussi à affirmer la relation entre musique et illustration. Glaser créa de nombreuses affiches de concert pour d'autres grands noms de la musique américaine comme Stevie Wonder et Simon & Garfunkel.

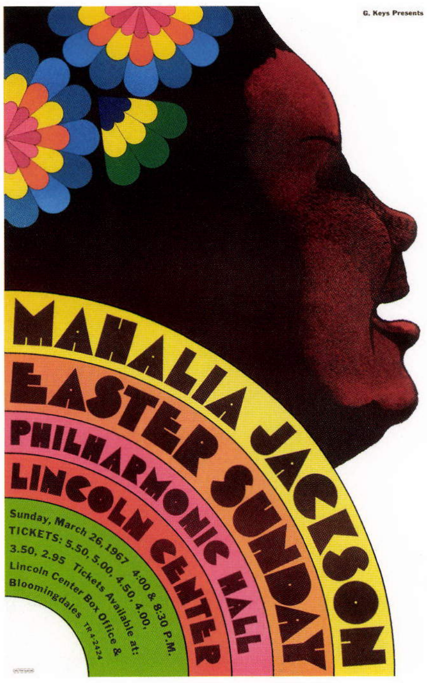


1967 · Milton Glaser · US · Poster

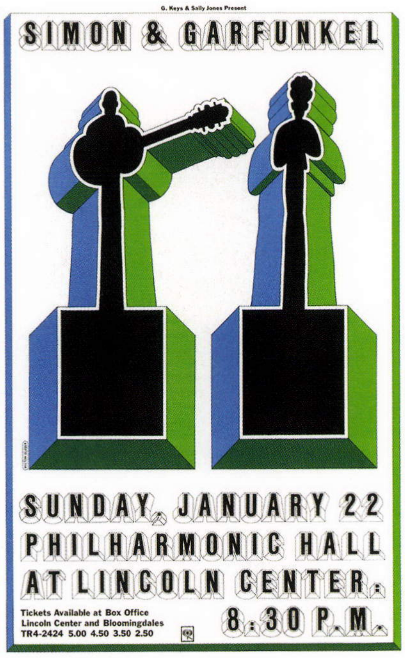
»When does 'high art' meet 'low art'? Is everything above this demarcation 'art' and everything below 'non-art'? Shall we call the material below the line craft, applied art, commercial art, decoration? Who invented this question? Who is served by the distinction? Does it matter?« `Milton Glaser, *Commercial Art*, 1989`


K & F Productions Presents
Brubeck & Basie
with the Dave Brubeck Quartet
Exclusive Columbia Recording Artist
with the Count Basie Orchestra
Exclusive Verve Recording Artist
Milton Glaser
Oct 18th, 8:30
Tickets: $5.50, 5.00, 4.50, 4.00, 3.50
Lincoln Center Philharmonic Hall
Tickets on sale now at Lincoln Center. Mail Orders: K & F Productions 120 E. 30 St. LE 2-2080

1969 · Milton Glaser · US · Poster


G. Keys Presents
Mahalia Jackson
Easter Sunday
Philharmonic Hall
Lincoln Center
Sunday, March 26, 1967 4:00 & 8:30 P.M.
TICKETS: 5.50, 5.00, 4.50, 4.00, 3.50, 2.95 Tickets Available at:
Lincoln Center Box Office &
Bloomingdales TR 4-2424

1967 · Milton Glaser · US · Poster

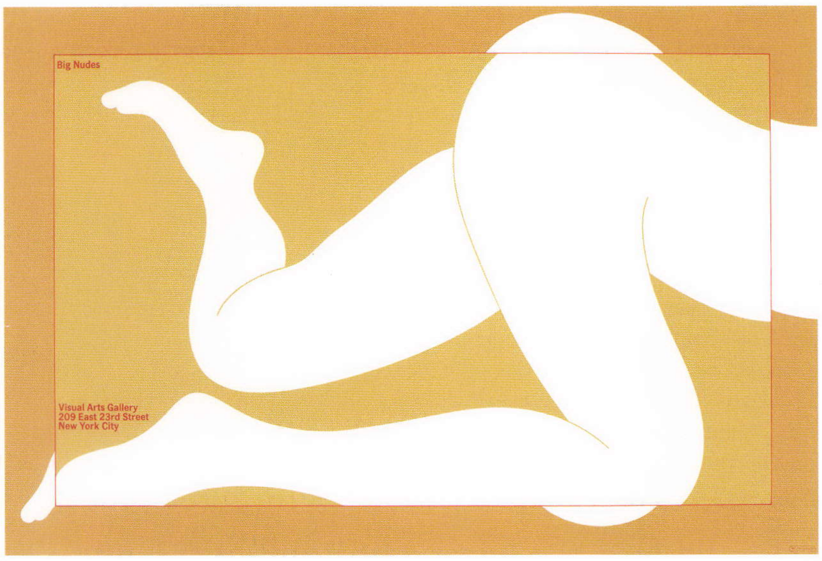

G. Keys & Sally Jones Present
SIMON & GARFUNKEL
SUNDAY, JANUARY 22
PHILHARMONIC HALL
AT LINCOLN CENTER.
8:30 P.M.
Tickets Available at Box Office
Lincoln Center and Bloomingdales
TR4-2424 5.00 4.50 3.50 2.50

1967 · Milton Glaser · US · Poster

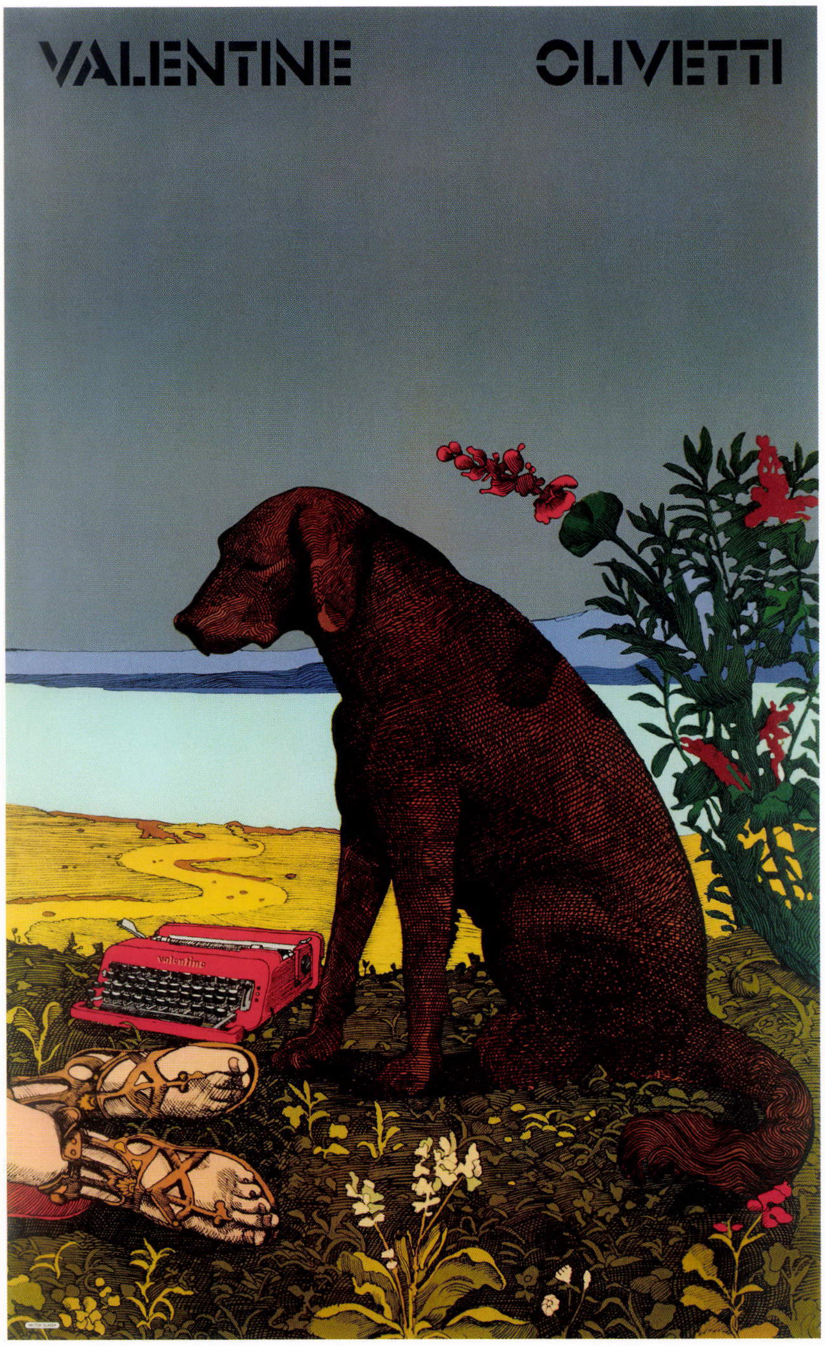
Milton Glaser (1929–2020, New York) is one of the most important American designers of the modern age. A graduate of Cooper Union, Glaser studied at the Academy of Fine Arts in Bologna before returning to New York to co-found in 1954 the groundbreaking Push Pin Studios. In 1977 he designed the "I Love New York" logo, which has become one of the most recognizable marks in history and also earns the state $30 million each year. Glaser has taught and exhibited widely, and during his career has designed in excess of 300 posters; he was also awarded the National Medal of Arts by Barack Obama in 2009.

Milton Glaser (1929–2020, New York) ist einer der bedeutendsten amerikanischen Grafikdesigner der Gegenwart. Als Absolvent der Cooper Union School of Art studierte er anschließend an der Accademia di Belle Arti in Bologna, ehe er nach New York zurückkehrte und 1954 die wegweisenden Push Pin Studios mitbegründete. 1977 entwarf er das Logo „I Love New York", das zu einem der markantesten Logos in der Geschichte wurde und dem Staat jährlich 30 Millionen US-Dollar einbringt. Glaser hat vielfach unterrichtet und ausgestellt und im Laufe seiner Karriere mehr als 300 Plakate entworfen; 2009 wurde er von Barack Obama mit der National Medal of Arts ausgezeichnet.

Milton Glaser (1929–2020, New York) est un des grands designers américains de l'époque moderne. Diplômé de la Cooper Union, Glaser étudie ensuite à l'Académie des beaux-arts de Bologne avant de rentrer à New York, où il cofonde le révolutionnaire Push Pin Studios en 1954. En 1977, il dessine le logo «I Love New York», qui est devenu une des marques les plus reconnaissables de l'histoire, et qui rapporte chaque année 30 millions de dollars à l'État. Glaser a enseigné et exposé dans de multiples lieux et il a conçu plus de 300 affiches au fil de sa carrière. En 2009, il a reçu la National Medal of Arts des mains de Barack Obama.


Big Nudes
Visual Arts Gallery
209 East 23rd Street
New York City

1967 · Milton Glaser · US · Poster

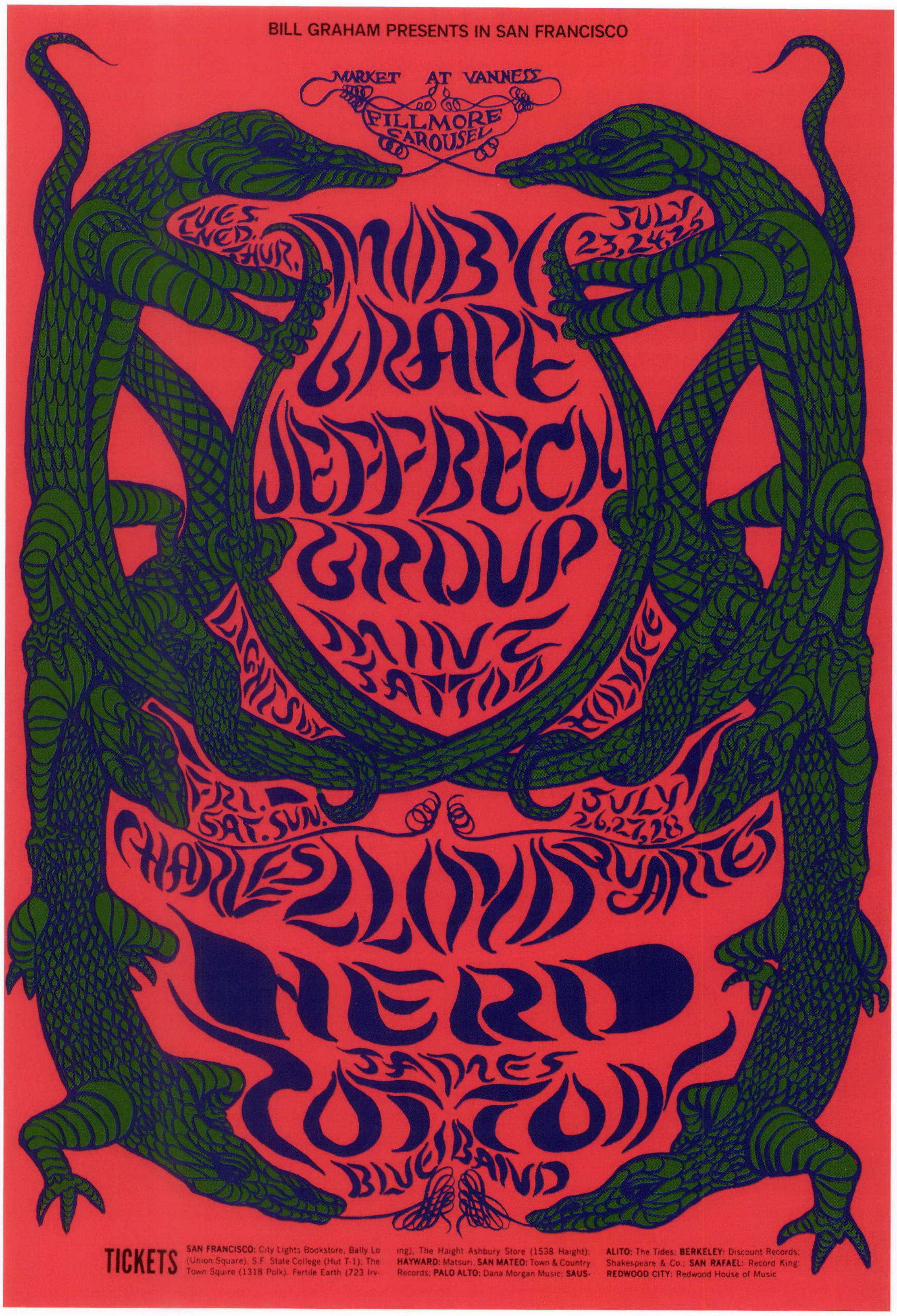

VALENTINE
OLIVETTI
Valentine

1968 · Milton Glaser · US · Poster

Promoter Bill Graham was a visionary when it came to hiring designers to create the posters for his concerts. From the mid-1960s right through until his death in 1991, Graham commissioned a considerable roster of designers and artists, including Wes Wilson, Bonnie MacLean, Alton Kelley, Stanley Mouse, and Rick Griffin, amongst several others. By marrying Art Nouveau elements with the hippie aesthetic, these vibrant and evocative images not only encapsulated the essence of psychedelia, but have become synonymous with Graham's concerts, the venues where they were held, and the bands that played, such as the Rolling Stones, Jimi Hendrix, the Grateful Dead, and the Velvet Underground. Understanding the production value and the artistic importance of these graphic works, Graham also released numbered prints of his posters, postcards, and handbills, which are still highly sought after today.

Der Konzertveranstalter Bill Graham war ein Visionär, was die Wahl der Grafikdesigner für seine Konzertplakate betraf, und ab Mitte der 60er-Jahre bis zu seinem Tod 1991 beauftragte er eine Vielzahl von Grafikdesignern und Künstlern, darunter Wes Wilson, Bonnie MacLean, Alton Kelley, Stanley Mouse und Rick Griffin. Die ebenso kraftvollen wie beschwörenden Bilderwelten, in denen sich Jugendstilelemente mit Hippieästhetik verbinden, können als Inbegriff für alles Psychedelische gelten, sie sind aber auch zum Synonym für Grahams Konzerte selbst geworden, für die Orte, an denen sie stattfanden, und für die Bands, die dabei auftraten, ob nun die Rolling Stones, Jimi Hendrix, Grateful Dead oder Velvet Underground. Graham wusste um den Produktionswert und die künstlerische Bedeutung dieser Grafiken und verlegte eine limitierte Anzahl seiner Plakate, Postkarten und Handzettel, die heute als Sammlerstücke gelten.

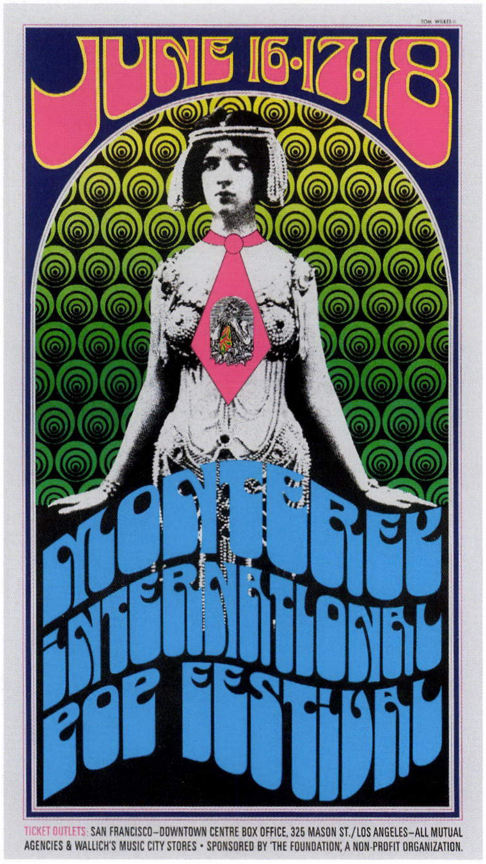
Le producteur Bill Graham s'avéra être un visionnaire en recourant à des graphistes pour concevoir les affiches de ses concerts. Du milieu des années 1960 à sa mort en 1991, il engagea d'innombrables graphistes et artistes, dont Wes Wilson, Bonnie MacLean, Alton Kelley, Stanley Mouse et Rick Griffin, parmi bien d'autres. Mélangeant éléments Art nouveau et esthétique hippie, leurs images vibrantes et évocatrices ne se contentaient pas d'inclure l'essence du psychédélisme: elles devinrent emblématiques des concerts de Graham, des salles où ils se tinrent et des groupes qui y jouèrent – Rolling Stones, Jimi Hendrix, Grateful Dead, Velvet Underground. Conscient de la valeur de production et de l'importance artistique de ces œuvres graphiques, Graham sortit des tirages numérotés de ses affiches, cartes postales et prospectus, encore très recherchés à l'heure actuelle.


BILL GRAHAM PRESENTS IN SAN FRANCISCO
MARKET AT VANNESS
FILLMORE CAROUSEL
TUES. WED. THUR.
JULY 23,24,25
MOBY GRAPE
JEFF BECK GROUP
FRI. SAT. SUN.
JULY 26,27,28
CHARLES LLOYD QUARTET
HERD
JAMES COTTON BLUES BAND
TICKETS
SAN FRANCISCO: City Lights Bookstore, Bally Lo (Union Square), S.F. State College (Hut T-1); The Town Squire (1318 Polk), Fertile Earth (723 Irving), The Haight Ashbury Store (1538 Haight); HAYWARD: Matsuri; SAN MATEO: Town & Country Records; PALO ALTO: Dana Morgan Music; SAUSALITO: The Tides; BERKELEY: Discount Records; Shakespeare & Co.; SAN RAFAEL: Record King; REDWOOD CITY: Redwood House of Music

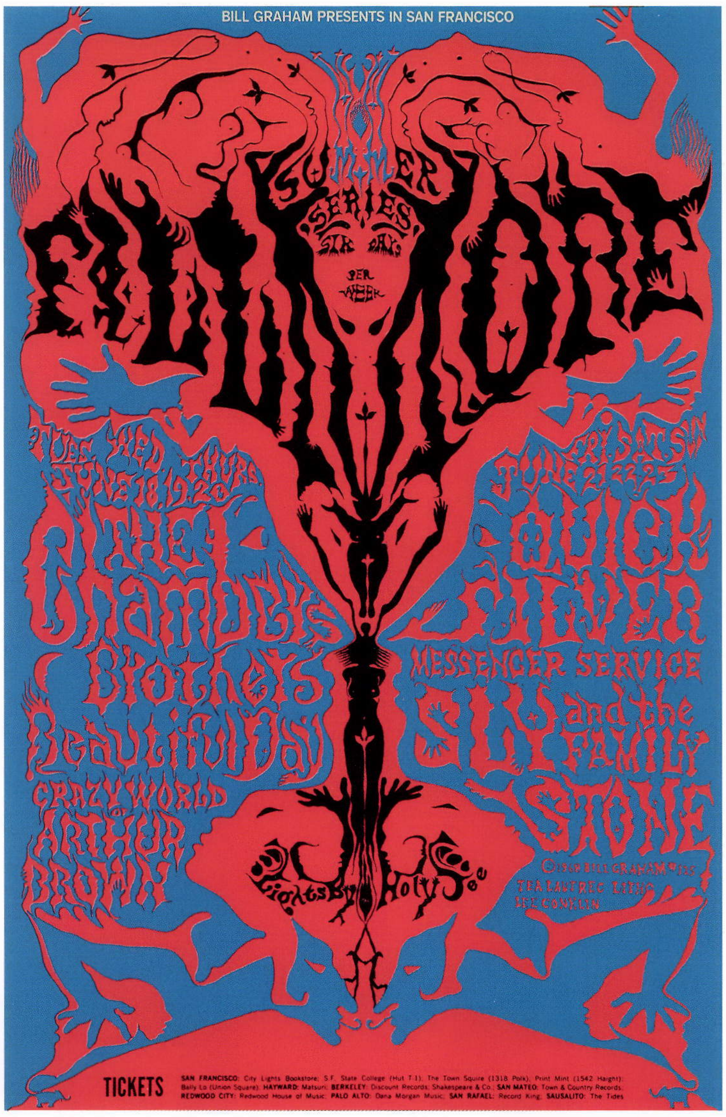
1968 · Lee Conklin · US · Poster

»Psychedelic artists required the people who looked at their art to take their time. This also tended to mean they themselves were opposed to the pressures of deadlines and time constraints imposed in the bourgeois world of conservative society, and took a stand against the credo that 'Time is money'.«

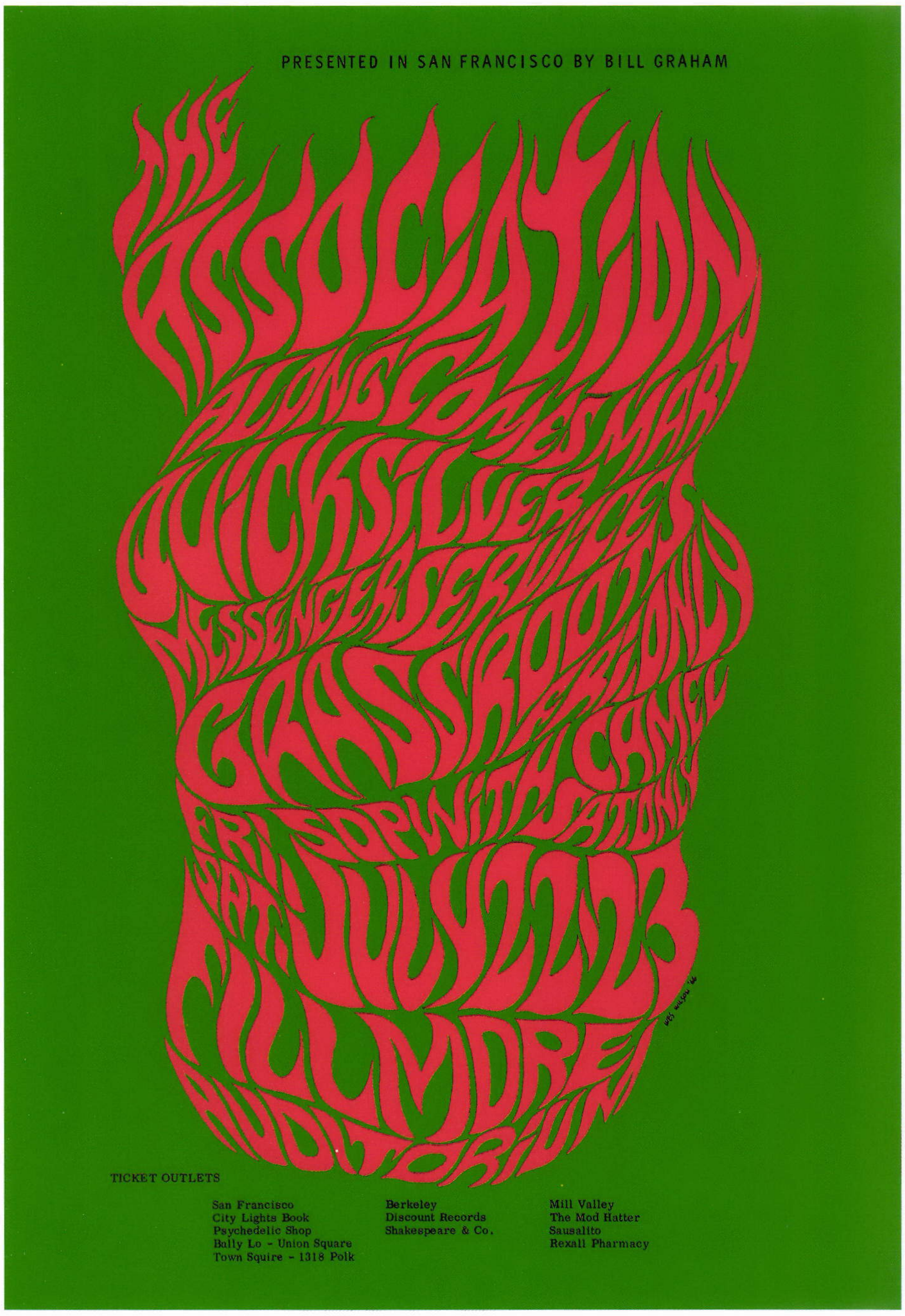
Lutz Hieber, *San Francisco 1967: Plakat im Summer of Love*, 2017


JUNE 16·17·18
MONTEREY INTERNATIONAL POP FESTIVAL
TICKET OUTLETS: SAN FRANCISCO–DOWNTOWN CENTRE BOX OFFICE, 325 MASON ST./LOS ANGELES–ALL MUTUAL AGENCIES & WALLICH'S MUSIC CITY STORES • SPONSORED BY 'THE FOUNDATION', A NON-PROFIT ORGANIZATION.

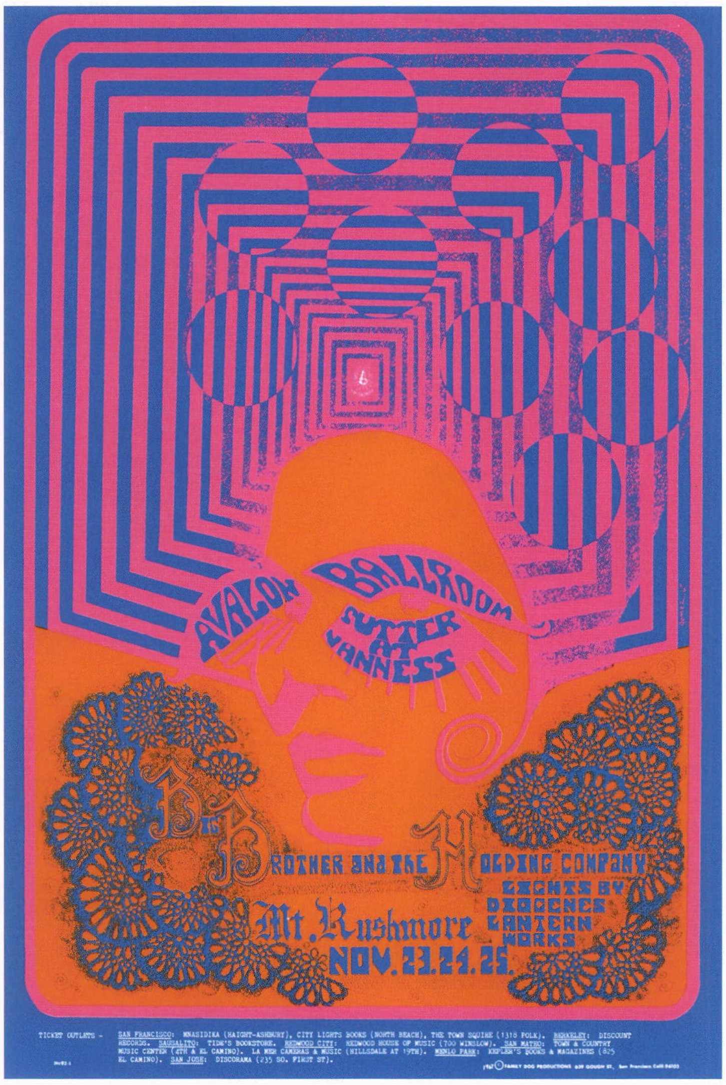
1967 · Tom Wilkes · US · Poster


BILL GRAHAM PRESENTS IN SAN FRANCISCO
SUMMER SERIES SIX DAYS PER WEEK
FILLMORE
TUES WED THURS JUNE 18 19 20
The Chambers Brothers
Beautiful Day
Crazy World of Arthur Brown
FRI SAT SUN JUNE 21 22 23
Quicksilver Messenger Service
Sly and the Family Stone
Lights by Holy See
TICKETS
SAN FRANCISCO: City Lights Bookstore; S.F. State College (Hut T-1); The Town Squire (1318 Polk); Print Mint (1542 Haight); Bally Lo (Union Square); HAYWARD: Matsuri; BERKELEY: Discount Records; Shakespeare & Co.; SAN MATEO: Town & Country Records; REDWOOD CITY: Redwood House of Music; PALO ALTO: Dana Morgan Music; SAN RAFAEL: Record King; SAUSALITO: The Tides

1968 · Lee Conklin · US · Poster

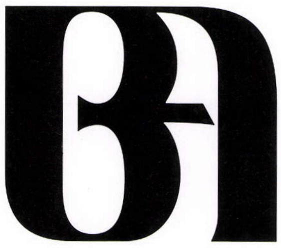

PRESENTED IN SAN FRANCISCO BY BILL GRAHAM
THE ASSOCIATION
ALONG COMES MARY
QUICKSILVER MESSENGER SERVICE
GRASS ROOTS
SOPWITH CAMEL
FRI SAT JULY 22 23
FILLMORE AUDITORIUM
TICKET OUTLETS
San Francisco
City Lights Book
Psychedelic Shop
Bally Lo - Union Square
Town Squire - 1318 Polk
Berkeley
Discount Records
Shakespeare & Co.
Mill Valley
The Mod Hatter
Sausalito
Rexall Pharmacy

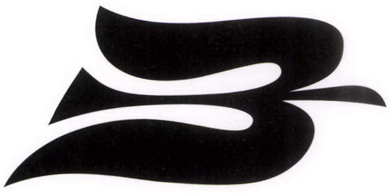
1966 · Wes Wilson · US · Poster

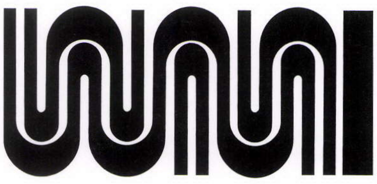

AVALON BALLROOM
SUTTER AT VAN NESS
BIG BROTHER AND THE HOLDING COMPANY
Mt. Rushmore
LIGHTS BY DIOGENES LANTERN WORKS
NOV. 23.24.25.
TICKET OUTLETS - SAN FRANCISCO: MNASIDIKA (HAIGHT-ASHBURY), CITY LIGHTS BOOKS (NORTH BEACH), THE TOWN SQUIRE (1318 POLK). BERKELEY: DISCOUNT RECORDS. SAUSALITO: TIDE'S BOOKSTORE. REDWOOD CITY: REDWOOD HOUSE OF MUSIC (700 WINSLOW). SAN MATEO: TOWN & COUNTRY MUSIC CENTER (4TH & EL CAMINO). LA MER CAMERAS & MUSIC (HILLSDALE AT 19TH). MENLO PARK: KEPLER'S BOOKS & MAGAZINES (825 EL CAMINO). SAN JOSE: DISCORAMA (235 SO. FIRST ST).
1967 © FAMILY DOG PRODUCTIONS 639 GOUGH ST. San Francisco Calif 94102

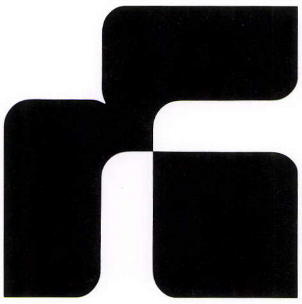
1967 · Joe Gomez · US · Poster

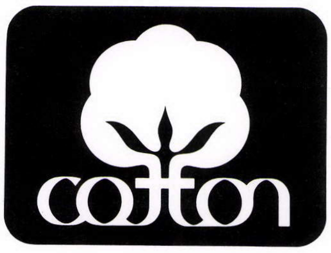
Walter Landor · United States


1969 · Landor · US · Logo · Bank of America

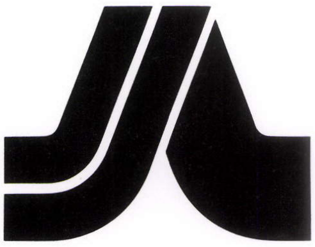

1972 · Landor · US · Logo · Royal Viking Line

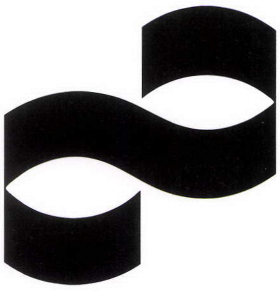

1970s · Landor · US · Logo · San Francisco Municipal Railway

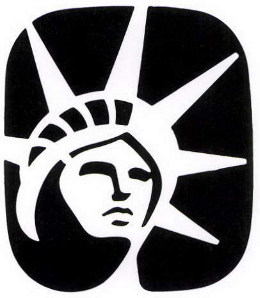

1970s · Landor · US · Logo · Dynic Corporation

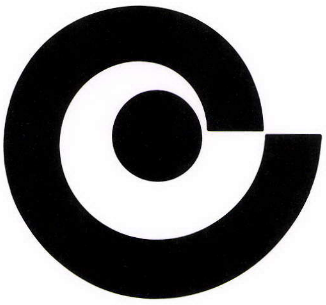


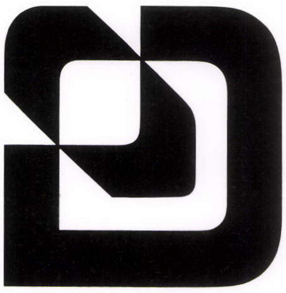
1970 · Landor · US · Logo · Cotton

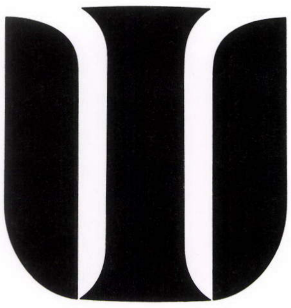

1970s · Landor · US · Logo · Alabama Bancorp

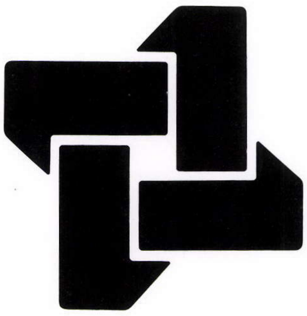

1970s · Landor · US · Logo · Golden Gate Transit

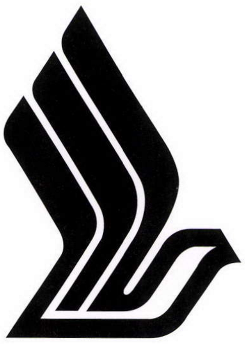

1970s · Landor · US · Logo · Liberty National Bank

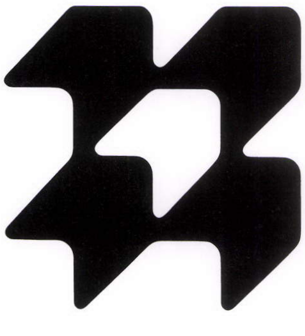

1971 · Landor · US · Logo · Consolidated Foods

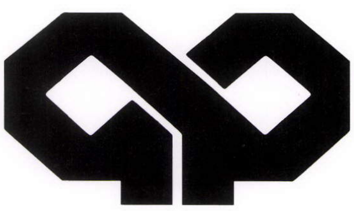

1970s · Landor · US · Logo · Alfa Corporation

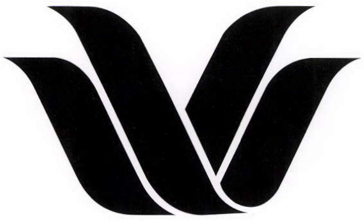

1973 · Landor · US · Logo · First Wisconsin Bank

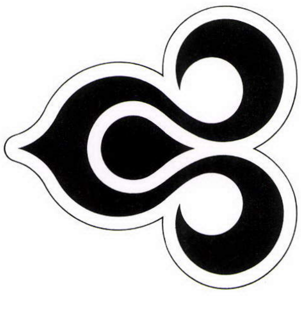

1970s · Landor · US · Logo · First National Bank

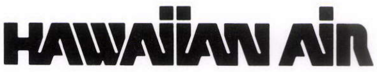

1971 · Landor · US/SG · Logo · Singapore Airlines


1972 · Landor · US/IT · Logo · Montedison Chemicals

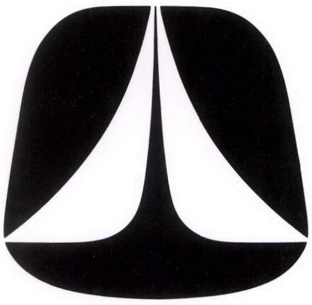

1970s · Landor · US · Logo · State National Bank

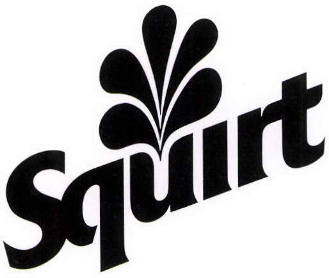

1977 · Landor · US · Logo · Wacoal Corporation


1970s · Landor · US/TH · Logo · Thai Airways



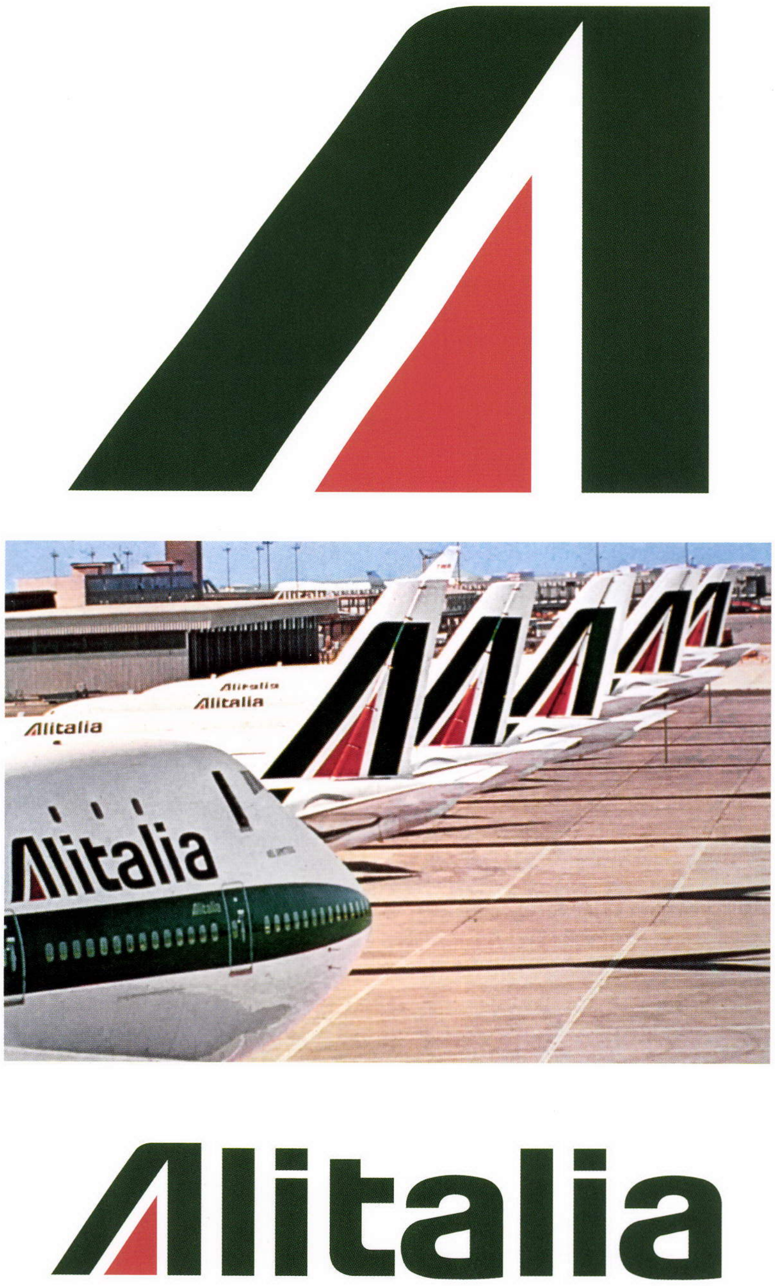
1970s · Landor · US · Logo · Hawaiian Air


1979 · Landor · US/IN · Logo · Mahavir Hospital

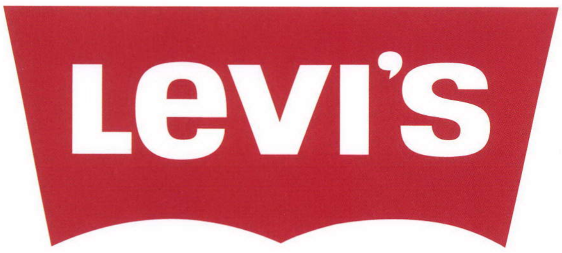


1978 · Landor · US · Logo · Squirt

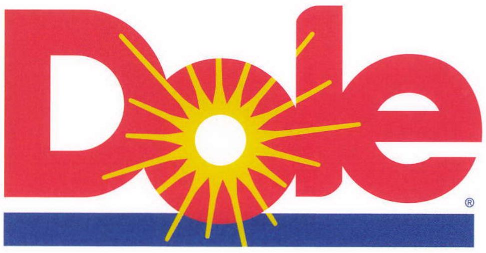
»Although aesthetics are important to us as designers, our prime concern when developing an identity program is effective communication, with marketing as a major consideration.« Walter Landor, *Idea Extra: Walter Landor Associates*, 1977


Alitalia
Alitalia
Alitalia

1967 · Landor · US/IT · Identity · Alitalia



1968 · Landor · US · Logo · Levi's

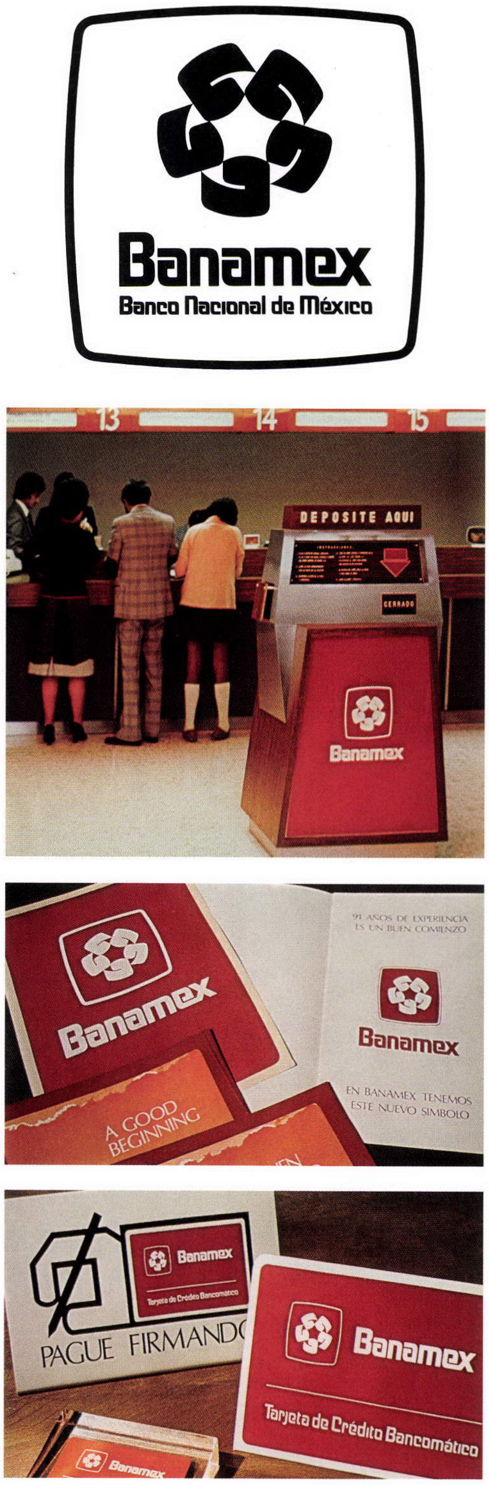


1983 · Landor · US · Logo · Dole

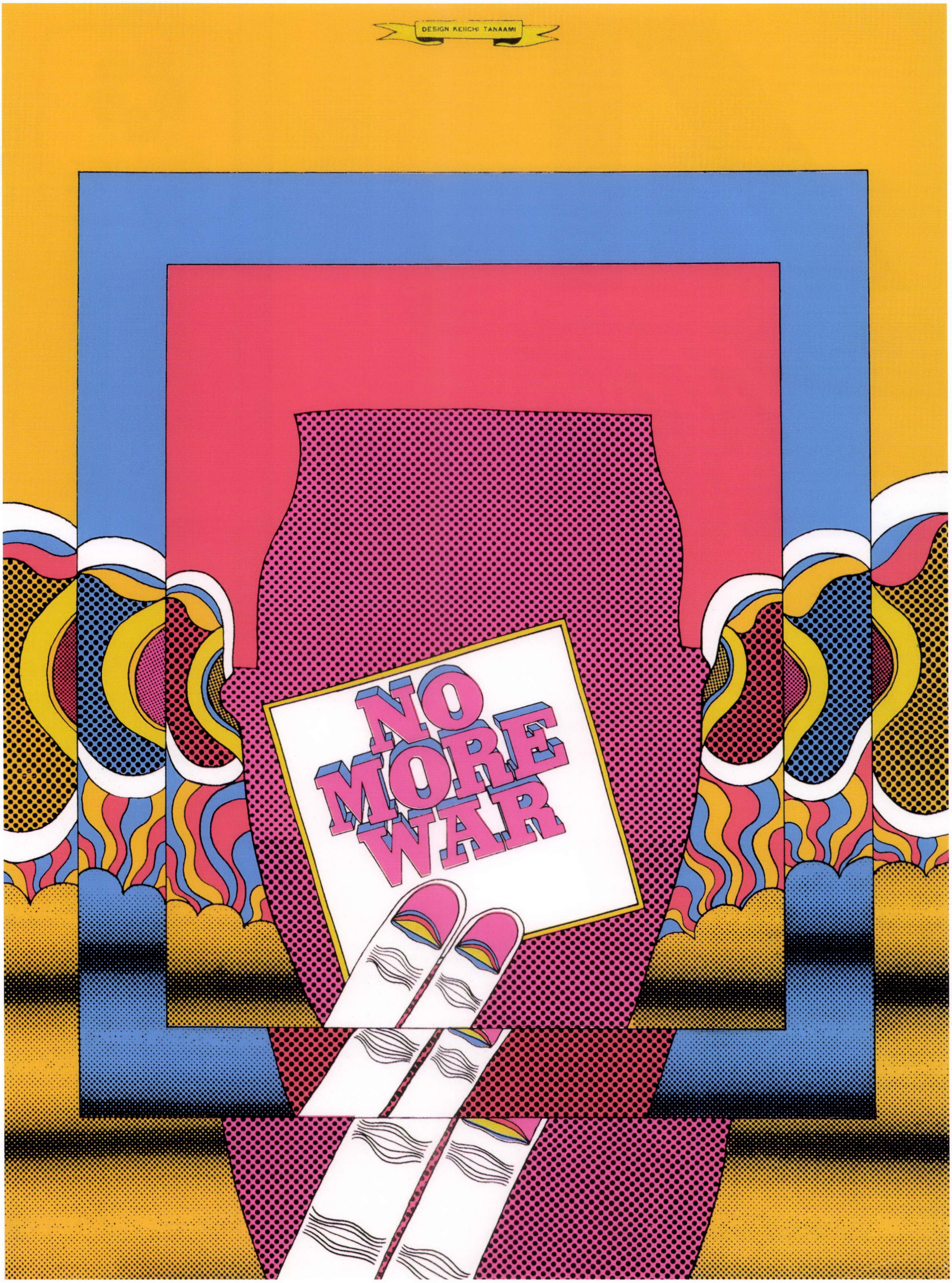
Walter Landor (1913, Munich – 1995, Tiburon, California) was a German-born brand designer and founder of Landor Associates in San Francisco in 1941. After moving to the United Kingdom for an internship, and studying at Goldsmiths College in London, he became the youngest Fellow of the Royal Society of Industrial Artists. Landor's design portfolio for big brands, such as Marlboro, Bank of America, Fujifilm, and several airlines, helped expand his company to become one of the biggest design firms in the world. The Smithsonian Institution honored Landor's design legacy with a permanent collection in 1994.

Walter Landor (1913, München – 1995, Tiburon, Kalifornien) war ein aus Deutschland gebürtiger Markendesigner, der 1941 in San Francisco die Firma Landor Associates gründete. Nachdem er für ein Praktikum nach Großbritannien gegangen war und am Goldsmiths College in London studiert hatte, wurde er der jüngste Fellow der Royal Society of Industrial Artists. Landors Arbeiten für Konzerne wie Marlboro, Bank of America, Fujifilm und verschiedene Fluggesellschaften trugen dazu bei, dass sein Unternehmen zu einer der größten Designfirmen der Welt wurde. Die Smithsonian Institution ehrte Landors Designvermächtnis 1994 mit der Einrichtung einer ständigen Sammlung.

Walter Landor (1913, Munich – 1995, Tiburon, Californie) fut un designer de marque d'origine allemande qui fonda Landor Associates en 1941 à San Francisco. Après s'être installé en Angleterre pour un stage en entreprise et avoir étudié au Goldsmiths College à Londres, il devint le plus jeune *Fellow* de la Royal Society of Industrial Artists. Le travail de Landor pour des grandes marques, comme Marlboro, Bank of America, Fujifilm et plusieurs compagnies aériennes, a aidé son entreprise à devenir une des plus grandes firmes de design au monde. Depuis 1994, la Smithsonian Institution honore son héritage par une collection permanente.


Banamex
Banco Nacional de México
13
14
15
DEPOSITE AQUI
Banamex
Banamex
A GOOD BEGINNING
91 AÑOS DE EXPERIENCIA ES UN BUEN COMIENZO
Banamex
EN BANAMEX TENEMOS ESTE NUEVO SIMBOLO
PAGUE FIRMANDO
Banamex
Tarjeta de Crédito Bancomático
Banamex
Tarjeta de Crédito Bancomático

1976 · Landor · US/MX · Identity · Banamex


DESIGN KEIICHI TANAAMI
NO
MORE
WAR

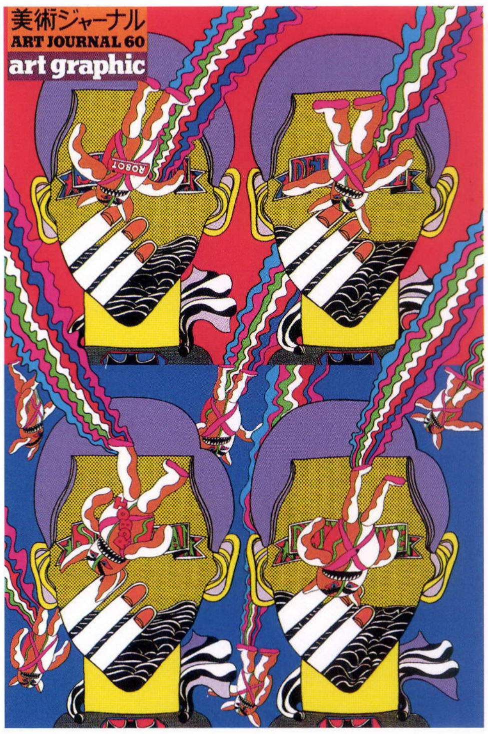
1967 · Keiichi Tanaami · JP · Poster

»All my works, from illustration, graphic design, and editorial design to animation, experimental films, painting, printing, and three-dimensional works emerged from the '60s and were further developed. For someone who was immature in every way, to rush forward was the only choice. So I kept running, propelled by the energy of the era.« Keiichi Tanaami, *Blow Up*, 2001

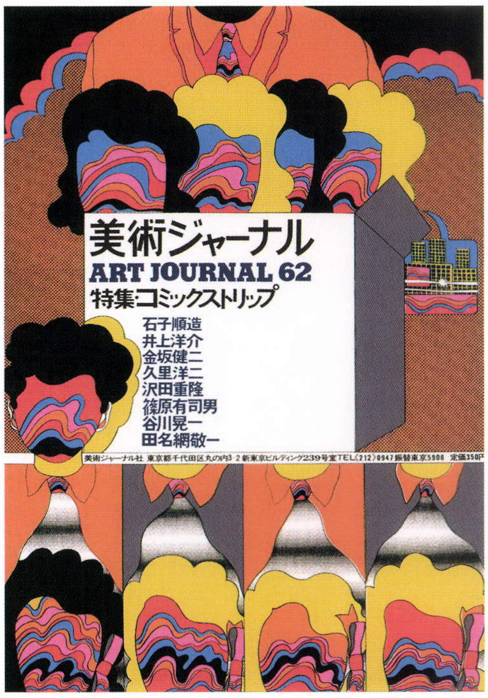
Keiichi Tanaami (1936, Tokyo) is a multifaceted visual artist whose work in design, illustration, and other forms of art has never been limited to one particular medium. A graduate of the Musashino University, Tanaami was closely associated with the Neo-dada artists in his native Japan, later embracing psychedelic culture and Pop Art. He has worked with film, silkscreen printing, painting, and sculpture, while his interests have always been broad—as indicated by his thematic concerns with art and design, merchandise and art, and the connections between beauty and daily life.

Keiichi Tanaami (1936, Tokio) ist ein vielseitiger visueller Künstler, der sich ebenso mit Grafikdesign beschäftigte wie mit Illustration und Kunst und dessen Werk sich nie auf ein spezifisches Medium beschränkte. Nach dem Studium an der Universität Musashino stand Tanaami in enger Verbindung mit den Neo-Dada-Künstlern seiner japanischen Heimat, später wandte er sich der psychedelischen Kultur und der Pop-Art zu. Er hat in den Medien Film, Siebdruck, Malerei und Skulptur gearbeitet, und seine Interessen sind nach wie vor weit gestreut; so beteiligt er sich an den Diskussionen über Kunst und Design, Ware und Kunst und die Verbindung von Alltag und Schönheit.

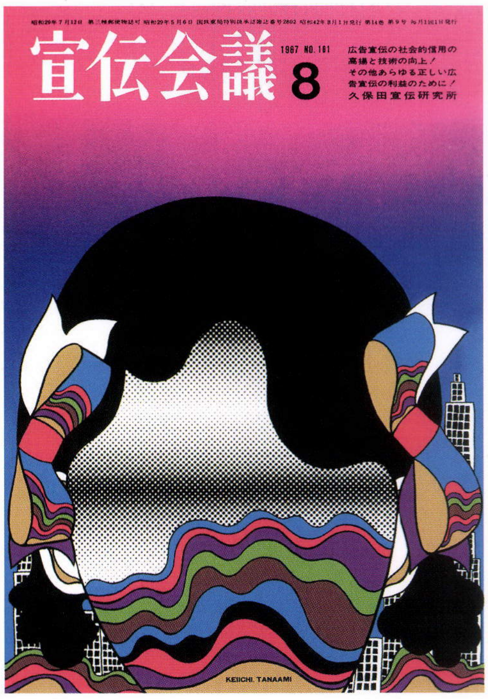
Keiichi Tanaami (Tokyo, 1936) est un plasticien aux multiples talents connu pour ses incursions dans les domaines du graphisme, de l'illustration et de l'art, et dont le travail ne s'est jamais limité à un support spécifique. Diplômé de la Musashino University, il a été étroitement associé au mouvement Néo-Dada dans son Japon natal avant d'adopter la culture psychédélique et le Pop Art. Il a travaillé dans les domaines du cinéma, de la sérigraphie, de la peinture et de la sculpture tout en conservant une vaste palette d'intérêts. Sa thématique porte sur art et graphisme, art et produits, ainsi que sur le rapport entre la vie quotidienne et la beauté.


美術ジャーナル
ART JOURNAL 60
art graphic

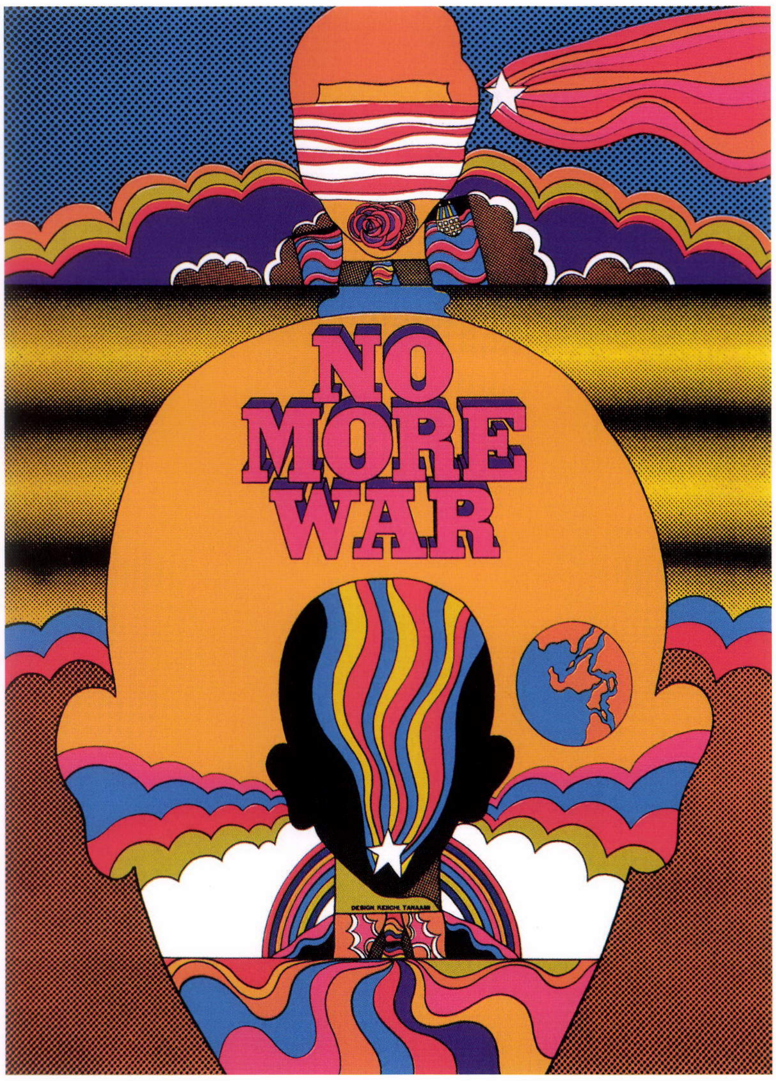
1966 · Keiichi Tanaami · JP · Magazine cover


美術ジャーナル
ART JOURNAL 62
特集コミックストリップ
石子順造
井上洋介
金坂健二
久里洋二
沢田重隆
篠原有司男
谷川晃一
田名網敬一

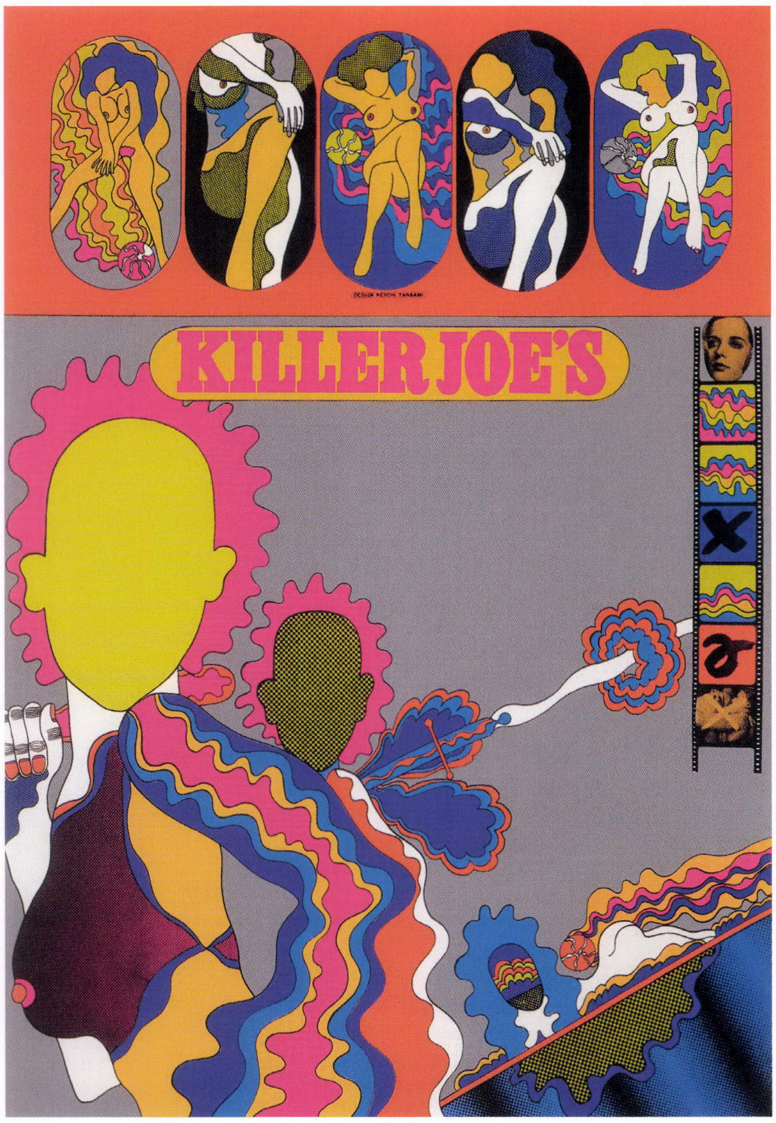
1967 · Keiichi Tanaami · JP · Poster


宣伝会議
1967 NO.101
8
広告宣伝の社会的信用の
高揚と技術の向上！
その他あらゆる正しい広
告宣伝の利益のために！
久保田宣伝研究所
KEIICHI TANAAMI

1967 · Keiichi Tanaami · JP · Poster


NO MORE WAR
DESIGN KEIICHI TANAAMI

1967 · Keiichi Tanaami · JP · Poster


DESIGN KEIICHI TANAAMI
KILLER JOE'S

1968 · Keiichi Tanaami · JP · Poster

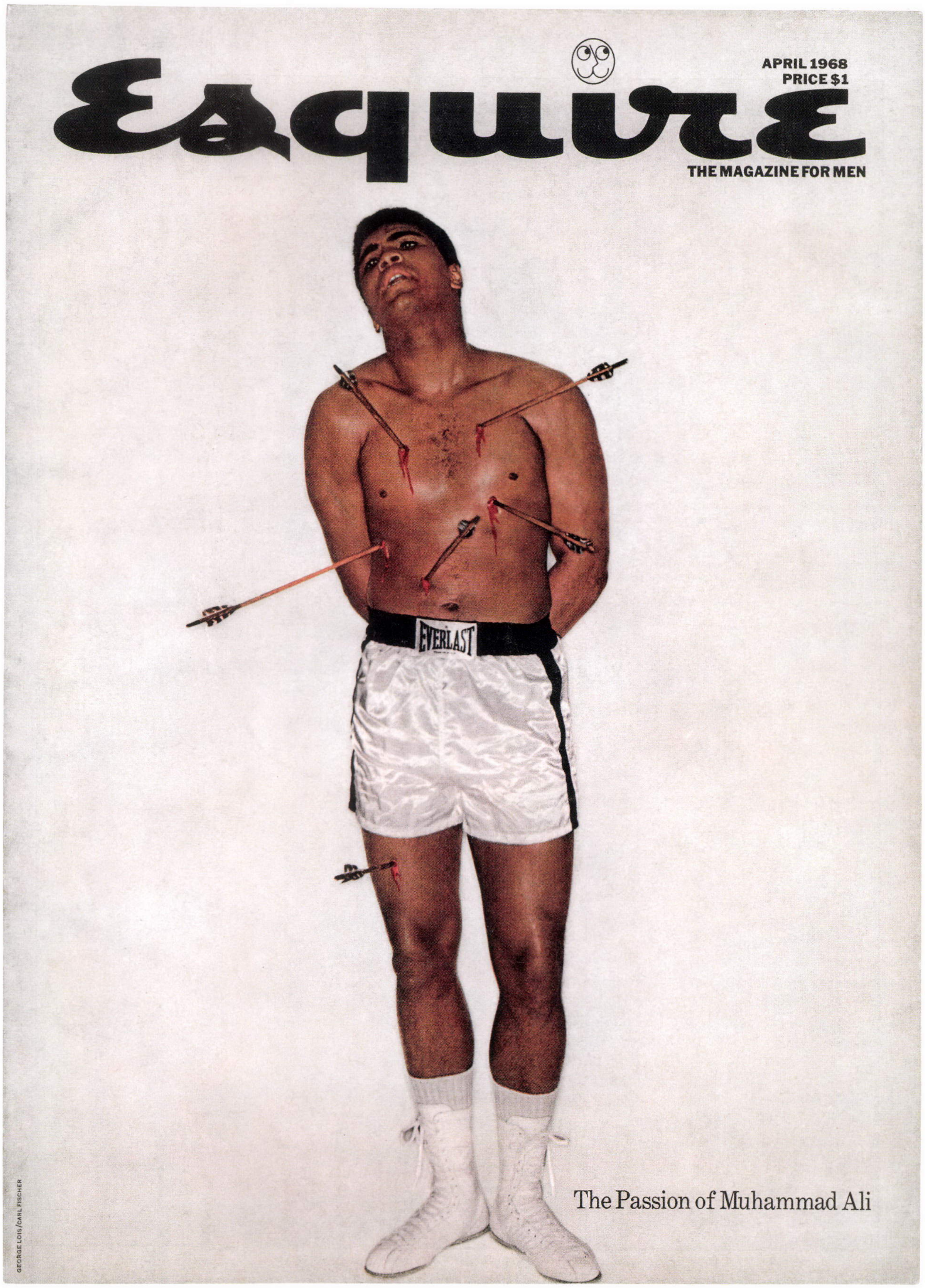
1968

The international poster exhibition **Word and Image** is held at MoMa, New York

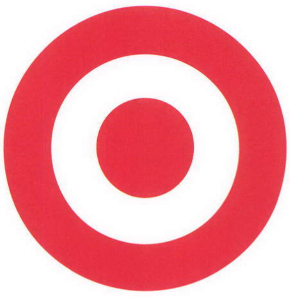
The **Ulm School of Design** is shut down because of financial problems

Siegfried Odermatt and Rosmarie Tissi set up their studio **Odermatt+Tissi** in Zurich

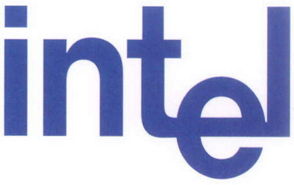
The exhibition **50 Jahre Bauhaus** (50 Years of Bauhaus) is held in Stuttgart


Esquire
APRIL 1968
PRICE $1
THE MAGAZINE FOR MEN
EVERLAST
The Passion of Muhammad Ali
GEORGE LOIS/CARL FISCHER

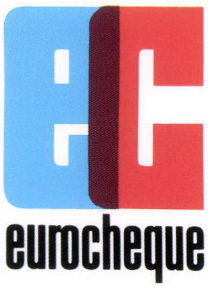
1968 · George Lois, Carl Fischer (PH) · US · Magazine cover



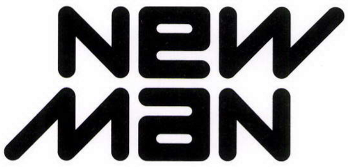
1968 · Stewart K. Widdess · US · Logo · Target



1968 · Robert Noyce, Gordon Moore · US · Logo · Intel


ec
eurocheque

1968 · Heinz Schwabe · DE · Logo · Eurocheque

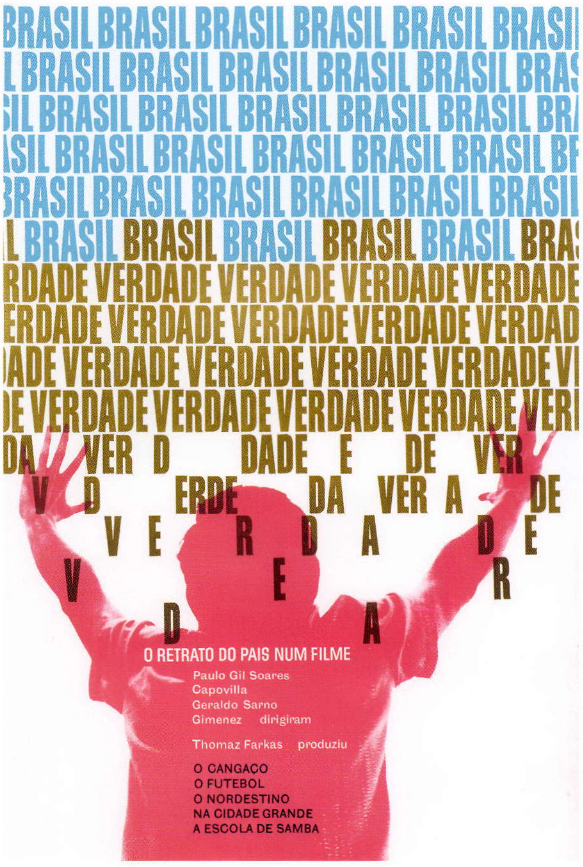


1968 · Raymond Loewy, CEI · FR · Logo · New Man

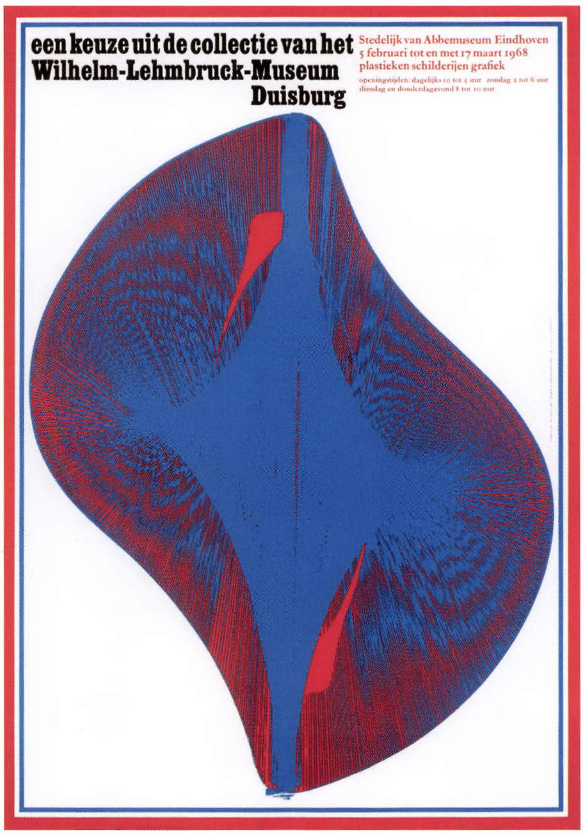
Adrian Frutiger designs **OCR-B**, a font computers could recognize and which was accepted as a worldwide standard in 1973

Wolfgang Weingart starts teaching typography at the Allgemeine Kunstgewerbeschule Basel

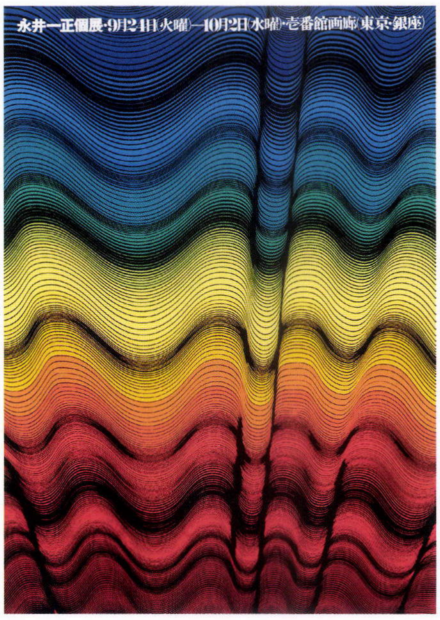
The first issue of **Avant Garde** magazine is published under the art direction of Herb Lubalin


BRASIL BRASIL BRASIL BRASIL BRASIL BRASIL
VERDADE VERDADE VERDADE VERDADE VERDADE
O RETRATO DO PAIS NUM FILME
Paulo Gil Soares
Capovilla
Geraldo Sarno
Gimenez dirigiram
Thomaz Farkas produziu
O CANGAÇO
O FUTEBOL
O NORDESTINO
NA CIDADE GRANDE
A ESCOLA DE SAMBA

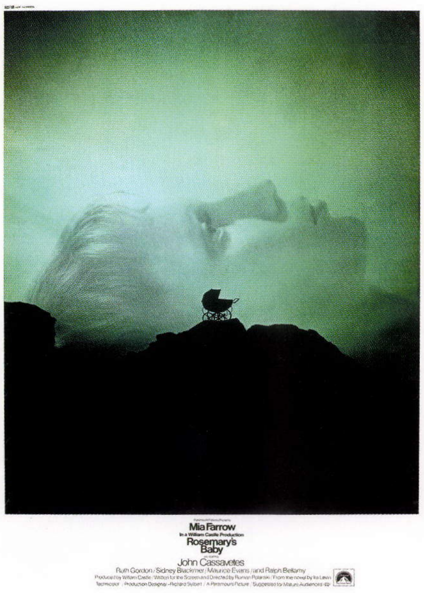
1968 · Fernando Lemos · BR · Poster


een keuze uit de collectie van het
Wilhelm-Lehmbruck-Museum
Duisburg
Stedelijk van Abbemuseum Eindhoven
5 februari tot en met 17 maart 1968
plastieken schilderijen grafiek
openingstijden: dagelijks 10 tot 5 uur zondag 2 tot 6 uur
dinsdag en donderdagavond 8 tot 10 uur

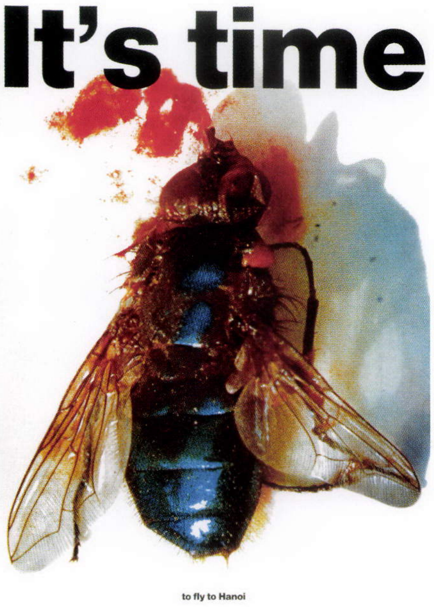
1968 · Jan van Toorn · NL · Poster


永井一正個展・9月24日(火曜)—10月2日(水曜)・壱番館画廊(東京・銀座)

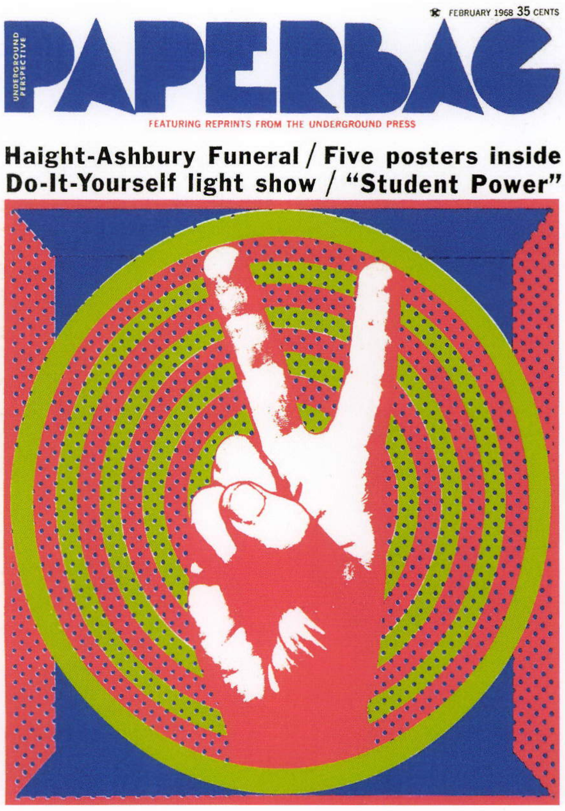
1968 · Kazumasa Nagai · JP · Poster


Mia Farrow
In a William Castle Production
Rosemary's Baby
John Cassavetes
Ruth Gordon / Sidney Blackmer / Maurice Evans / and Ralph Bellamy
Produced by William Castle / Written for the Screen and Directed by Roman Polanski / From the novel by Ira Levin
Technicolor / Production Designer - Richard Sylbert / A Paramount Picture / Suggested for Mature Audiences

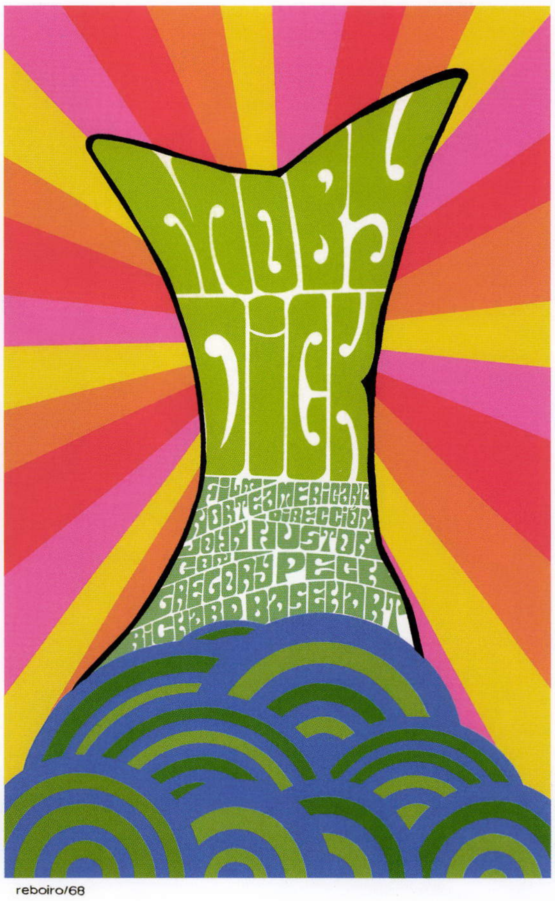
1968 · Steve Frankfurt · US · Poster


It's time
to fly to Hanoi

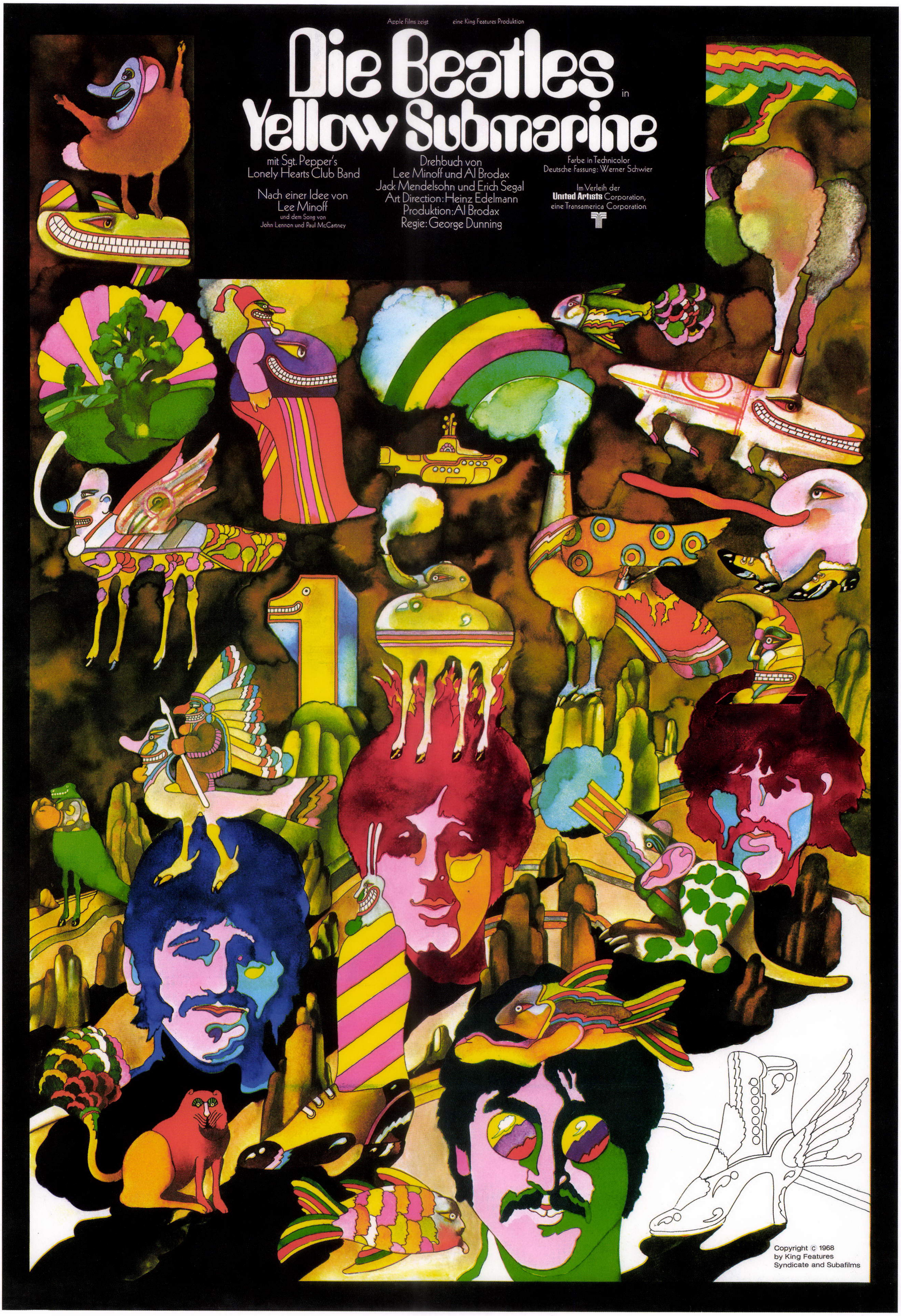
1968 · Gunter Rambow · DE · Poster


FEBRUARY 1968 35 CENTS
UNDERGROUND PERSPECTIVE
PAPERBAG
FEATURING REPRINTS FROM THE UNDERGROUND PRESS
Haight-Ashbury Funeral / Five posters inside
Do-It-Yourself light show / "Student Power"

1968 · Anonymous · US · Magazine cover


MOBY DICK
FILM NORTEAMERICANO
DIRECCIÓN JOHN HUSTON
CON GREGORY PECK
RICHARD BASEHART
reboiro/68

1968 · Antonio Reboiro · CU · Poster


Apple Films zeigt
eine King Features Produktion
Die Beatles in
Yellow Submarine
mit Sgt. Pepper's Lonely Hearts Club Band
Nach einer Idee von Lee Minoff
und dem Song von John Lennon und Paul McCartney
Drehbuch von Lee Minoff und Al Brodax Jack Mendelsohn und Erich Segal
Art Direction: Heinz Edelmann
Produktion: Al Brodax
Regie: George Dunning
Farbe in Technicolor
Deutsche Fassung: Werner Schwier
Im Verleih der United Artists Corporation, eine Transamerica Corporation
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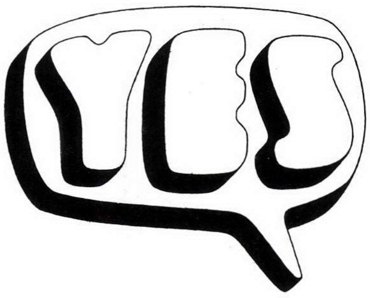
1968 · Heinz Edelmann · DE · Poster

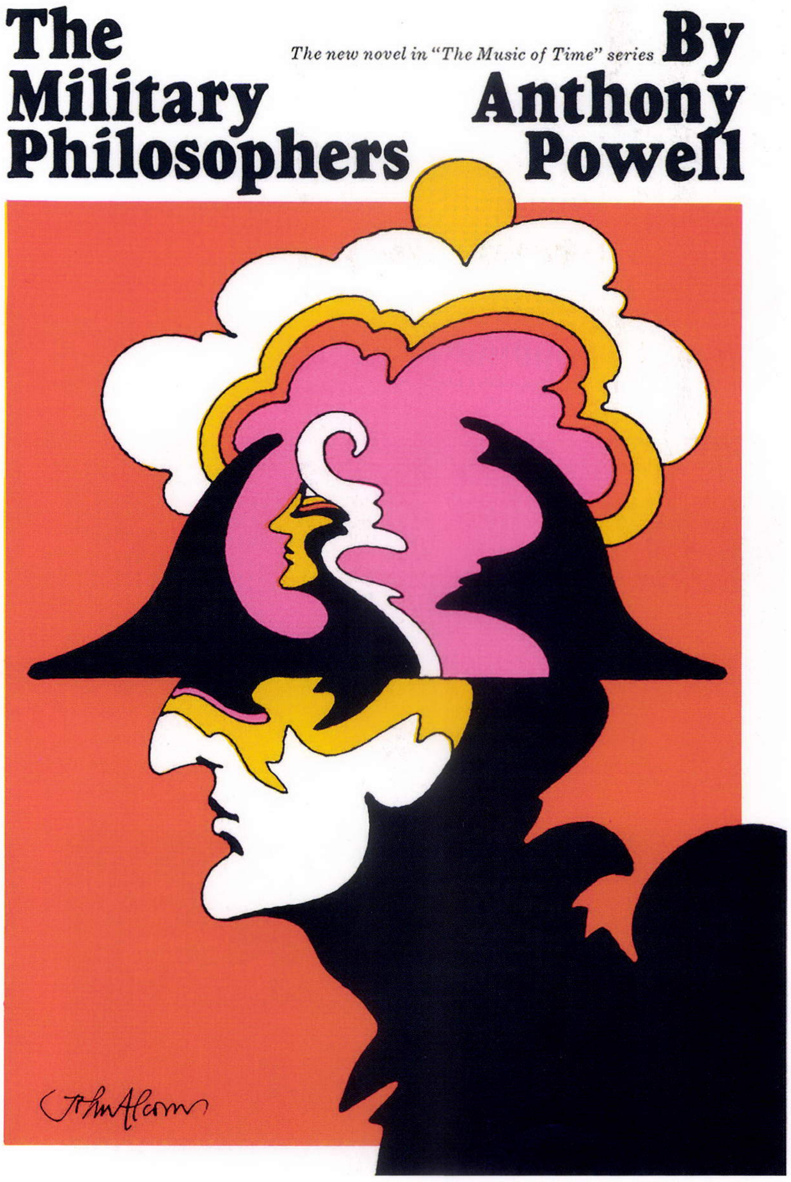
Released in 1968, the Beatles' animated movie *Yellow Submarine* became an instant classic, perfectly capturing how it felt to be alive at that particular moment in history. The film was produced under art director Heinz Edelmann, and its Pop Art fairy-tale was one of many international projects to present the zeitgeist of the late 1960s, achieved amongst other things by deploying almost identical types of graphics to those that appeared in happening contexts in the wider world at the time.

Der 1968 veröffentlichte Beatles-Zeichentrickfilm *Yellow Submarine* wurde sofort nach seinem Erscheinen zu einem Klassiker, der punktgenau das Lebensgefühl einer bestimmten Zeit konservierte. Das unter der Art-direction von Heinz Edelmann entstandene Pop-Art-Märchen war eine von vielen internationalen Arbeiten, die den Zeitgeist mit nahezu identischen grafischen Mitteln visualisierten.

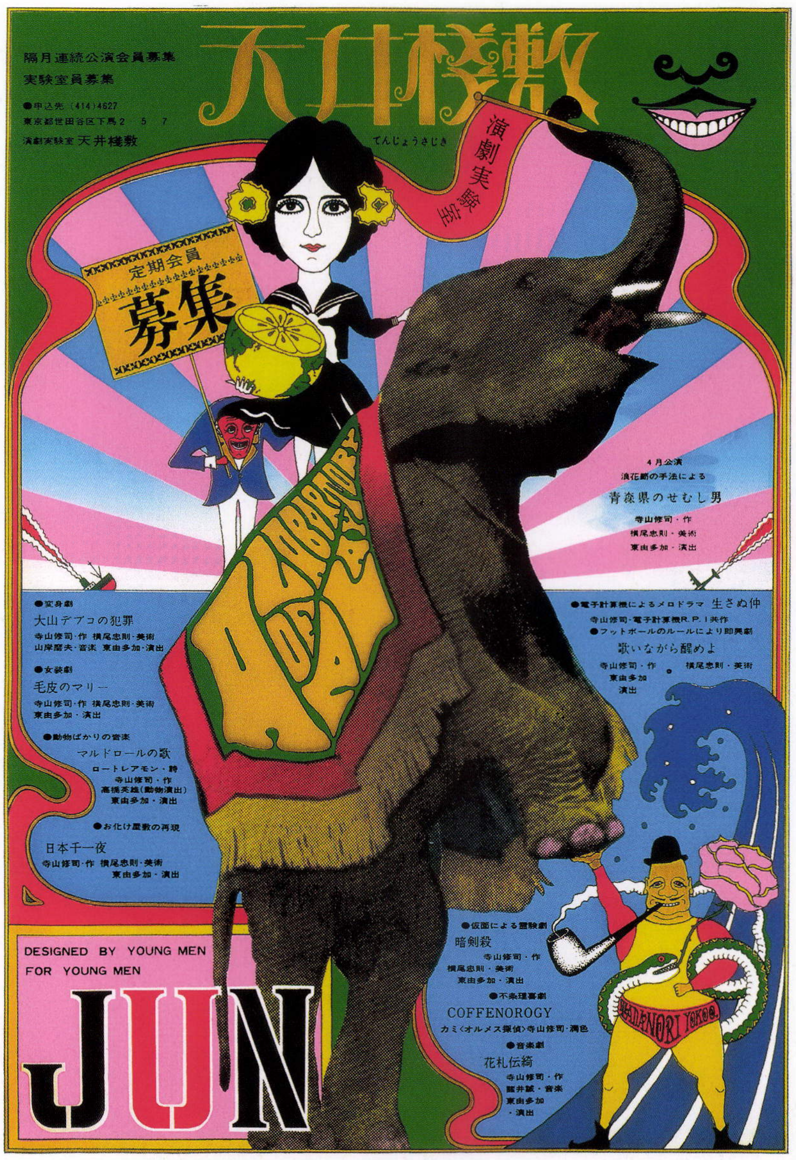
Le film d'animation *Yellow Submarine* sorti en 1968 autour des Beatles devint immédiatement un classique du genre qui capturait au détail près l'air du temps. Ce conte Pop Art créé sous la direction artistique de Heinz Edelmann a toutefois été une des nombreuses réalisations internationales qui ont illustré l'esprit de l'époque avec des moyens graphiques plus ou moins identiques à ceux qui émergeaient dans le reste du monde.



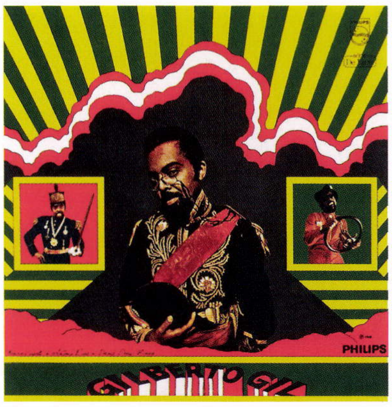
1968 · Crosby Fletcher Forbes · UK · Logo · Yes


The Military Philosophers
The new novel in "The Music of Time" series
By Anthony Powell
John Alcorn

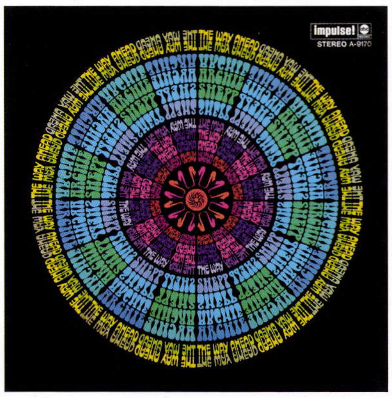
1968 · John Alcorn · US · Book cover


天井棧敷
演劇実験室
定期会員
募集
DESIGNED BY YOUNG MEN FOR YOUNG MEN
JUN
COFFENOROGY

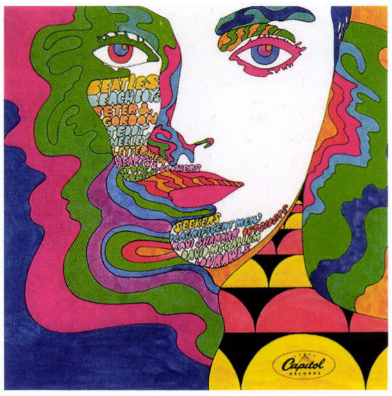
1968 · Tadanori Yokoo · JP · Poster


PHILIPS
GILBERTO GIL

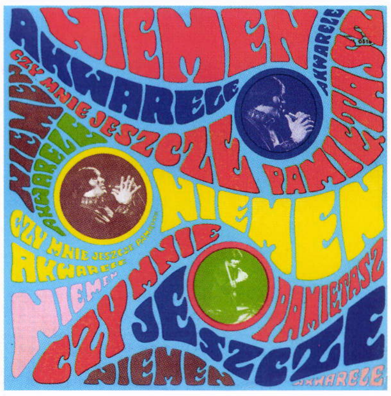
1968 · Rogério Duarte, Antônio Dias, David Drew Zingg · BR · Record cover


impulse!
STEREO A-9170

1968 · Robert & Barbara Flynn · US · Record cover



1968 · John Van Hamersveld (ILL), George Osaki (AD) · US · Record cover


NIEMEN
AKWARELE
CZY MNIE JESZCZE PAMIĘTASZ

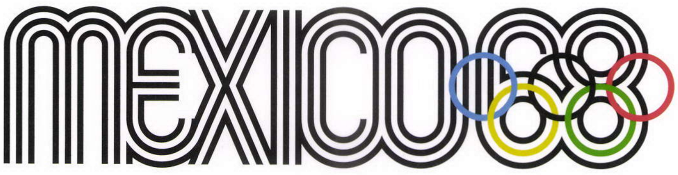
1969 · E. Pomorska · PL · Record cover

Lance Wyman · United States/Mexico

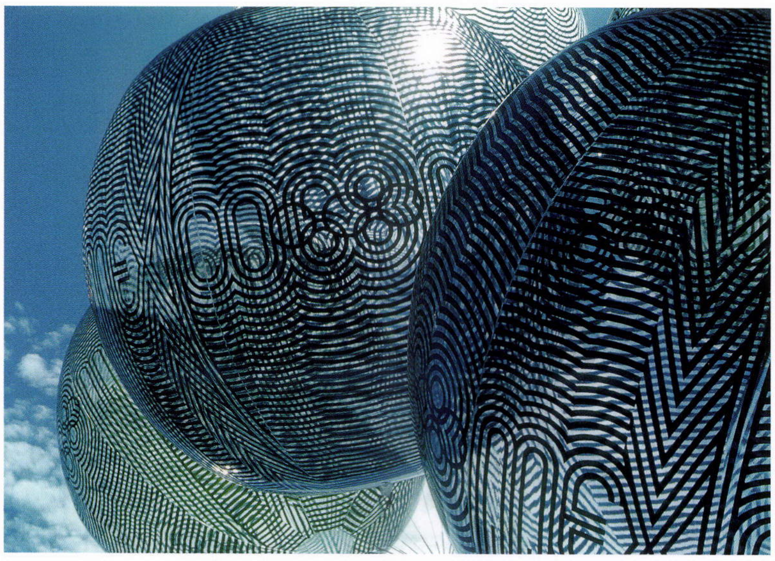
In partnership with the British industrial designer Peter Murdoch, the young American Lance Wyman won the bid to design the graphics for the 1968 Mexico City Olympics. Wyman came up with an original and wide-ranging program that embraced the application of color, typography, pictograms, and other designs to be used for the event. The project was a quantum leap forward in terms of its overall approach, and for a long time afterwards this edition of the games influenced the whole perception of design used for later Olympic venues.

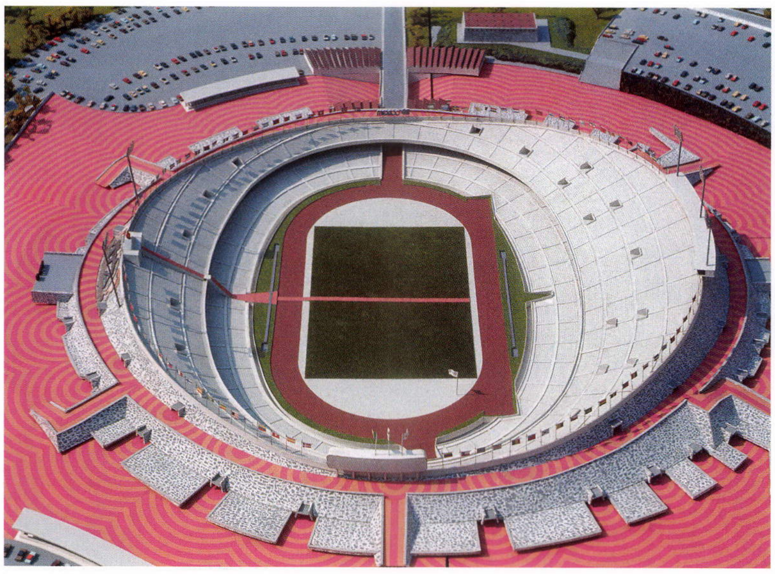
Im Team mit dem britischen Industriedesigner Peter Murdoch gewann der junge Amerikaner Lance Wyman die Ausschreibung zur visuellen Gestaltung der Olympischen Spiele 1968 von Mexico City. Wyman realisierte ein ausführliches visuelles Programm, das die Farbgebung, Typografie, Piktogramme und Muster der Veranstaltung vorgab und in dieser umfassenden konzeptionellen Form neu war. Das Projekt war ein Quantensprung und prägte noch lange nach den Spielen die visuelle Wahrnehmung des Austragungsortes.

En collaboration avec le designer industriel britannique Peter Murdoch, le jeune Américain Lance Wyman remporta l'appel d'offres lancé pour l'identité graphique des jeux Olympiques de Mexico de 1968. Wyman réalisa un programme original et détaillé prescrivant couleurs, typographie, pictogrammes et autres motifs pour l'événement sportif. Le projet supposa un saut quantique quant à l'approche conceptuelle globale et marqua encore longtemps après ces jeux le design des équipements olympiques d'éditions suivantes.

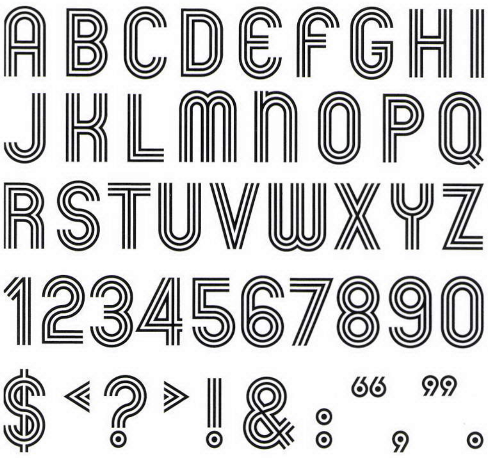


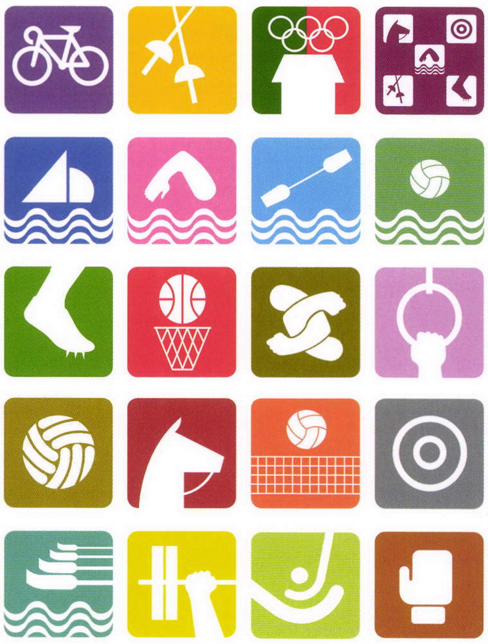
1968 · Lance Wyman · US/MX · Logo

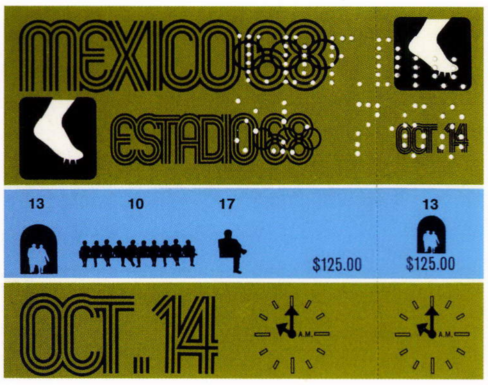


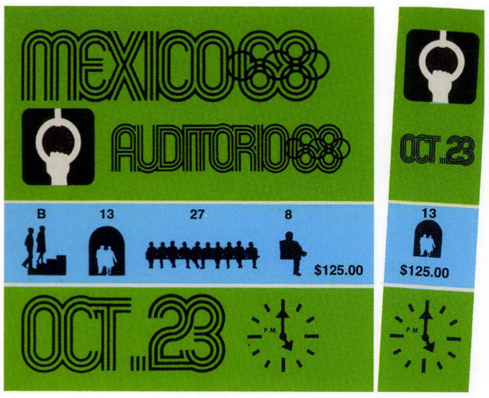


1968 · Lance Wyman · US/MX · Identity









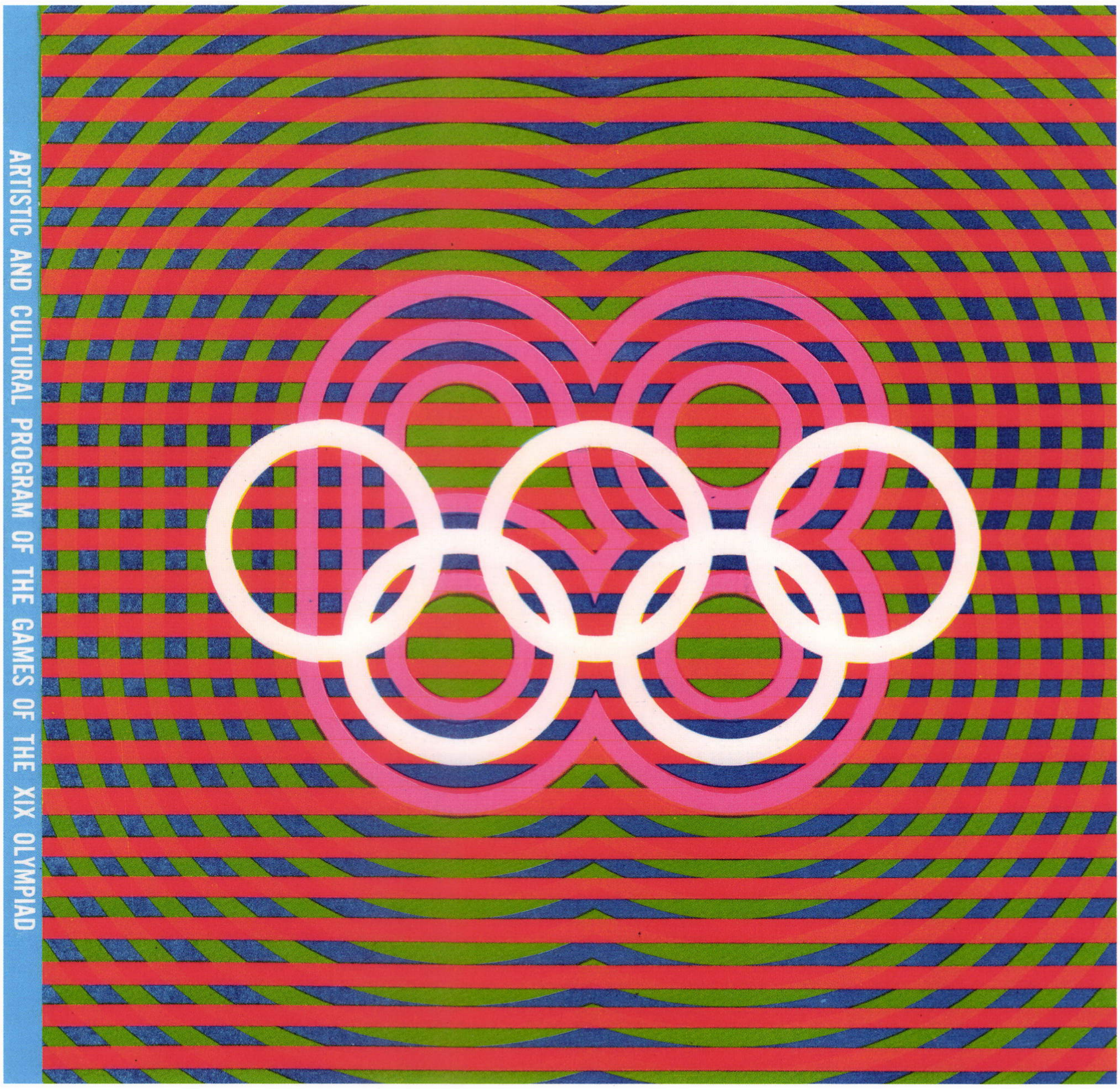
1968 · Lance Wyman · US/MX · Identity

»I certainly enjoy designing for the general public, it is alway a challenge and when it works it feels like an accomplishment. I get most satisfaction out of doing things that are, as I like to call it, out on the street.« `Lance Wyman, The Monograph, 2015`

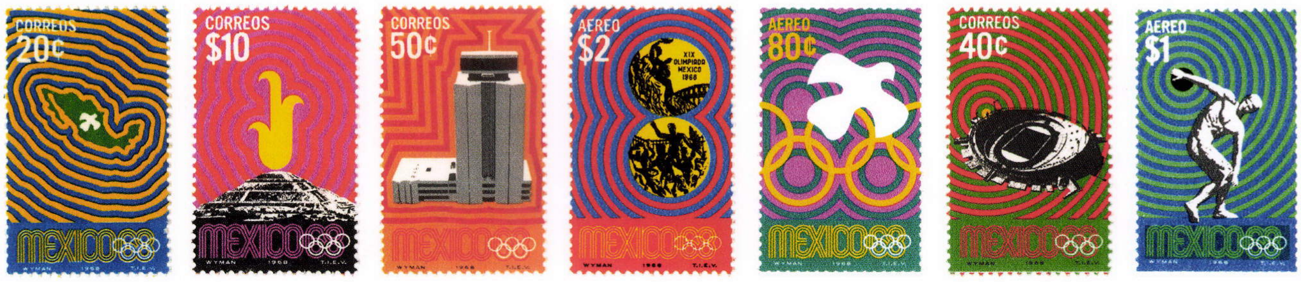
Lance Wyman (1937, Newark, New Jersey) is an American designer and leader in the field of environmental graphic design. After studying industrial design at the Pratt Institute, Wyman began his career in 1960, designing packaging systems for General Motors in Detroit; he later moved to New York and joined the office of designer George Nelson. From 1966–71 he established his own practice in Mexico, producing the logos for the 1968 Summer Olympics and 1970 FIFA World Cup. Wyman went on to set up his own studio in New York, where he also taught at the Parsons School of Design from 1973 to 2013.

Lance Wyman (1937, Newark, New Jersey) ist ein amerikanischer Grafikdesigner, der auf dem Gebiet des Umweltdesigns eine führende Rolle spielt. Nachdem er am Pratt Institute Industriedesign studiert hatte, begann er seine Berufslaufbahn 1960 mit dem Entwerfen von Verpackungssystemen für General Motors in Detroit. Später ging er nach New York und trat ins Grafikbüro von George Nelson ein. In den Jahren 1966–1971 war er selbstständig in Mexiko tätig, wo er die Logos für die Olympischen Sommerspiele von 1968 und für die Fußballweltmeisterschaft von 1970 entwarf. Nach seiner Rückkehr nach New York eröffnete Wyman dort sein eigenes Studio und unterrichtete von 1973 bis 2013 auch an der Parsons School of Design.

Lance Wyman (1937, Newark, New Jersey) est un designer américain, leader dans le domaine du design de environnemental. En 1960, après des études de design industriel à l'Institut Pratt, Wyman débute sa carrière en concevant des systèmes de packaging pour General Motors à Detroit. Il s'installe ensuite à New York, où il rejoint le cabinet du designer George Nelson. De 1966 à 1971, il transfère son activité à Mexico, où il produit des logos pour les jeux Olympiques d'été de 1968, et en 1970 pour la coupe du monde de la FIFA. Wyman poursuit son activité en ouvrant son propre studio à New York, où il a enseigné à la Parsons School of Design de 1973 à 2013.


ARTISTIC AND CULTURAL PROGRAM OF THE GAMES OF THE XIX OLYMPIAD

1968 · Lance Wyman · US/MX · Brochure cover



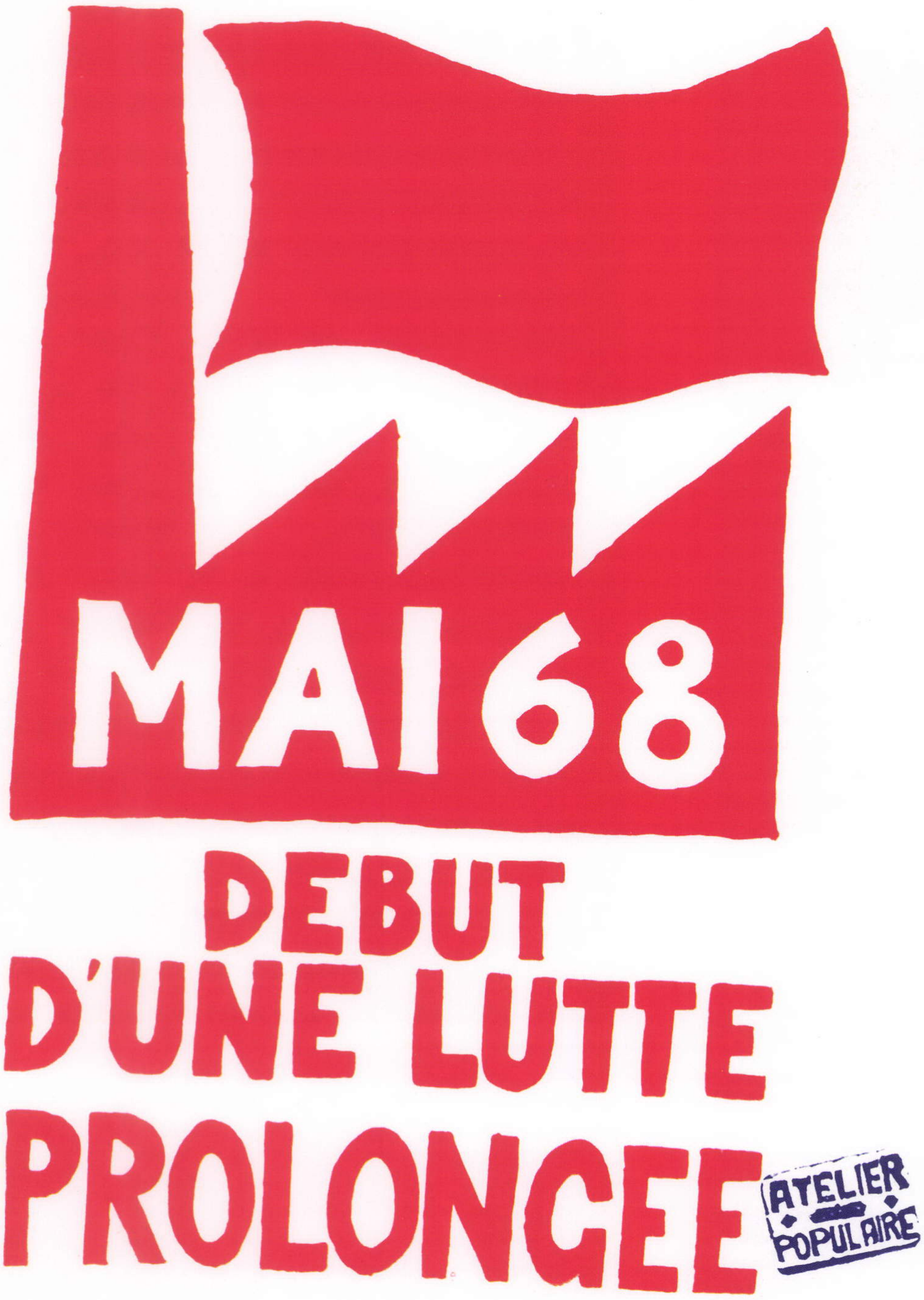
1968 · Lance Wyman · US/MX · Stamps

1968 · Lance Wyman, Julia Murdoch · US/MX · Identity

With the seismic socio-political shifts that took place across the world in 1968, many designers and artists saw the opportunity to use their skills to amplify the messages of discontent amid rising oppression. In France, a group of artists from the distinguished École des Beaux-Arts became part of this movement when on May 16 they took over the school and formed the Atelier Populaire (Popular Workshop). Making use of very simple iconography, they responded to the strikes of May 1968, producing over 200 different posters, printed up in quantities from hundreds to thousands using a one-color silkscreen process. With their messages of resistance, anti-colonialism, pro-immigration, and workers' rights, Atelier Populaire became part of the collective visual consciousness of the wider student movement. Noted for its historical importance, the group's work has subsequently been exhibited in several countries.

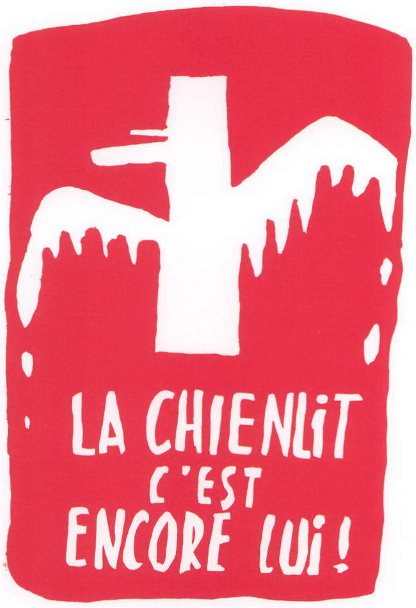
Aufgrund der seismischen soziopolitischen Veränderungen, die sich 1968 in aller Welt ereigneten, brachten sich auch viele Designer und Maler ein, um inmitten zunehmender Repressionen die Botschaft der Unzufriedenen zu verbreiten. In Frankreich schloss sich eine Gruppe Künstler von der angesehenen École des Beaux-Arts der Bewegung an, übernahm die Schule am 16. Mai und gründete das Atelier Populaire (Volkswerkstatt). Ihre Reaktion auf die Streiks vom Mai 1968 kam in einer sehr schlichten Ikonografie zum Ausdruck, die Künstler gestalteten über 200 Plakate, von denen in einfarbiger Siebdrucktechnik Hunderte, bisweilen auch Tausende gedruckt wurden. Mit seiner Botschaft von Widerstand, Antikolonialismus, Immigrationsfreundlichkeit und Arbeiterrechten ging das Atelier Populaire in das kollektive visuelle Bewusstsein der allgemeinen Studentenbewegung ein. Aufgrund der historischen Bedeutung wurden die Arbeiten der Gruppe in der Folge in mehreren Ländern ausgestellt.

Dans le cadre des bouleversements sociopolitiques qui se produisent un peu partout dans le monde en 1968, nombre de graphistes et d'artistes saisissent l'occasion pour mettre leur talent au service des messages d'exaspération liés à une répression croissante. En France, un groupe d'artistes de la vénérable École nationale supérieure des beaux-arts de Paris participe au mouvement en occupant l'école le 16 mai et en proclamant l'Atelier populaire des Beaux-Arts. Avec une iconographie des plus simples, ils font écho aux grèves de mai 1968 en produisant plus de 200 affiches distinctes tirées à des centaines et parfois des milliers d'exemplaires à l'aide d'un procédé sérigraphique monochrome. Par ses appels à la résistance anticolonialiste, pro-immigration et sa défense des droits des travailleurs, l'Atelier populaire devient un acteur important de la conscience visuelle collective du mouvement étudiant. Reconnu pour son importance historique, le travail du groupe sera exposé plus tard dans plusieurs pays.

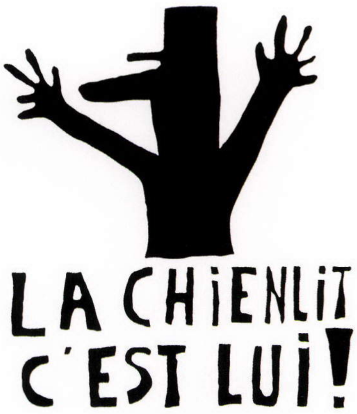


1968 · Atelier Populaire · FR · Poster

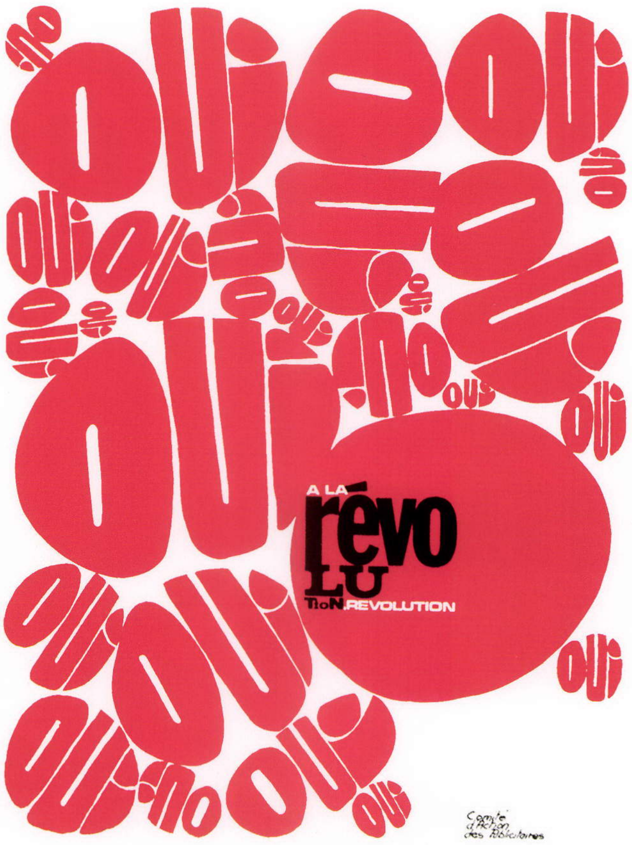
»There was no formal organization behind this uprising. It was everyday people who had been pushed too far, showing a solidarity that jumped the shackles of class, age, and education. The kind of revolution of everyday life leading to a societal dialogue where people truly functioned as a collective brain, pulse, and heart.« Johan Kugelberg, *Creative Review*, 2008


LA CHIENLIT
C'EST
ENCORE LUI!

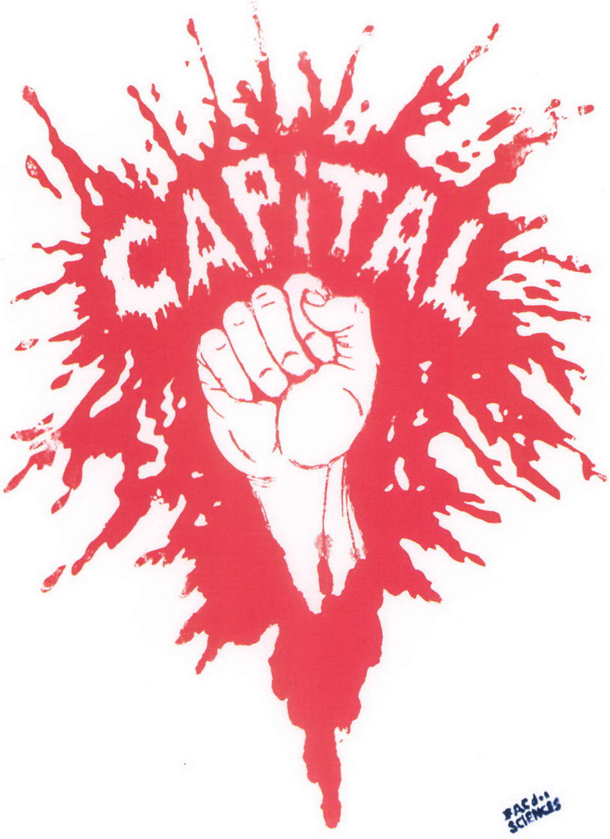
1968 · Atelier Populaire · FR · Poster


LA CHIENLIT
C'EST LUI!

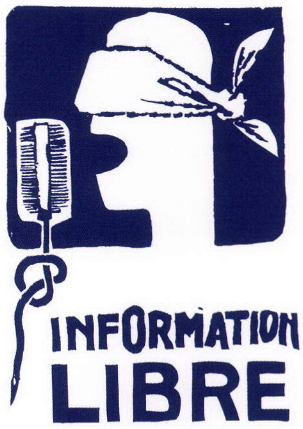
1968 · Atelier Populaire · FR · Poster


oui
A LA
révo
LU
TioN
REVOLUTION
Comité d'Action des Publicitaires

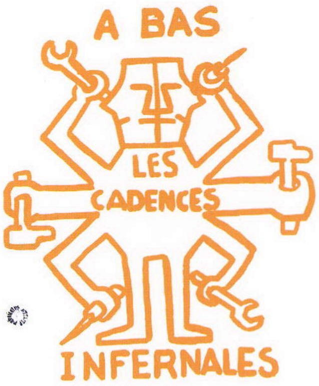
1968 · Atelier Populaire · FR · Poster


CAPITAL
FAC des SCIENCES

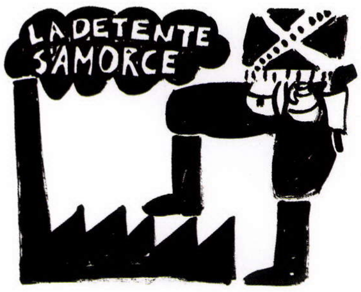
1968 · Atelier Populaire · FR · Poster


INFORMATION
LIBRE

1968 · Atelier Populaire · FR · Poster


A BAS
LES
CADENCES
INFERNALES

1968 · Atelier Populaire · FR · Poster

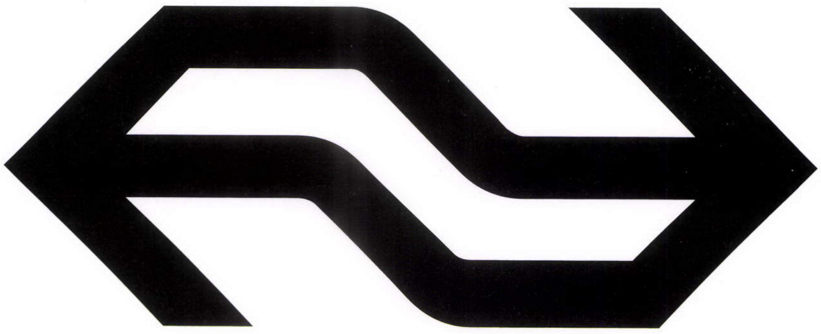

LA DETENTE
S'AMORCE

1968 · Atelier Populaire · FR · Poster

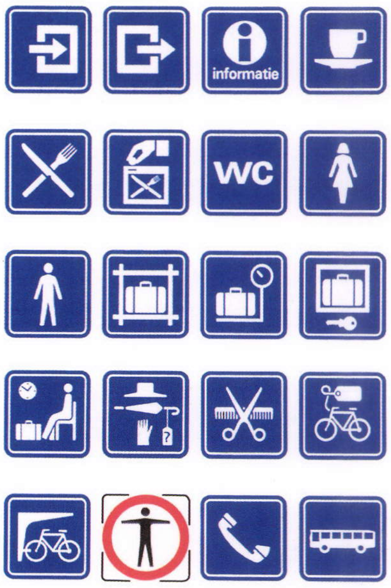
The corporate identity designed for the Dutch passenger rail operator Nederlandse Spoorwegen is an early example of the development of a modern, professional image for a state-run institution. Straightforward pictograms, easy-to-read timetables, and, above all, the eye-catching logo that is still in use today, were all among the tasks for which the design studio Tel Design was commissioned.

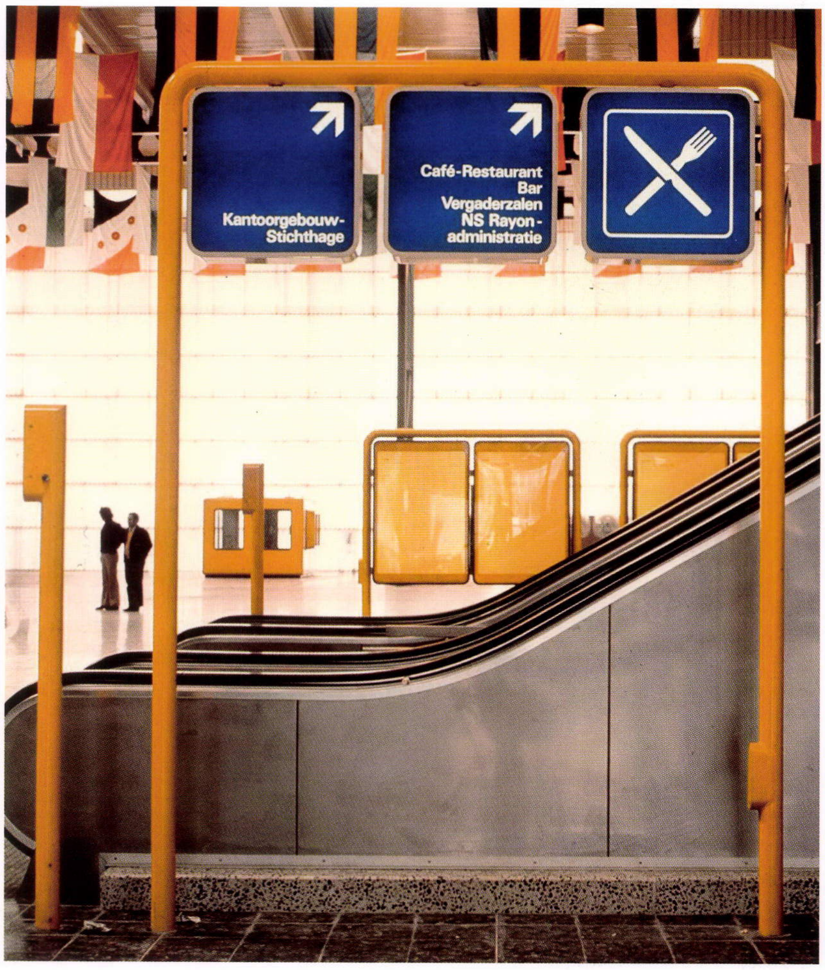
Das Erscheinungsbild der niederländischen Eisenbahngesellschaft ist ein frühes Beispiel für die Entwicklung eines modernen, professionellen Auftretens einer staatlichen Institution. Eindeutige Piktogramme, leicht verständliche Fahrpläne und vor allem das bis heute verwendete markante Logo gehörten zur komplexen Arbeit des Designbüros Tel Design.

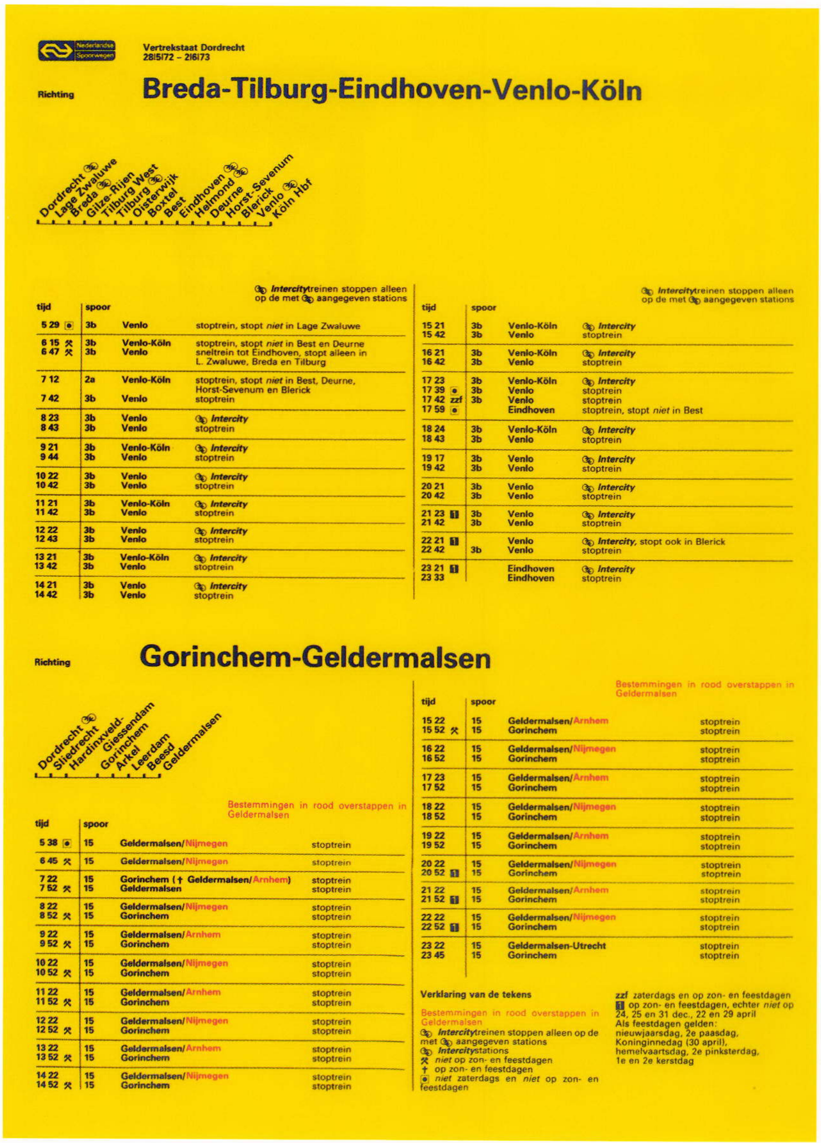
L'identité visuelle de la société de chemins de fer néerlandaise est un des premiers cas de développement d'une image moderne et professionnelle pour le compte d'une institution publique. Des pictogrammes clairs, des horaires faciles à lire, et surtout le logo attrayant, encore utilisé aujourd'hui par la compagnie, composaient la commande livrée par le studio de design Tel Design.



1968 · Gert Dumbar, Tel Design · NL · Logo · Nederlandse Spoorwegen







Nederlandse Spoorwegen

Vertrekstaat Dordrecht
28/5/72 – 2/6/73

Richting

Breda-Tilburg-Eindhoven-Venlo-Köln

Dordrecht ⊗ · Lage Zwaluwe · Breda ⊗ · Gilze-Rijen · Tilburg West · Tilburg ⊗ · Oisterwijk · Boxtel · Best · Eindhoven ⊗ · Helmond ⊗ · Deurne · Horst-Sevenum · Blerick · Venlo ⊗ · Köln Hbf

⊗ *Intercity*treinen stoppen alleen op de met ⊗ aangegeven stations

tijd	spoor		
5 29 ⊙	3b	Venlo	stoptrein, stopt *niet* in Lage Zwaluwe
6 15 ⚒ 6 47 ⚒	3b 3b	Venlo-Köln Venlo	stoptrein, stopt *niet* in Best en Deurne sneltrein tot Eindhoven, stopt alleen in L. Zwaluwe, Breda en Tilburg
7 12 7 42	2a 3b	Venlo-Köln Venlo	stoptrein, stopt *niet* in Best, Deurne, Horst-Sevenum en Blerick stoptrein
8 23 8 43	3b 3b	Venlo Venlo	⊗ ***Intercity*** stoptrein
9 21 9 44	3b 3b	Venlo-Köln Venlo	⊗ ***Intercity*** stoptrein
10 22 10 42	3b 3b	Venlo Venlo	⊗ ***Intercity*** stoptrein
11 21 11 42	3b 3b	Venlo-Köln Venlo	⊗ ***Intercity*** stoptrein
12 22 12 43	3b 3b	Venlo Venlo	⊗ ***Intercity*** stoptrein
13 21 13 42	3b 3b	Venlo-Köln Venlo	⊗ ***Intercity*** stoptrein
14 21 14 42	3b 3b	Venlo Venlo	⊗ ***Intercity*** stoptrein

⊗ *Intercity*treinen stoppen alleen op de met ⊗ aangegeven stations

tijd	spoor		
15 21 15 42	3b 3b	Venlo-Köln Venlo	⊗ ***Intercity*** stoptrein
16 21 16 42	3b 3b	Venlo-Köln Venlo	⊗ ***Intercity*** stoptrein
17 23 17 39 ⊙ 17 42 zzf 17 59 ⊙	3b 3b 3b	Venlo-Köln Venlo Venlo Eindhoven	⊗ ***Intercity*** stoptrein stoptrein stoptrein, stopt *niet* in Best
18 24 18 43	3b 3b	Venlo-Köln Venlo	⊗ ***Intercity*** stoptrein
19 17 19 42	3b 3b	Venlo Venlo	⊗ ***Intercity*** stoptrein
20 21 20 42	3b 3b	Venlo Venlo	⊗ ***Intercity*** stoptrein
21 23 ① 21 42	3b 3b	Venlo Venlo	⊗ ***Intercity*** stoptrein
22 21 ① 22 42	 3b	Venlo Venlo	⊗ ***Intercity,*** stopt ook in Blerick stoptrein
23 21 ① 23 33		Eindhoven Eindhoven	⊗ ***Intercity*** stoptrein

Richting

Gorinchem-Geldermalsen

Dordrecht ⊗ · Sliedrecht · Hardinxveld-Giessendam · Gorinchem · Arkel · Leerdam · Beesd · Geldermalsen

Bestemmingen in rood overstappen in Geldermalsen

tijd	spoor		
5 38 ⊙	15	Geldermalsen/Nijmegen	stoptrein
6 45 ⚒	15	Geldermalsen/Nijmegen	stoptrein
7 22 7 52 ⚒	15 15	Gorinchem († Geldermalsen/Arnhem) Geldermalsen	stoptrein stoptrein
8 22 8 52 ⚒	15 15	Geldermalsen/Nijmegen Gorinchem	stoptrein stoptrein
9 22 9 52 ⚒	15 15	Geldermalsen/Arnhem Gorinchem	stoptrein stoptrein
10 22 10 52 ⚒	15 15	Geldermalsen/Nijmegen Gorinchem	stoptrein stoptrein
11 22 11 52 ⚒	15 15	Geldermalsen/Arnhem Gorinchem	stoptrein stoptrein
12 22 12 52 ⚒	15 15	Geldermalsen/Nijmegen Gorinchem	stoptrein stoptrein
13 22 13 52 ⚒	15 15	Geldermalsen/Arnhem Gorinchem	stoptrein stoptrein
14 22 14 52 ⚒	15 15	Geldermalsen/Nijmegen Gorinchem	stoptrein stoptrein

Bestemmingen in rood overstappen in Geldermalsen

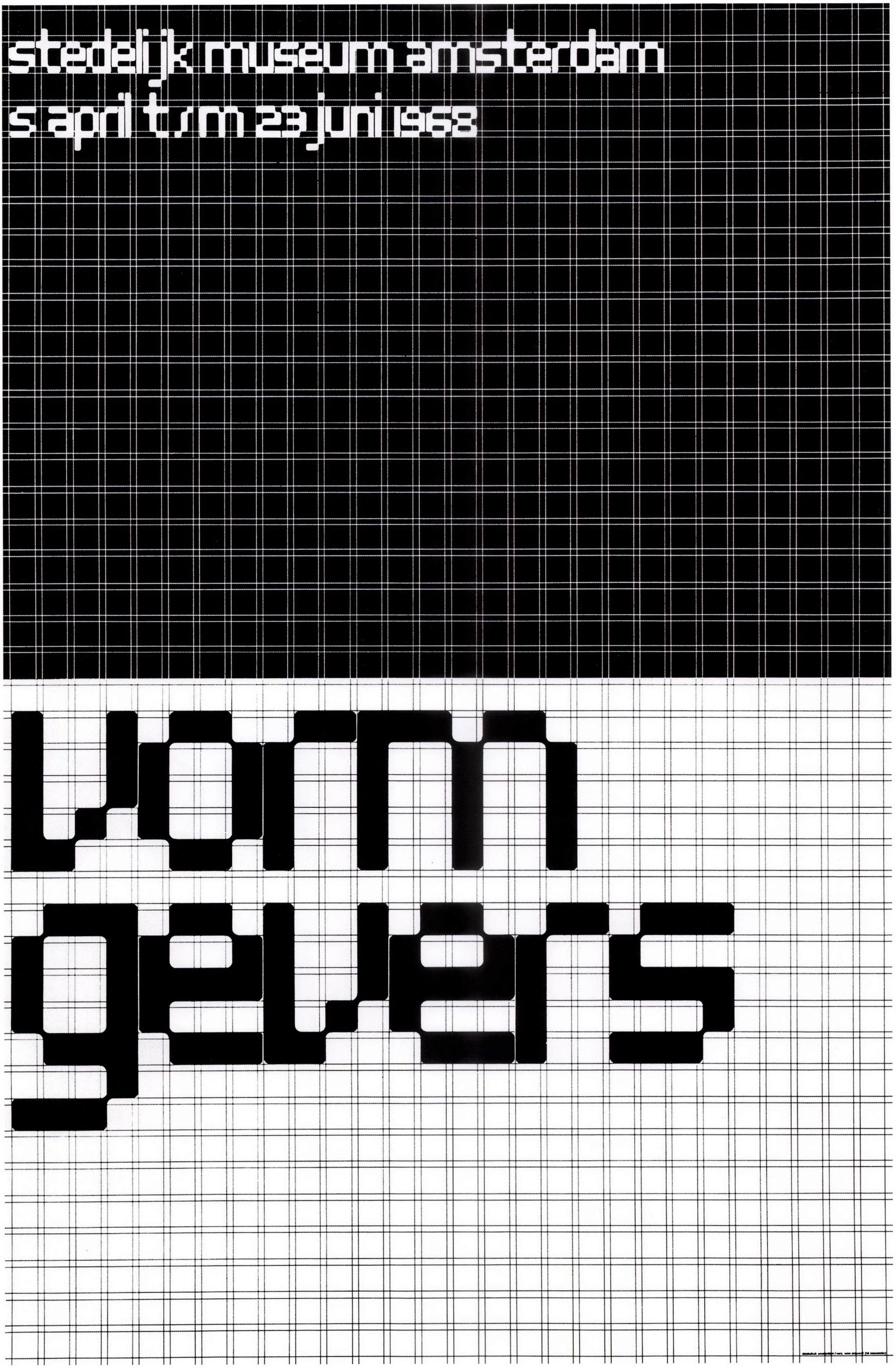
tijd	spoor		
15 22 15 52 ⚒	15 15	Geldermalsen/Arnhem Gorinchem	stoptrein stoptrein
16 22 16 52	15 15	Geldermalsen/Nijmegen Gorinchem	stoptrein stoptrein
17 23 17 52	15 15	Geldermalsen/Arnhem Gorinchem	stoptrein stoptrein
18 22 18 52	15 15	Geldermalsen/Nijmegen Gorinchem	stoptrein stoptrein
19 22 19 52	15 15	Geldermalsen/Arnhem Gorinchem	stoptrein stoptrein
20 22 20 52 ①	15 15	Geldermalsen/Nijmegen Gorinchem	stoptrein stoptrein
21 22 21 52 ①	15 15	Geldermalsen/Arnhem Gorinchem	stoptrein stoptrein
22 22 22 52 ①	15 15	Geldermalsen/Nijmegen Gorinchem	stoptrein stoptrein
23 22 23 45	15 15	Geldermalsen-Utrecht Gorinchem	stoptrein stoptrein

Verklaring van de tekens

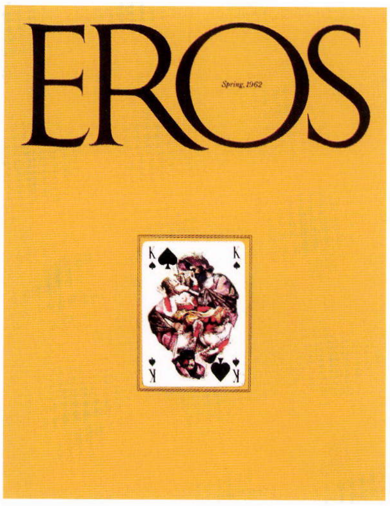
Bestemmingen in rood overstappen in Geldermalsen
⊗ *Intercity*treinen stoppen alleen op de met ⊗ aangegeven stations
⊗ *Intercity*stations
⚒ *niet* op zon- en feestdagen
† op zon- en feestdagen
⊙ *niet* zaterdags en *niet* op zon- en feestdagen

zzf zaterdags en op zon- en feestdagen
① op zon- en feestdagen, echter *niet* op 24, 25 en 31 dec., 22 en 29 april
Als feestdagen gelden:
nieuwjaarsdag, 2e paasdag, Koninginnedag (30 april), hemelvaartsdag, 2e pinksterdag, 1e en 2e kerstdag

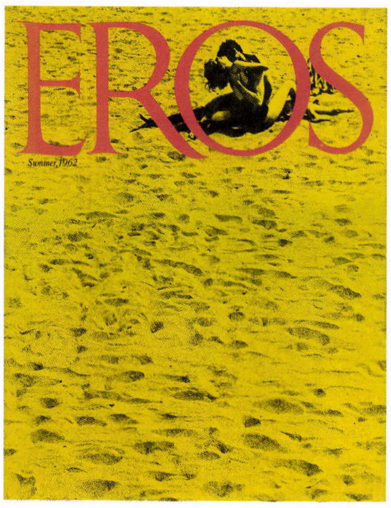
1968 · Gert Dumbar, Tel Design · NL · Identity · Nederlandse Spoorwegen


stedelijk museum amsterdam
5 april t/m 23 juni 1968
vorm
gevers

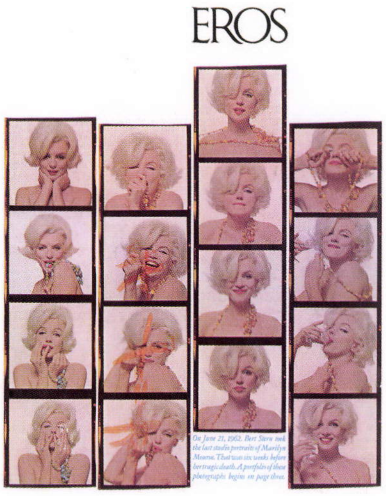
1968 · Wim Crouwel · NL · Poster



1962 · Herb Lubalin · US · Magazine cover

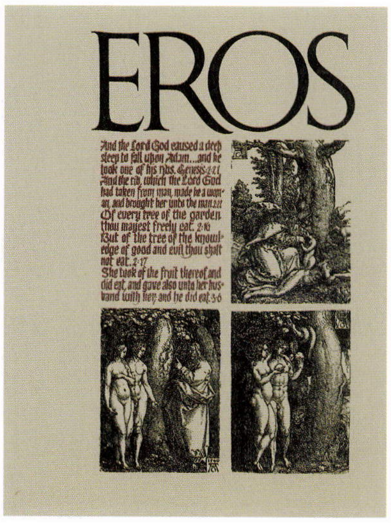


1962 · Herb Lubalin · US · Magazine cover



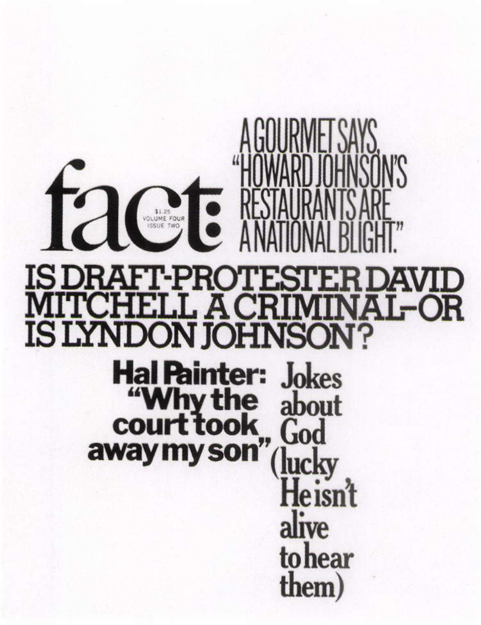
On June 21, 1962, Bert Stern took the last studio portraits of Marilyn Monroe. That was six weeks before her tragic death. A portfolio of these photographs begins on page three.

1962 · Herb Lubalin · US · Magazine cover



And the Lord God caused a deep sleep to fall upon Adam…and he took one of his ribs. Genesis 2:21
And the rib, which the Lord God had taken from man, made he a woman, and brought her unto the man. 2:22
Of every tree of the garden thou mayest freely eat. 2:16
But of the tree of the knowledge of good and evil thou shalt not eat. 2:17
She took of the fruit thereof and did eat, and gave also unto her husband with her, and he did eat. 3:6

1962 · Herb Lubalin · US · Magazine cover


fact: $1.25 VOLUME FOUR ISSUE TWO

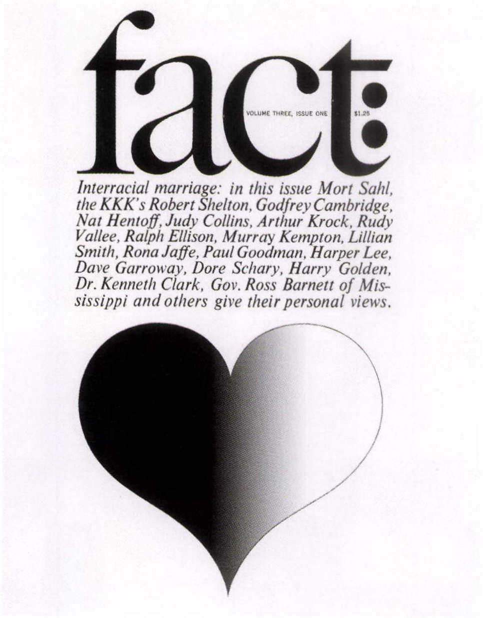
A GOURMET SAYS, "HOWARD JOHNSON'S RESTAURANTS ARE A NATIONAL BLIGHT."

IS DRAFT-PROTESTER DAVID MITCHELL A CRIMINAL—OR IS LYNDON JOHNSON?

Hal Painter: "Why the court took away my son"

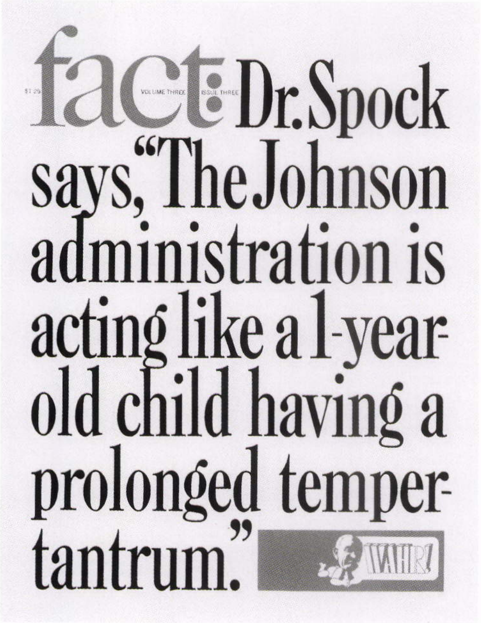
Jokes about God (lucky He isn't alive to hear them)

1964 · Herb Lubalin · US · Magazine cover

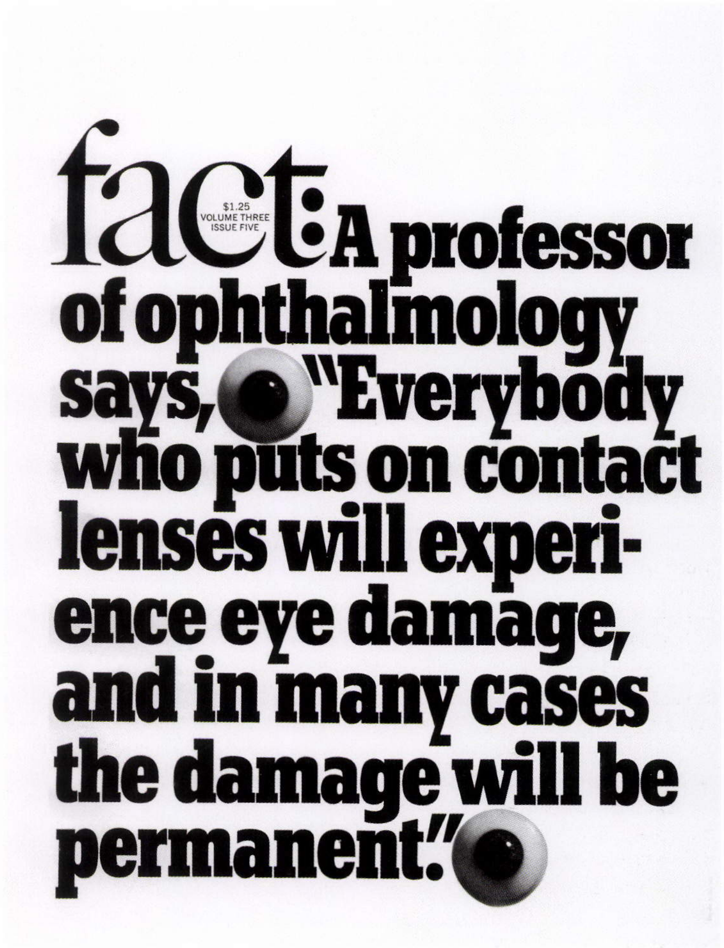

fact: VOLUME THREE, ISSUE ONE $1.25

Interracial marriage: in this issue Mort Sahl, the KKK's Robert Shelton, Godfrey Cambridge, Nat Hentoff, Judy Collins, Arthur Krock, Rudy Vallee, Ralph Ellison, Murray Kempton, Lillian Smith, Rona Jaffe, Paul Goodman, Harper Lee, Dave Garroway, Dore Schary, Harry Golden, Dr. Kenneth Clark, Gov. Ross Barnett of Mississippi and others give their personal views.

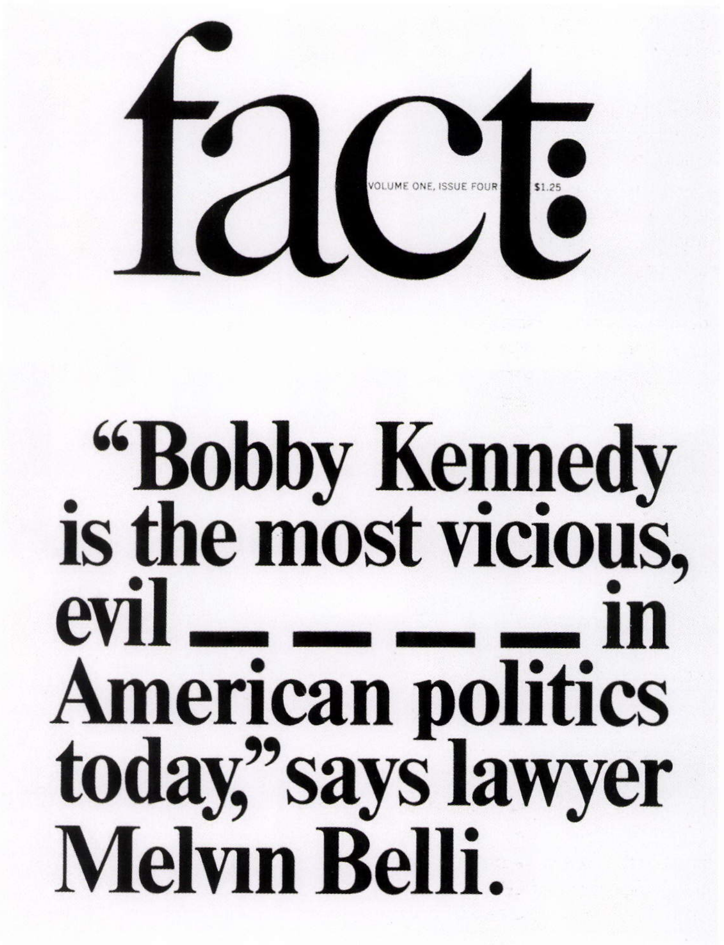
1966 · Herb Lubalin · US · Magazine cover


fact: $1.25 VOLUME THREE ISSUE THREE Dr. Spock says, "The Johnson administration is acting like a 1-year old child having a prolonged temper-tantrum."

1966 · Herb Lubalin · US · Magazine cover


fact: $1.25 VOLUME THREE ISSUE FIVE A professor of ophthalmology says, "Everybody who puts on contact lenses will experience eye damage, and in many cases the damage will be permanent."

1966 · Herb Lubalin · US · Magazine cover


fact: VOLUME ONE, ISSUE FOUR $1.25

"Bobby Kennedy is the most vicious, evil _ _ _ _ in American politics today," says lawyer Melvin Belli.

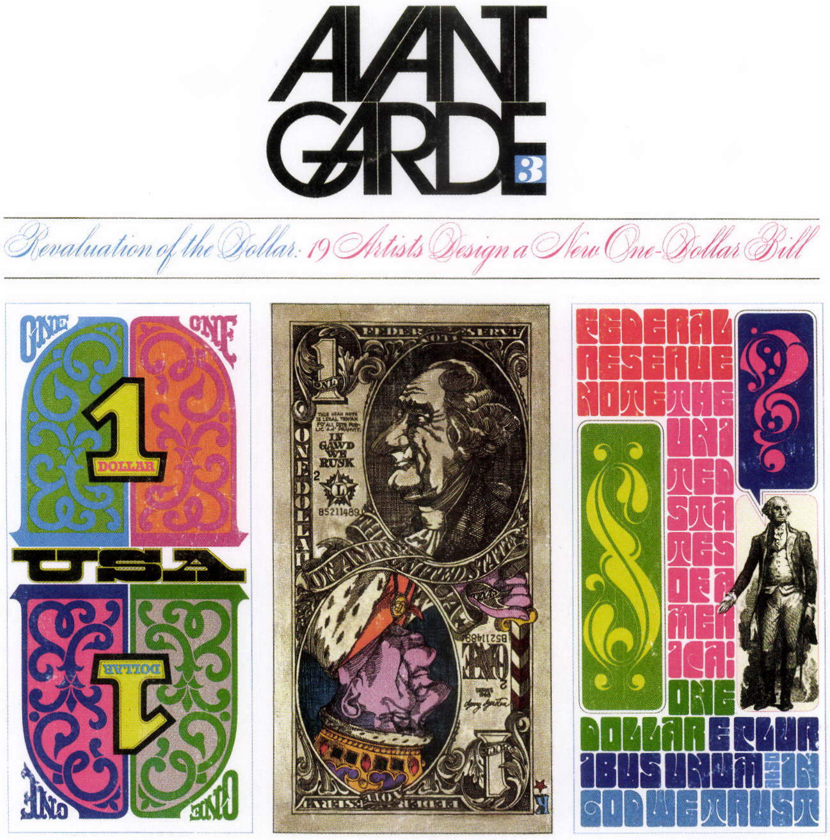
1964 · Herb Lubalin · US · Magazine cover

»Designers […] must understand the changes that are taking place in society today and be able to respond creatively to them. We cannot settle for one font of wisdom just as we can't settle with one font of type. We must be creatures of the changing times.« Herb Lubalin, *Graphic Designers in the USA*, vol. 1, 1971

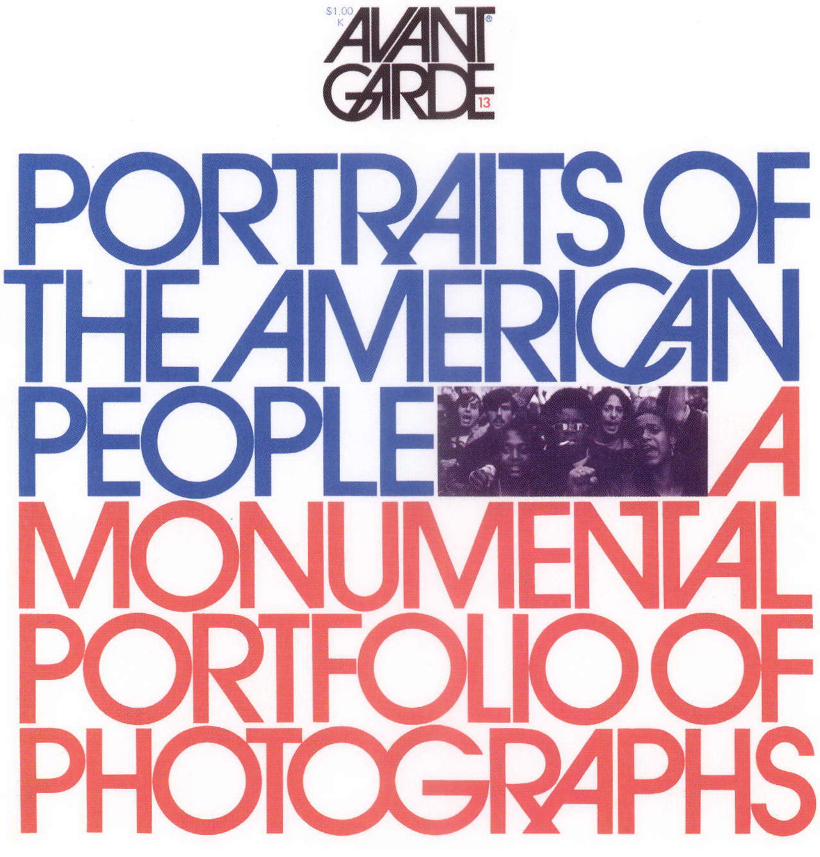
Herb Lubalin (1918–1981, New York) was a notable American graphic designer whose use of typography shaped editorial and corporate identity design for decades. Lubalin devised the original Avant Garde typeface, which was quickly adopted by designers around the world. After attending Cooper Union he worked at the healthcare communications firm Sudler & Hennessey, where he stayed for nearly two decades before opening his own practice in 1964. Lubalin co-founded the International Typeface Corporation (ITC) in 1970, and together with Ralph Ginzburg published the groundbreaking cultural magazines *Eros, Fact,* and *Avant Garde*.

Herb Lubalin (1918–1981, New York) war ein berühmter amerikanischer Grafikdesigner, dessen Typografien das Zeitschriften- und Firmendesign jahrzehntelang beeinflussten. Lubalin entwarf die ursprüngliche Schrifttype Avant Garde, die sehr bald von Grafikdesignern auf der ganzen Welt übernommen wurde. Nach seiner Ausbildung an der Cooper Union School of Art arbeitete er fast zwanzig Jahre lang für die auf Gesundheitskommunikation spezialisierte Firma Sudler & Hennessey, ehe er 1964 seine eigene Agentur eröffnete. Lubalin gehörte 1970 zu den Begründern der International Typeface Corporation (ITC) und publizierte gemeinsam mit Ralph Ginzburg die wegweisenden Kulturzeitschriften *Eros, Fact* und *Avant Garde.*

Herb Lubalin (1918–1981, New York) fut un grand graphiste qui modela des identités éditoriales et d'entreprise pendant des décennies par son utilisation particulière de la typographie. Lubalin conçut la police de caractères Avant Garde, qui fut rapidement adoptée par des designers du monde entier. Après des études à la Cooper Union, il travailla deux décennies pour la firme de communication Sudler & Hennessey avant d'ouvrir son propre studio en 1964. En 1970, Lubalin fut cofondateur de l'International Typeface Corporation (ITC). Il co-publia avec Ralph Ginzburg des magazines culturels aussi révolutionnaires qu'*Eros, Fact* et *Avant Garde*.


AVANT GARDE 3
Revaluation of the Dollar: 19 Artists Design a New One-Dollar Bill
ONE ONE 1 DOLLAR USA 1 DOLLAR
FEDERAL RESERVE NOTE THE UNITED STATES OF AMERICA ONE DOLLAR E PLURIBUS UNUM IN GOD WE TRUST

1968 · Herb Lubalin · US · Magazine cover

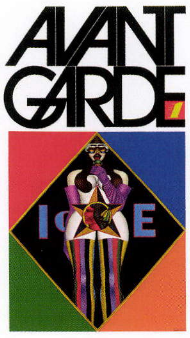

$1.00
AVANT GARDE 13
PORTRAITS OF THE AMERICAN PEOPLE A MONUMENTAL PORTFOLIO OF PHOTOGRAPHS

1971 · Herb Lubalin · US · Magazine cover

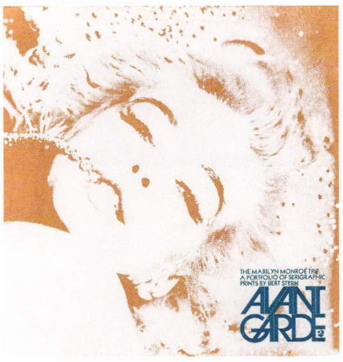
Out of a fruitful collaboration between the author and publisher Ralph Ginzburg and the New York designer Herb Lubalin came the magazines *Eros* (1962), *Fact* (1964–67), and *Avant Garde* (1968–71). In equal measure, all three became icons of the journalism and graphic design of the period, while even today they are still seen as examples of the perfect interaction between content and design.

Die Zusammenarbeit des Autors und Verlegers Ralph Ginzburg mit dem New Yorker Designer Herb Lubalin brachte die Magazine *Eros* (1962), *Fact* (1964–1967) und *Avant Garde* (1968–1971) hervor. Die Hefte wurden gleichermaßen Ikonen des Journalismus wie des Grafikdesigns ihrer Zeit. Bis heute stehen sie geradezu idealtypisch für die Verbindung von Inhalt und Gestaltung.

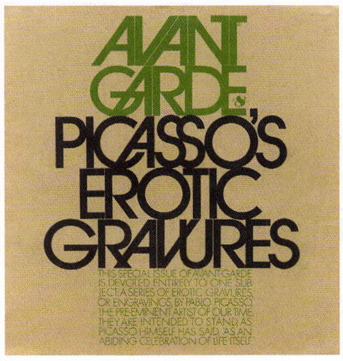
La fructueuse collaboration entre l'auteur et éditeur Ralph Ginzburg et le graphiste new-yorkais Herb Lubalin a produit les magazines *Eros* (1962), *Fact* (1964–1967) et *Avant Garde* (1968–1971). Ces revues sont devenues des icônes du journalisme et du graphisme de leur époque. Aujourd'hui encore, elles illustrent l'interaction parfaite entre graphisme et contenu.



1968 · Herb Lubalin · US · Magazine cover



1968 · Herb Lubalin · US · Magazine cover



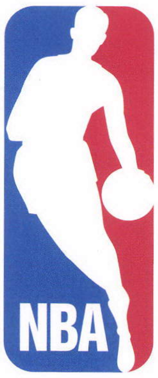
1969 · Herb Lubalin · US · Magazine cover

1969

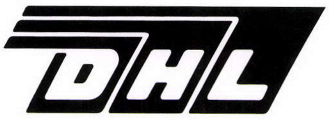
Saul Bass receives an Academy Award for his short film **Why Man Creates**

The **Japan Institute of Design Promotion** is founded

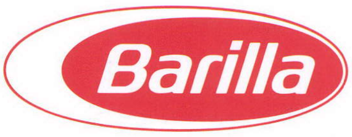
The **KECD** (Korean Ensemble of Contemporary Design) design association is founded in South Korea



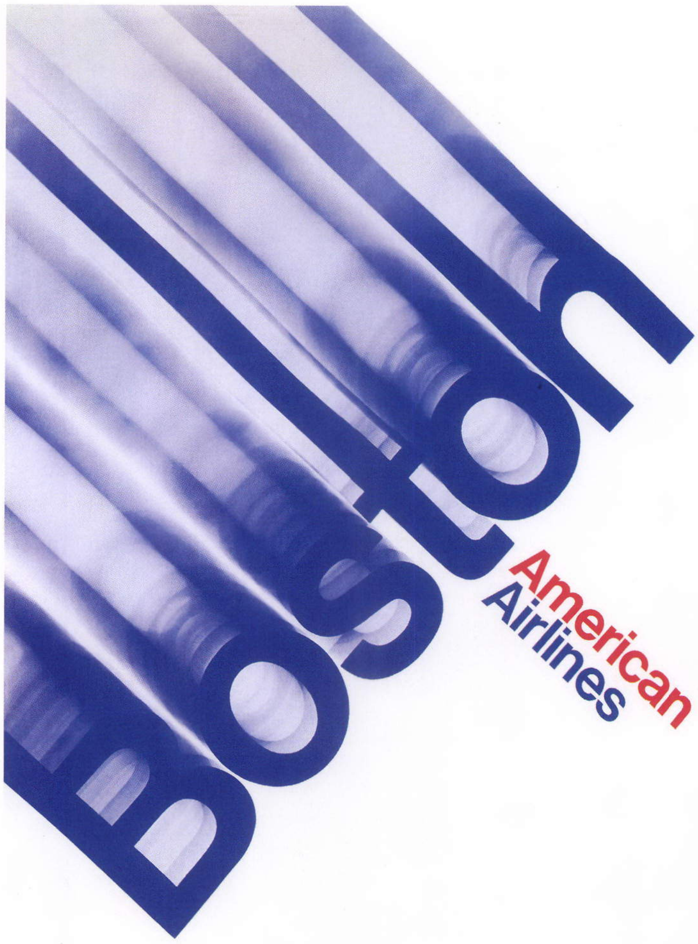
1969 · Alan Siegel, Siegel+Gale · US · Logo · NBA



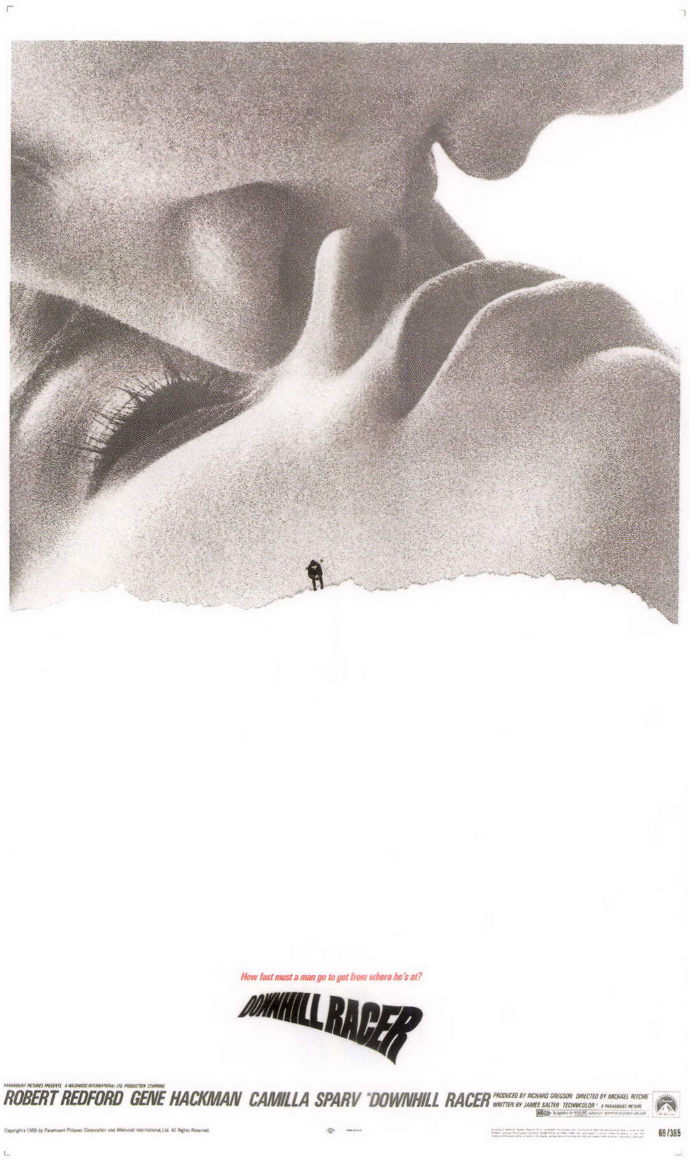
1969 · Anonymous · US · Logo · DHL



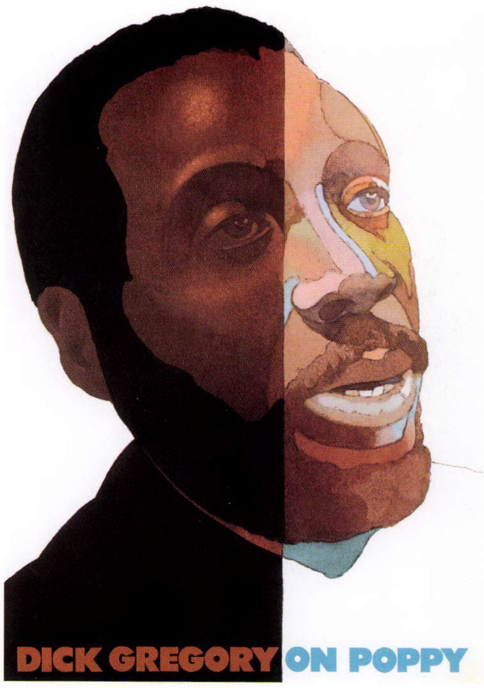
1969 · Lippincott · UK/IT · Logo · Barilla


Boston
American
Airlines

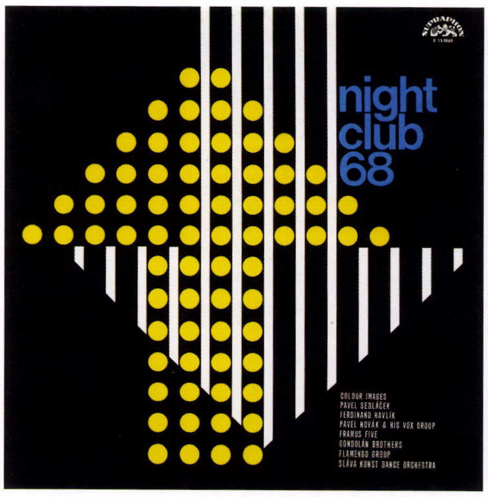
1969 · Fred Troller · US · Poster


How fast must a man go to get from where he's at?
DOWNHILL RACER
ROBERT REDFORD GENE HACKMAN CAMILLA SPARV "DOWNHILL RACER
PRODUCED BY RICHARD GREGSON DIRECTED BY MICHAEL RITCHIE
WRITTEN BY JAMES SALTER TECHNICOLOR
69/365

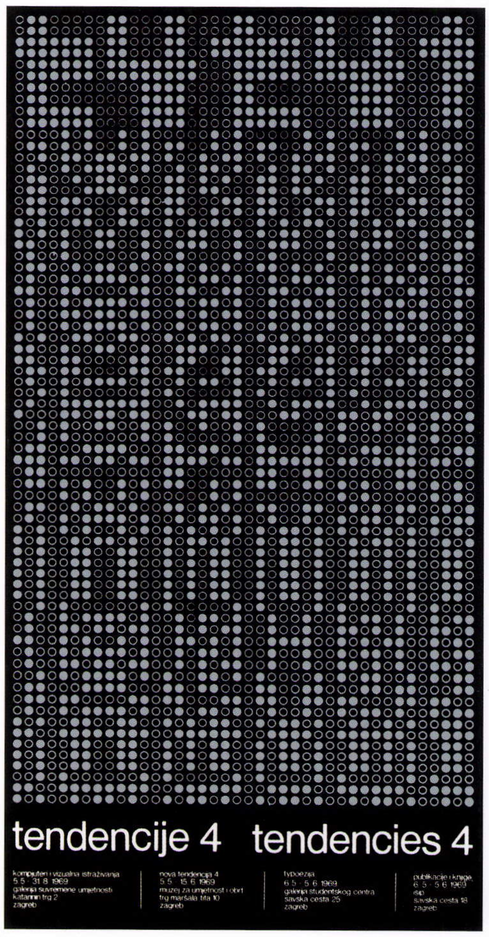
1969 · Steve Frankfurt · US · Poster


DICK GREGORY ON POPPY

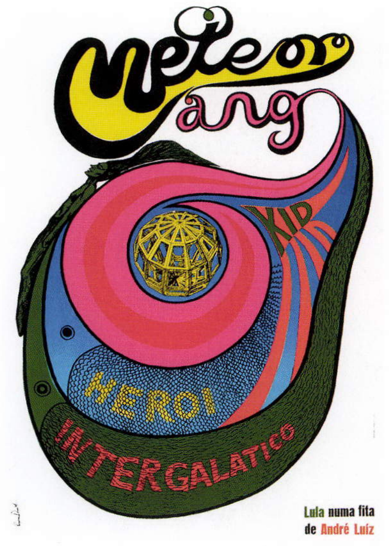
1969 · Milton Glaser · US · Poster


SUPRAPHON
night
club
68
COLOUR IMAGES
PAVEL SEDLÁČEK
FERDINAND HAVLÍK
PAVEL NOVÁK & HIS VOX GROUP
FRAMUS FIVE
GONDOLÁN BROTHERS
FLAMENCO GROUP
SLÁVA KUNST DANCE ORCHESTRA

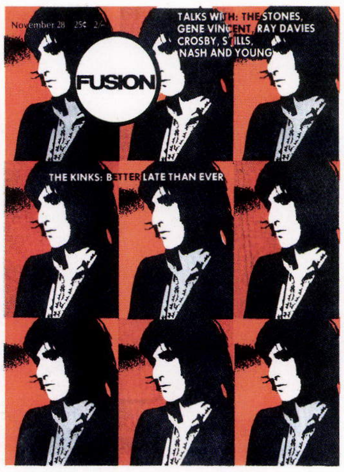
1969 · Josef Kalousek · CZ · Record cover


tendencije 4
tendencies 4
kompjuteri i vizualna istraživanja
5.5.- 31.8.1969
galerija suvremene umjetnosti
katarinin trg 2
zagreb
nova tendencija 4
5.5. - 15.6.1969
muzej za umjetnost i obrt
trg maršala tita 10
zagreb
typoezija
6.5. - 5.6.1969
galerija studentskog centra
savska cesta 25
zagreb
publikacije i knjige
6.5. - 5.6.1969
sip
savska cesta 18
zagreb

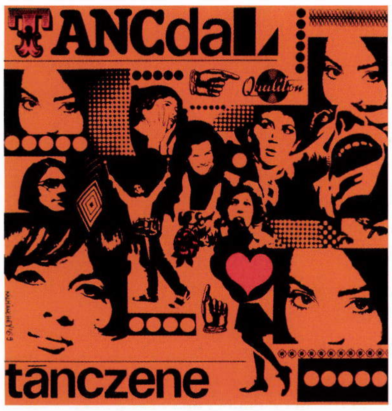
1969 · Ivan Picelj · HR · Poster


meteorango
KID
HERÓI
INTERGALÁTICO
Lula numa fita
de André Luiz

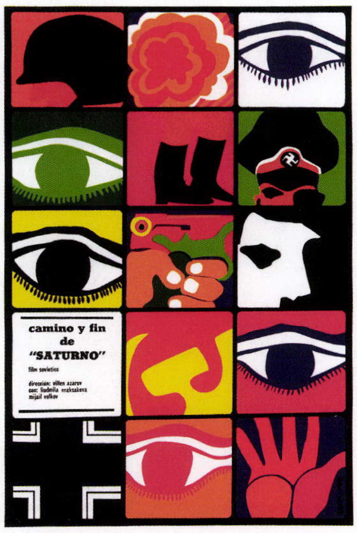
1969 · Rogério Duarte · BR · Poster


November 28 25¢ 2/-
FUSION
TALKS WITH: THE STONES, GENE VINCENT, RAY DAVIES CROSBY, STILLS, NASH AND YOUNG
THE KINKS: BETTER LATE THAN EVER

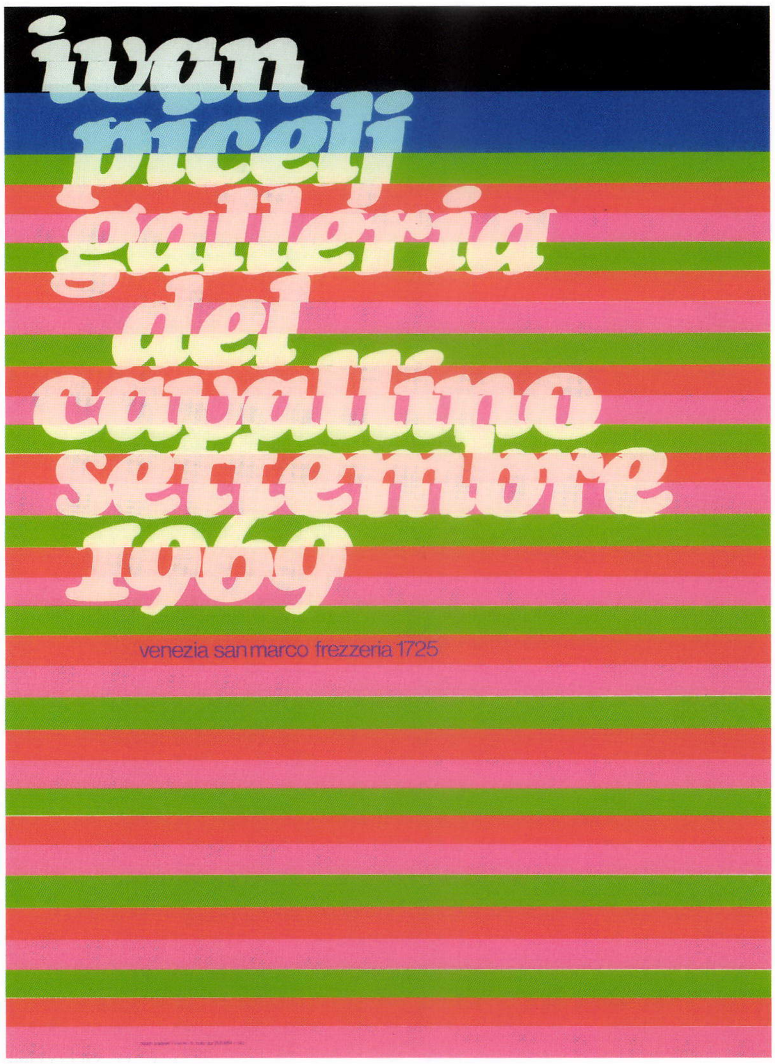
1969 · Anonymous · UK · Magazine cover


TANCdal
Qualiton
tánczene

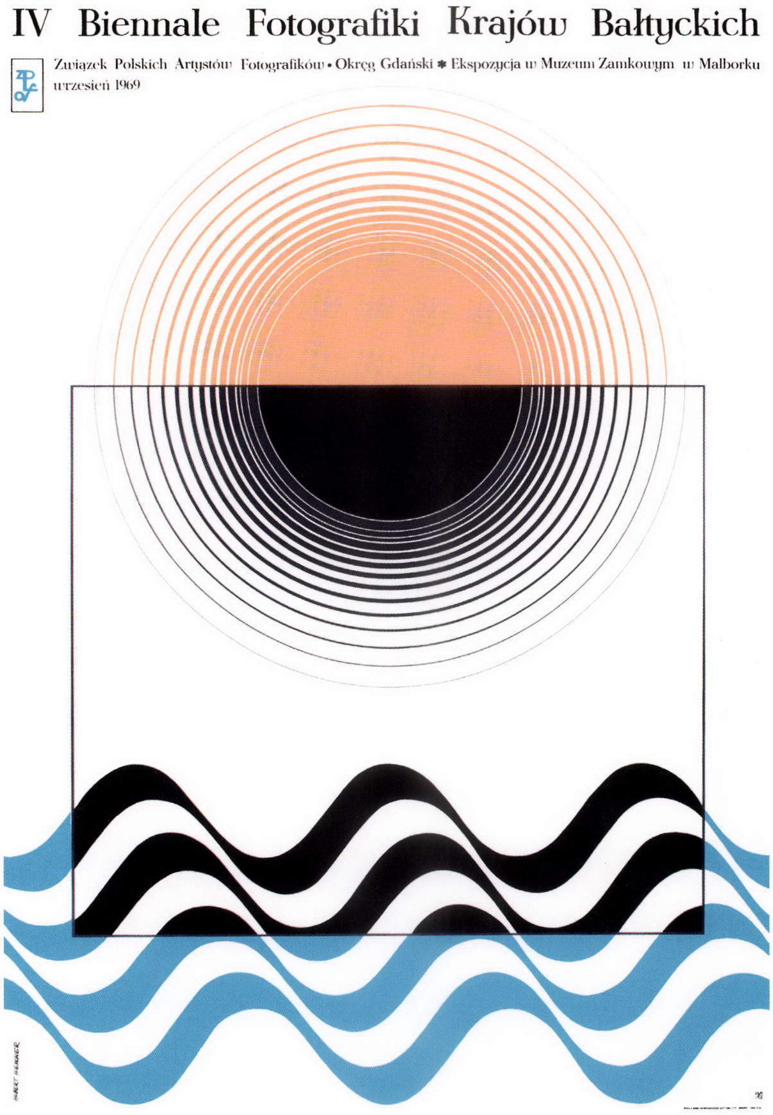
1969 · Kálmánchey Zoltán · HU · Record cover


camino y fin
de
"SATURNO"
film sovietico
dirección: villen azarov
con: liudmila maksakova
mijail volkov

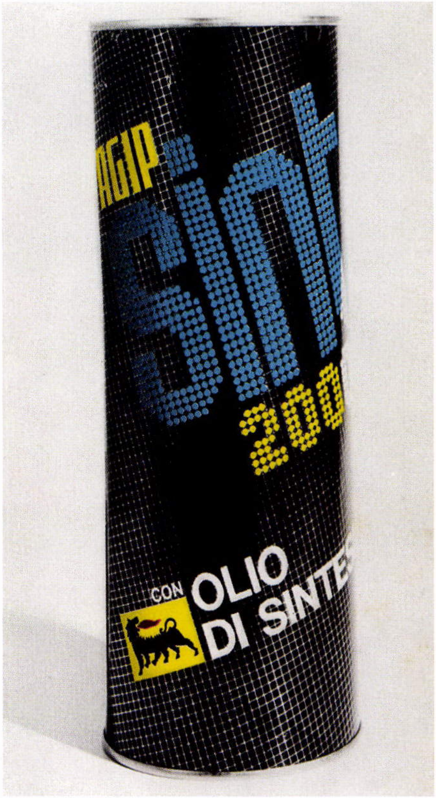
1969 · Eduardo Muñoz Bachs · CU · Poster


ivan
picelj
galleria
del
cavallino
settembre
1969
venezia san marco frezzeria 1725

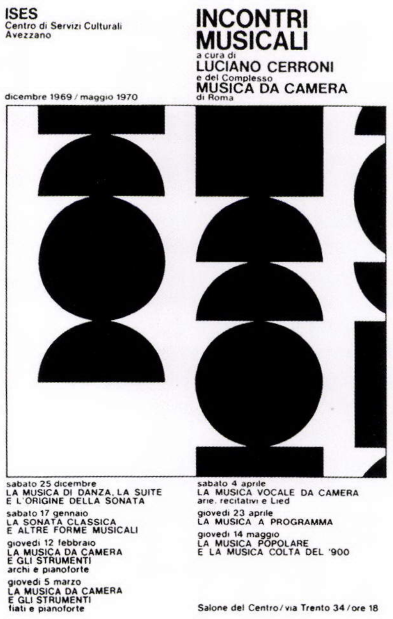
1969 · Mihajlo Arsovski · HR · Poster


IV Biennale Fotografiki Krajów Bałtyckich
Związek Polskich Artystów Fotografików • Okręg Gdański ✱ Ekspozycja w Muzeum Zamkowym w Malborku
wrzesień 1969

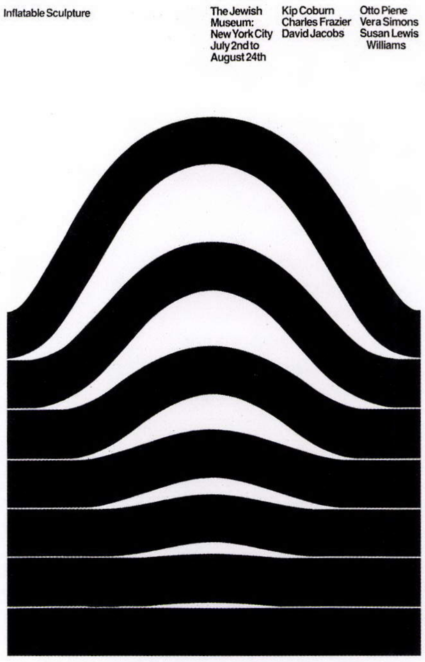
1969 · Hubert Hilscher · PL · Poster


AGIP
sint
2000
CON OLIO
DI SINTESI

1969 · "SPN" · IT · Packaging


ISES
Centro di Servizi Culturali
Avezzano
dicembre 1969 / maggio 1970
INCONTRI
MUSICALI
a cura di
LUCIANO CERRONI
e del Complesso
MUSICA DA CAMERA
di Roma
sabato 25 dicembre
LA MUSICA DI DANZA, LA SUITE
E L'ORIGINE DELLA SONATA
sabato 17 gennaio
LA SONATA CLASSICA
E ALTRE FORME MUSICALI
giovedì 12 febbraio
LA MUSICA DA CAMERA
E GLI STRUMENTI
archi e pianoforte
giovedì 5 marzo
LA MUSICA DA CAMERA
E GLI STRUMENTI
fiati e pianoforte
sabato 4 aprile
LA MUSICA VOCALE DA CAMERA
arie, recitativi e Lied
giovedì 23 aprile
LA MUSICA A PROGRAMMA
giovedì 14 maggio
LA MUSICA POPOLARE
E LA MUSICA COLTA DEL '900
Salone del Centro / via Trento 34 / ore 18

1969 · G. Lusso, L. Ricci, G. Vittori · IT · Poster


Inflatable Sculpture
The Jewish Museum: New York City July 2nd to August 24th
Kip Coburn
Charles Frazier
David Jacobs
Otto Piene
Vera Simons
Susan Lewis Williams

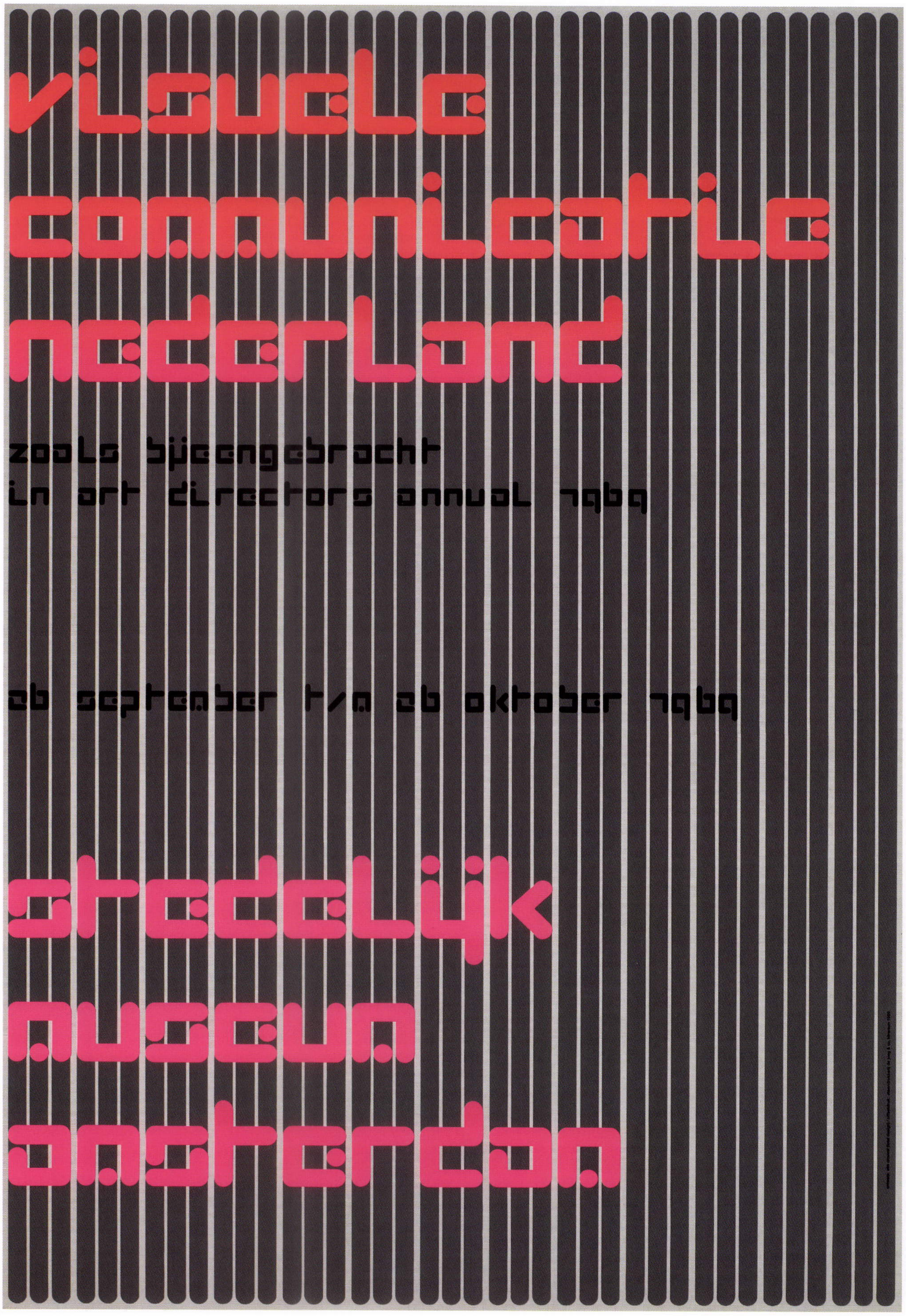
1969 · Gary Viskupic · US · Poster

Wim Crouwel/Total Design · Netherlands

Wim Crouwel (1928, Groningen, The Netherlands – 2019, Amsterdam) is a Dutch designer and typographer. After studying fine arts in Groningen and typography in Amsterdam, Crouwel co-founded the studio Total Design in 1963. He created several distinctive typefaces, including New Alphabet (1967) which was inspired by early computer graphics and has been used on stamps as well as record covers. Through Total Design, Crouwel has created numerous identities, often employing grid systems and geometric wordmarks. He has also taught at the universities of Rotterdam and Delft, and at the predecessor of the Gerrit Rietveld Academie in Amsterdam.

Wim Crouwel (1928, Groningen, Niederlande – 2019, Amsterdam) ist ein niederländischer Grafikdesigner und Typograf. Nachdem er in Groningen Kunst und in Amsterdam Typografie studiert hatte, gründete er 1963 mit anderen das Studio Total Design. Crouwel entwarf unverwechselbare Schriften, darunter New Alphabet (1967), die sich an früher Computergrafik orientierten und verwendete sie bei seinen Entwürfen für Plakate und Briefmarken. Mit Total Design schuf Crouwel zahlreiche Corporate Identities, wobei er oft Rastersysteme und geometrische Wortmarken verwendete. Zudem lehrte er an den Universitäten von Rotterdam und Delft sowie am Vorläufer der Gerrit Rietveld Academie in Amsterdam.

Wim Crouwel (1928, Groningen, Pays-Bas – 2019, Amsterdam) est un graphiste et typographe néerlandais. Après ses études d'art à Groningen et de typographie à Amsterdam, Crouwel a été un des fondateurs du studio Total Design en 1963. Il est l'auteur de diverses polices de caractères connues, comme New Alphabet (1967), inspirée des premiers graphiques informatiques et employée sur des timbres et des pochettes d'albums. Au travers de Total Design, Crouwel a créé de nombreuses images de marque, souvent à l'aide de systèmes de grilles et de logotypes géométriques. Il a aussi enseigné aux universités de Rotterdam et de Delft, ainsi qu'à l'école qui a précédé l'Académie Gerrit Rietveld à Amsterdam.



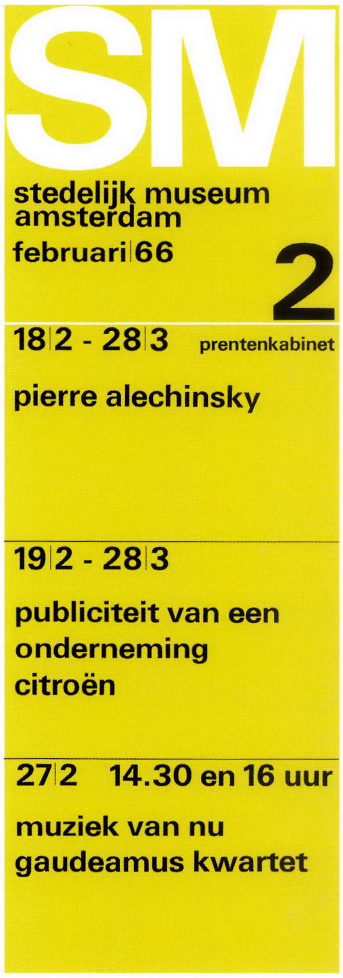
1969 · Wim Crouwel · NL · Poster

»Typography, the form of the printed word, is one of the most important and most functional vehicles for ideas, and therefore is always a clear reflection of the general cultural pattern.« `Wim Crouwel, *Typography Today*, 1980`

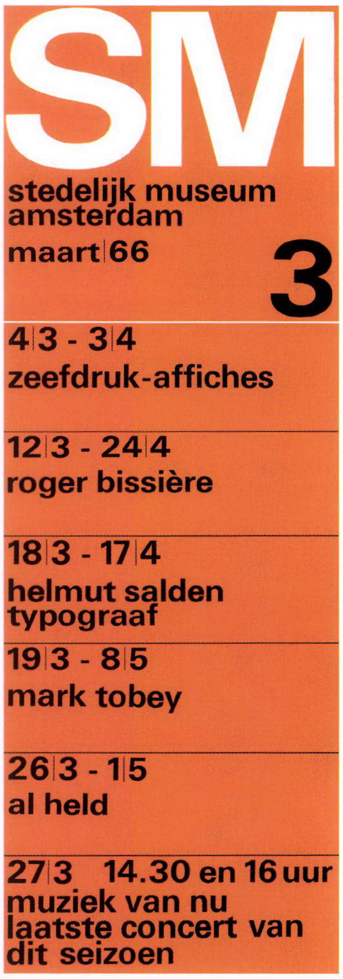
During the period from 1963 until 1985, Wim Crouwel and his studio Total Design were responsible for the corporate identity of Amsterdam's Stedelijk Museum. Along with systematically designed printed matter, including catalogs and advertising, Crouwel and his team created many individual posters for specific exhibitions, setting new standards in graphic design.

Zwischen 1963 und 1985 waren Wim Crouwel und sein Büro Total Design für das visuelle Erscheinungsbild des Amsterdamer Stedelijk Museum verantwortlich. Neben systematisch konzipierten Drucksachen entstanden zahlreiche individuelle Plakate für einzelne Ausstellungen, die neue Maßstäbe im Grafikdesign setzten.

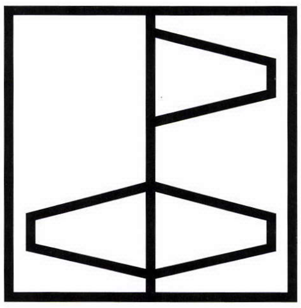
Wim Crouwel et son studio Total Design ont été chargés de l'image visuelle du Stedelijk Museum d'Amsterdam de 1963 à 1985. À côté d'imprimés conçus selon une ligne systématique, de nombreuses affiches individuelles créées pour des expositions temporaires ont établi de nouveaux standards dans le domaine du graphisme.


SM
stedelijk museum
amsterdam
februari|66
2
18|2 - 28|3
prentenkabinet
pierre alechinsky
19|2 - 28|3
publiciteit van een
onderneming
citroën
27|2 14.30 en 16 uur
muziek van nu
gaudeamus kwartet

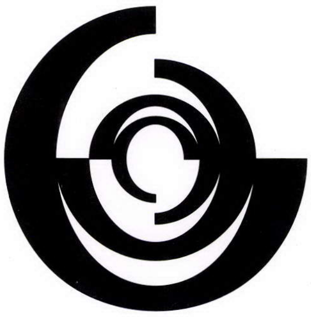
1966 · Wim Crouwel · NL · Poster


SM
stedelijk museum
amsterdam
maart|66
3
4|3 - 3|4
zeefdruk-affiches
12|3 - 24|4
roger bissière
18|3 - 17|4
helmut salden
typograaf
19|3 - 8|5
mark tobey
26|3 - 1|5
al held
27|3 14.30 en 16 uur
muziek van nu
laatste concert van
dit seizoen

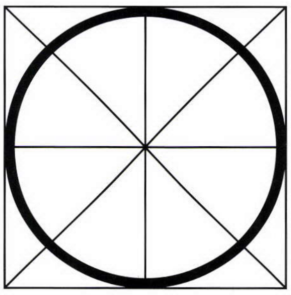
1966 · Wim Crouwel · NL · Poster



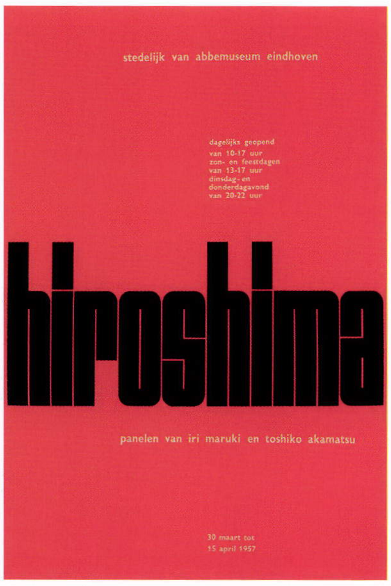
1958 · Wim Crouwel · NL · Logo · Pliege



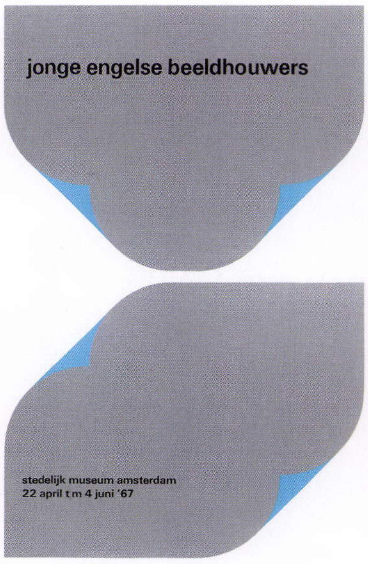
1961 · Wim Crouwel · NL · Logo · Omniscreen



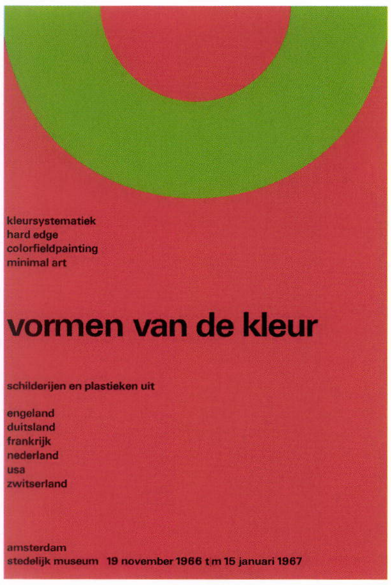
1963 · Wim Crouwel · NL · Logo · Teleac


stedelijk van abbemuseum eindhoven
dagelijks geopend
van 10-17 uur
zon- en feestdagen
van 13-17 uur
dinsdag- en
donderdagavond
van 20-22 uur
hiroshima
panelen van iri maruki en toshiko akamatsu
30 maart tot
15 april 1957

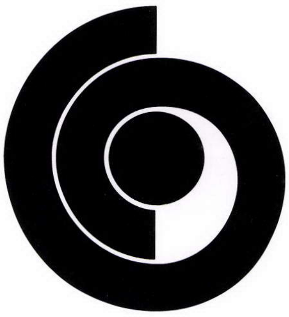
1957 · Wim Crouwel · NL · Poster


jonge engelse beeldhouwers
stedelijk museum amsterdam
22 april t m 4 juni '67

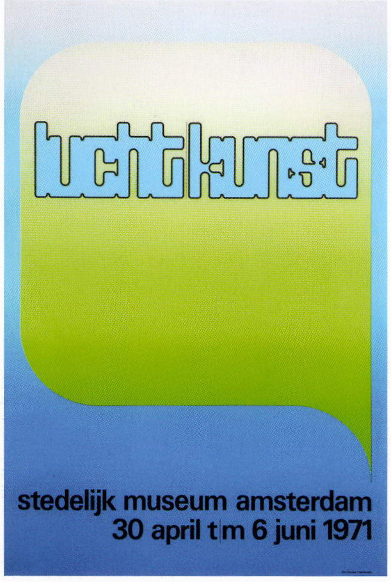
1967 · Wim Crouwel · NL · Poster


kleursystematiek
hard edge
colorfieldpainting
minimal art
vormen van de kleur
schilderijen en plastieken uit
engeland
duitsland
frankrijk
nederland
usa
zwitserland
amsterdam
stedelijk museum 19 november 1966 t|m 15 januari 1967

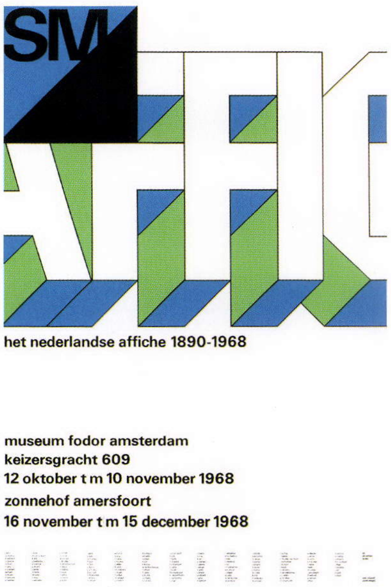
1967 · Wim Crouwel · NL · Poster



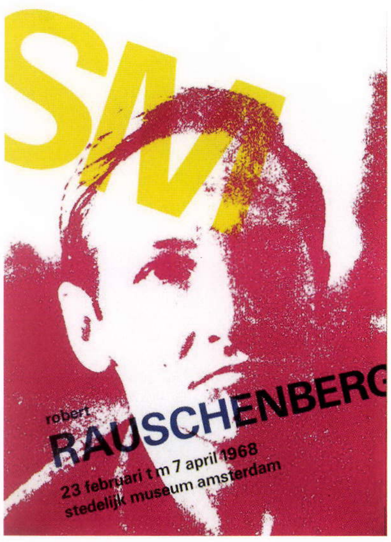
1968 · Wim Crouwel · NL · Logo · Packaging


lichtkunst
stedelijk museum amsterdam
30 april t|m 6 juni 1971

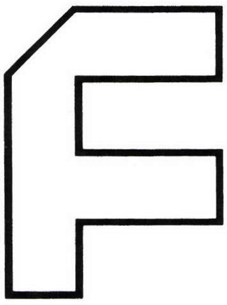
1971 · Wim Crouwel · NL · Poster


SM
het nederlandse affiche 1890-1968
museum fodor amsterdam
keizersgracht 609
12 oktober t m 10 november 1968
zonnehof amersfoort
16 november t m 15 december 1968

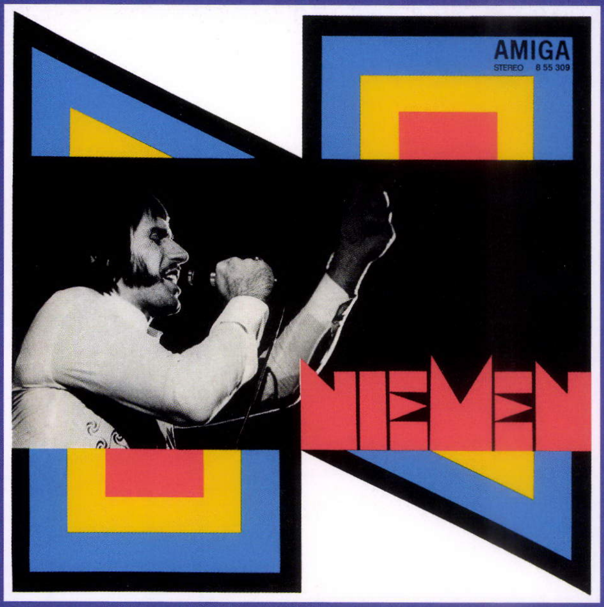
1968 · Wim Crouwel · NL · Poster


SM
robert
RAUSCHENBERG
23 februari t m 7 april 1968
stedelijk museum amsterdam

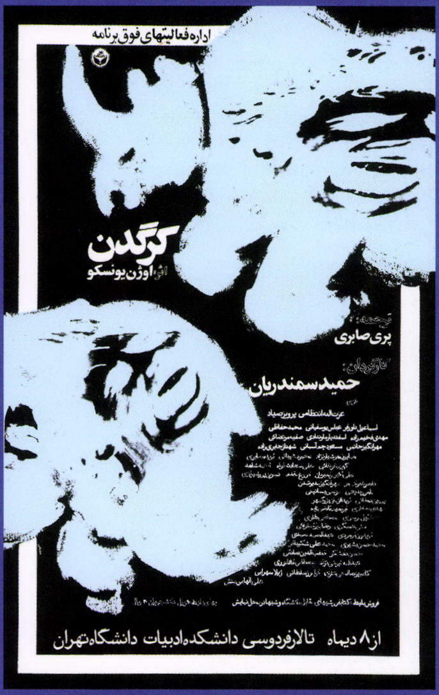
1968 · Wim Crouwel · NL · Poster



1973 · Wim Crouwel · NL · Logo · Friesland Bank

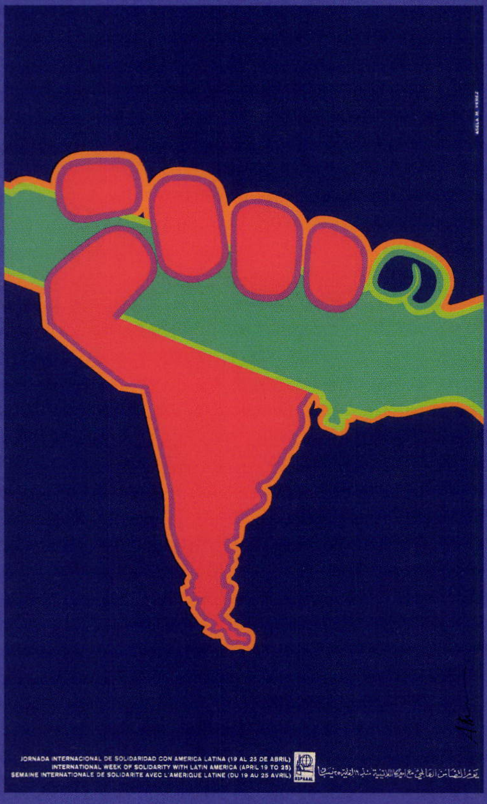

AMIGA
STEREO 8 55 309
NIEMEN

1973 · Christoph Ehbets · GDR · Record cover

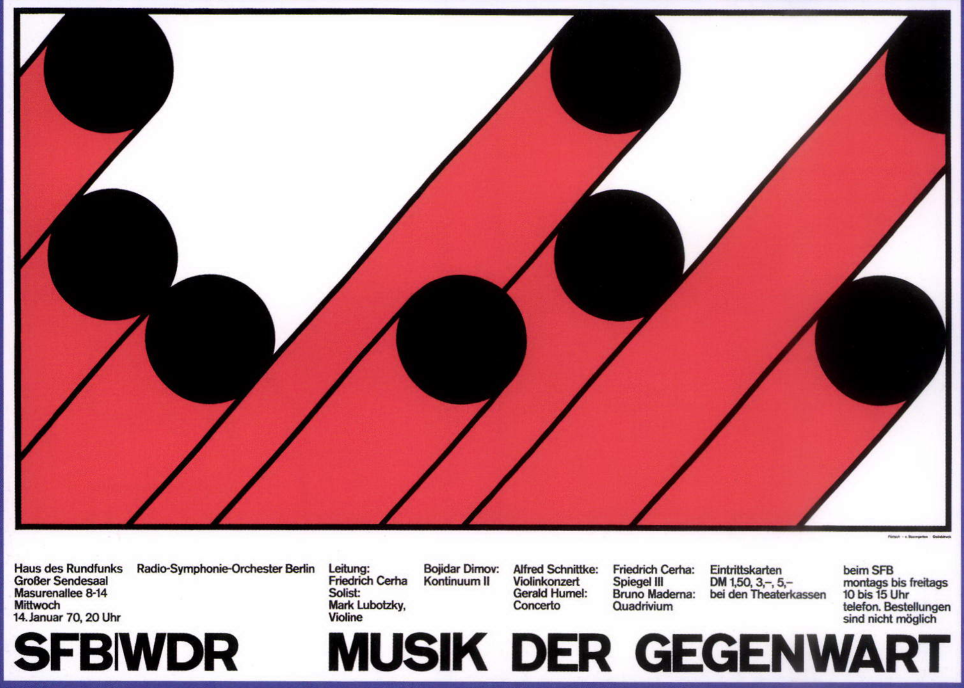

اداره فعالیتهای فوق برنامه
کرگدن
اثر: اوژن یونسکو
ترجمه:
پری صابری
کارگردان:
حمید سمندریان
از ۸ دیماه تالار فردوسی دانشکده ادبیات دانشگاه تهران

1971 · Hamid Samandarian · IR · Poster

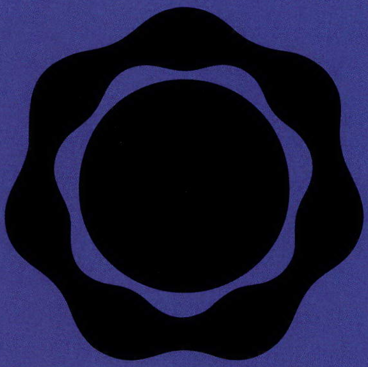
1970


JORNADA INTERNACIONAL DE SOLIDARIDAD CON AMERICA LATINA (19 AL 25 DE ABRIL)
INTERNATIONAL WEEK OF SOLIDARITY WITH LATIN AMERICA (APRIL 19 TO 25)
SEMAINE INTERNATIONALE DE SOLIDARITE AVEC L'AMERIQUE LATINE (DU 19 AU 25 AVRIL)
OSPAAAL

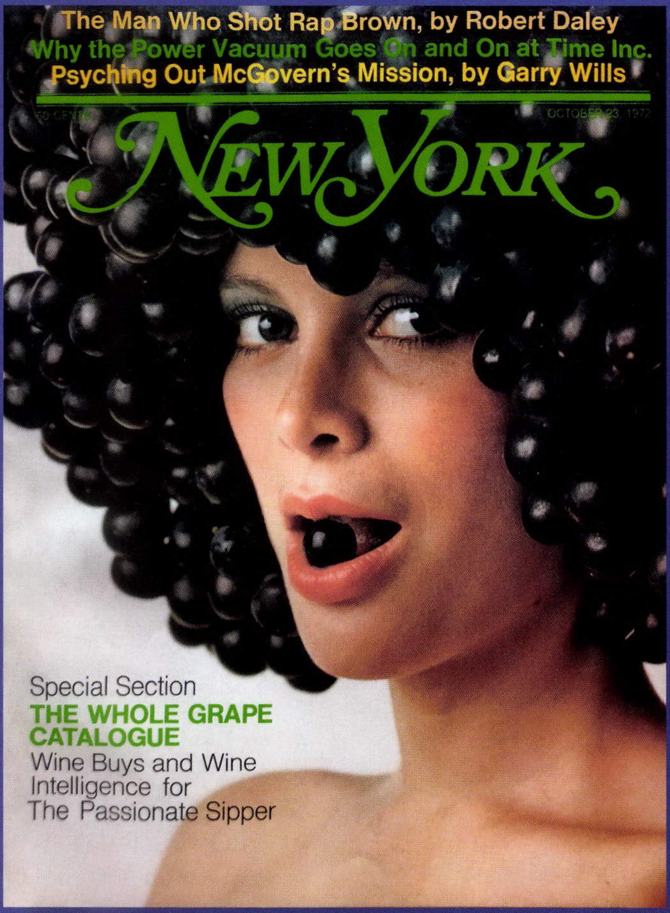
1970 · Asela M. Perez · CU · Poster


Haus des Rundfunks
Großer Sendesaal
Masurenallee 8-14
Mittwoch
14. Januar 70, 20 Uhr
Radio-Symphonie-Orchester Berlin
Leitung:
Friedrich Cerha
Solist:
Mark Lubotzky,
Violine
Bojidar Dimov:
Kontinuum II
Alfred Schnittke:
Violinkonzert
Gerald Humel:
Concerto
Friedrich Cerha:
Spiegel III
Bruno Maderna:
Quadrivium
Eintrittskarten
DM 1,50, 3,–, 5,–
bei den Theaterkassen
beim SFB
montags bis freitags
10 bis 15 Uhr
telefon. Bestellungen
sind nicht möglich
SFB|WDR
MUSIK DER GEGENWART

1970 · Hans Förtsch, Sigrid von Baumgarten · DE · Poster

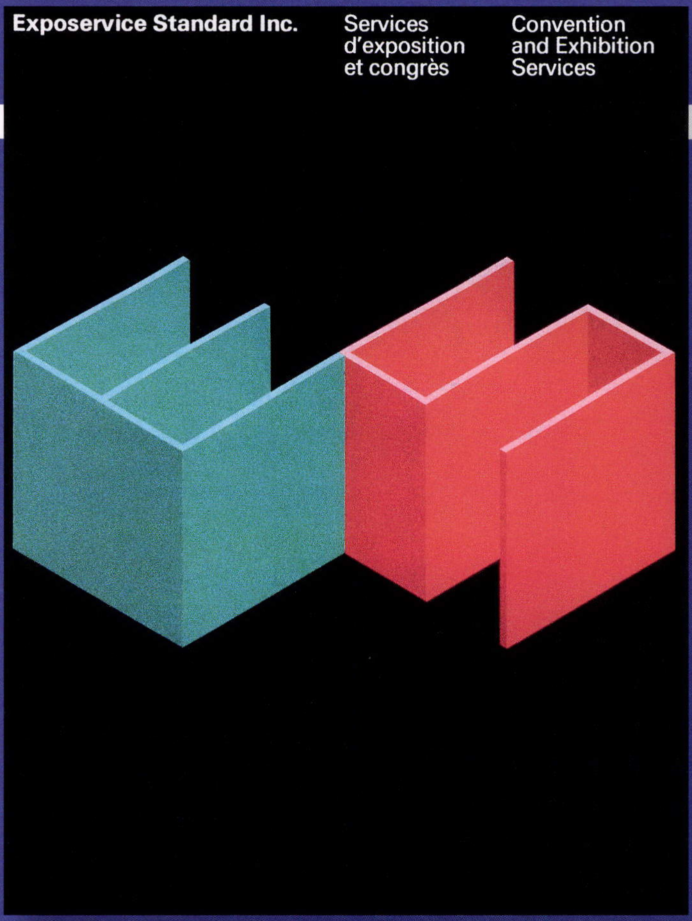


1977 · Mitsuo Katsui · JP · Logo · National Museum of Ethnology

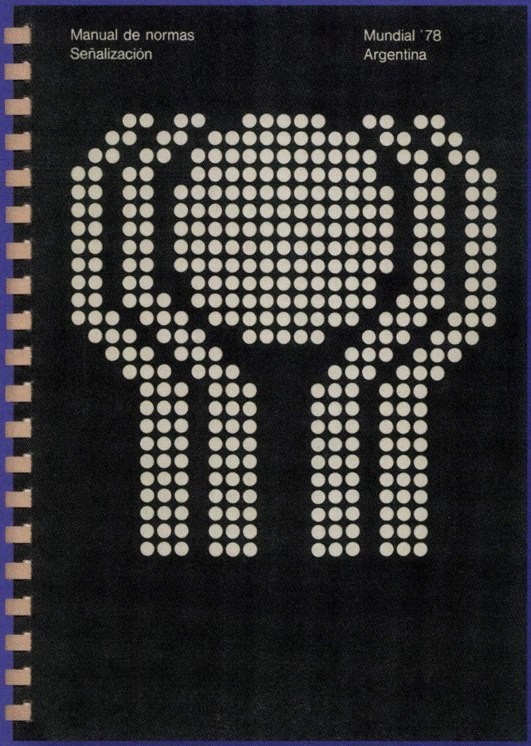

The Man Who Shot Rap Brown, by Robert Daley
Why the Power Vacuum Goes On and On at Time Inc.
Psyching Out McGovern's Mission, by Garry Wills
50 CENTS
OCTOBER 23, 1972
NEW YORK
Special Section
THE WHOLE GRAPE CATALOGUE
Wine Buys and Wine Intelligence for The Passionate Sipper

1972 · Walter Bernard (AD), Milton Glaser (AD), Henry Wolf (PH) · US · Magazine cover

1979


Exposervice Standard Inc.
Services d'exposition et congrès
Convention and Exhibition Services

1979 · Ernst Roch · CA · Brochure cover


Manual de normas
Señalización
Mundial '78
Argentina

1978 · Gustavo Pedroza, Estudio MMB · AR · Design manual

The continuation and consolidation of the paths laid down in the previous decade, when modernism and the International Style finally broke through into the mainstream, was the template for the 1970s, as this became the age of strong corporate identities and a time when experimental design thrived throughout the cultural sector. To some degree, this new set of priorities forced commercial and cultural design to strike out in different directions. As a result of the professionalization of the visual arts by large corporations, outstanding pieces of work by individual designers became increasingly rare, especially in consumer advertising. Now, new imagery and the continuing revolution in the visual arts mostly appeared in the context of theater, music, and film, and it was in these environments that commissioning clients could often try out experimental photomontages or eye-catching illustrations with few, if any restrictions. So it was with punk, a spur-of-the-moment, unpredictable, and bloody-minded form of visual communication, and a totally distinctive stylistic trope that creatives regularly refer back to even today.

Die 1970er-Jahre setzen die im Jahrzehnt zuvor eingeschlagenen Pfade fort – die Moderne und der „International Style“ etablieren sich im Mainstream. Es ist die Zeit der konsequenten Erscheinungsbilder ebenso wie der erblühenden experimentellen Kulturgrafik. In gewisser Weise forcierte diese Schwerpunktsetzung, dass kommerzielle und kulturelle Grafik unterschiedliche Richtungen einschlugen. Die visuelle Professionalisierung großer Unternehmen führte dazu, dass vor allem im Bereich der Konsumwerbung herausragende grafische Einzelarbeiten seltener entstehen konnten. Neue Bildsprachen und visuelle Fortentwicklungen zeigten sich nun vor allem im Kontext von Theater, Musik oder Film. Experimentelle Fotomontagen oder expressive Illustration konnten hier oftmals ohne nennenswerte Einschränkungen durch die Auftraggeber ausprobiert werden. So entstand etwa mit dem Punk eine improvisiert, imperfekt und rotzig wirkende visuelle Ausdrucksform, auf die seither als Stilmittel immer wieder einmal zurückgegriffen wird.

vive le 14 juillet
1789

The Reuter Monitor
REUTERS

Les années 1970 développent les acquis de la décennie précédente, quand se sont imposés le modernisme et le style international, et leur donnent largement droit de cité. C'est l'époque des images de marque fortes, aussi bien que d'un graphisme expérimental florissant dans la sphère culturelle. D'une certaine manière, ce nouvel accent fait prendre au graphisme commercial et culturel des directions différentes. Avec la professionnalisation des grandes entreprises en matière d'arts visuels, les excellentes créations de designers individuels se font rares, surtout dans le domaine de la publicité de consommation. Dès lors, les progrès en termes d'images et de languages visuels s'apprécient principalement dans les domaines du théâtre, de la musique ou du cinéma, où les commanditaires se permettent des photomontages expérimentaux et des illustrations expressives souvent sans grandes restrictions. Ainsi, le mouvement punk donne naissance à une forme d'expression visuelle d'apparence improvisée, imprévisible et hargneuse, créant une figure stylistique caractéristique que les créateurs actuels emploient encore.

top left: A poster by the design collective Grapus advertising festivities to mark Bastille Day, July 14, 1978.

left: View of an exhibition staged by Pentagram at the London Design Centre in 1973. On show was the new monitor-based messaging system designed for the Reuters news agency.

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links oben: Ein Plakat des Designerkollektivs Grapus, das für Feierlichkeiten rund um den französischen Nationalfeiertag am 14. Juli 1978 wirbt.

links: Blick in eine 1973 von Pentagram gestaltete Ausstellung im London Design Centre. Präsentiert wurde ein neues monitorbasiertes Nachrichtensystem der Presseagentur Reuters.

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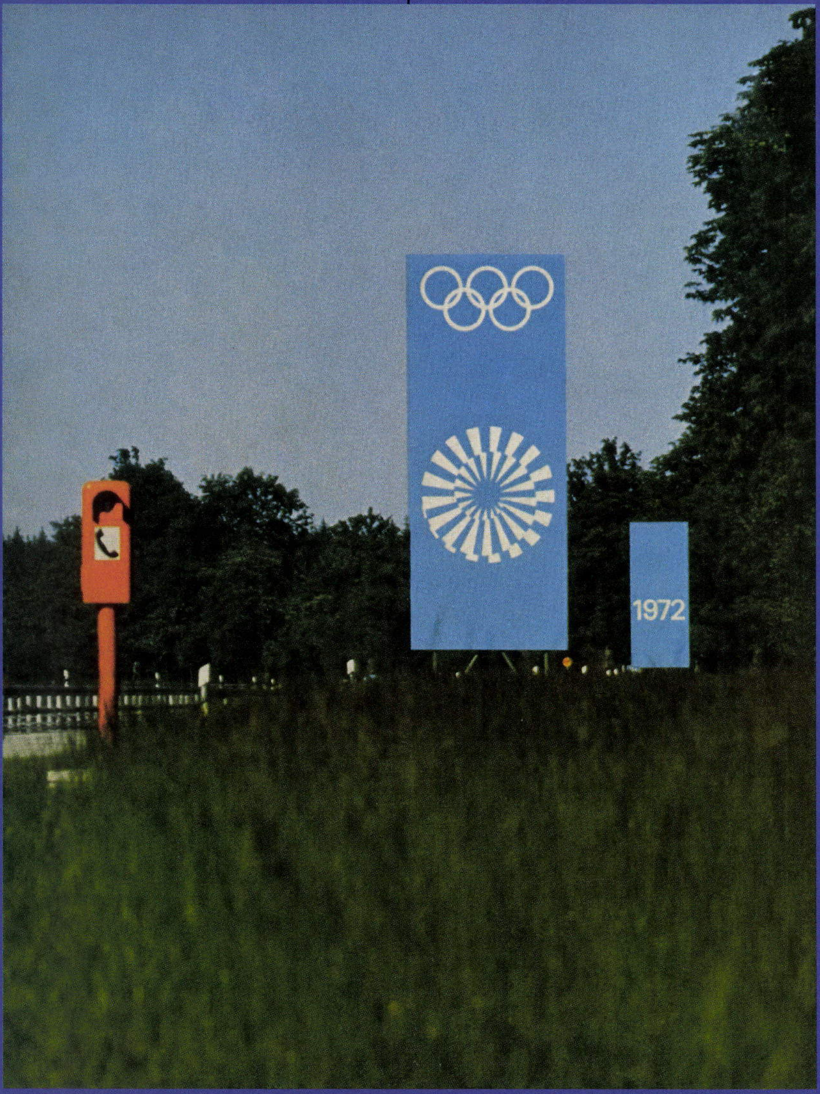
en haut à gauche: une affiche du collectif de graphistes Grapus annonce les festivités organisées en marge de la fête nationale du 14 juillet 1978.

à gauche: vue d'une exposition conçue en 1973 par Pentagram au Design Centre de Londres. L'exposition présentait un nouveau système de messagerie conçu pour l'agence de presse Reuters à partir de moniteurs.

below: Signs along the road leading into Munich, host city for the 1972 Olympic Games. These were part of the visual identity designed for this major event by Otl Aicher.

unten: Schilder an der Münchner Stadteinfahrt weisen auf die 1972 dort ausgetragenen Olympischen Spiele hin. Sie sind Teil der von Otl Aicher realisierten visuellen Identität dieser Großveranstaltung.

en bas: en 1972, à l'entrée de la ville de Munich, des panneaux évoquent les jeux Olympiques qui s'y tiennent. Ils font partie de l'identité visuelle créée par Otl Aicher pour le grand événement sportif.



1970

Jimi Hendrix Experience
Radio One

Jimi Hendrix dies in London

RAF

The German terror organization the Red Army Faction is formed, also known as the Baader-Meinhof gang

APOLLO XIII
EX LUNA, SCIENTIA

Apollo 13 returns to Earth after an oxygen tank explosion destroyed its service module

Robert Altman's satirical military comedy *M.A.S.H.* is released

CHEVY'S NEW LITTLE CAR IS OPEN FOR BUSINESS.
VEGA

The Chevrolet Vega is introduced and goes on to sell in huge numbers, despite various reliability issues

NEW YORK CITY
MARATHON

The first annual New York City Marathon is held

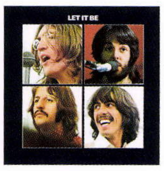
The first Golden State Comic Book Convention takes place in San Diego

1970 COMIC ART CONVENTION
KPOW!

DAILY NEWS
EARTH DAY

In the United States, the first Earth Day is celebrated

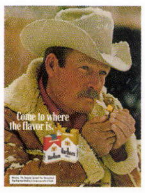
The Treaty on the Non-Proliferation of Nuclear Weapons comes into effect



The Beatles' last studio album, *Let it Be*, is released

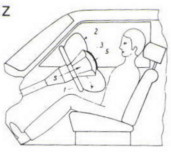
1971

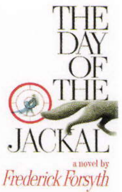
Bangladesh becomes an independent nation


Come to where the flavor is.

Cigarette commercials on television and radio are banned in the United States

Daimler-Benz patents the airbag

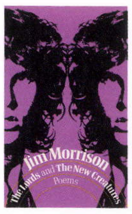



THE DAY OF THE JACKAL
a novel by
Frederick Forsyth

Frederick Forsyth's novel *The Day of the Jackal* is published

The Nasdaq Stock Market begins trading in New York City

Jim Morrison dies in Paris


Jim Morrison
The Lords and The New Creatures
Poems

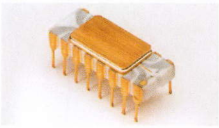
GREENPEACE

The environmental organization Greenpeace is founded

John Lennon records and releases his song "Imagine"

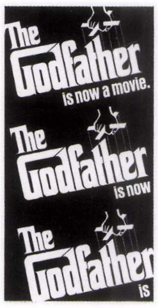
STANLEY KUBRICK'S
CLOCKWORK ORANGE

Stanley Kubrick's film *A Clockwork Orange* premieres



Intel releases the first commercially available microprocessor

1972


The Godfather is now a movie.
The Godfather is now
The Godfather is

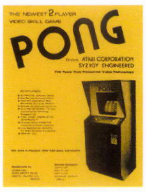
Francis Ford Coppola's movie adaptation of *The Godfather* is released in cinemas

HOME
BOX
OFFICE

HBO launches in the United States as the first subscription cable TV service

Kadir Nurman introduces a sandwich made with doner kebab meat as a fast-food item in Berlin

U.S. President Richard Nixon is re-elected

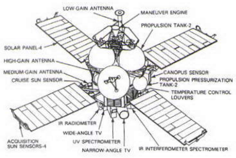


With Pong, Atari kicks off the first generation of video arcade games

Members of the Israeli team are kidnapped and killed during the Munich Olympics

1972 CANDIDATES FOR U.S. PRESIDENT
SHIRLEY CHISHOLM

Shirley Chisholm, the first African-American Congresswoman, announces her bid to become U.S. President



The space probe *Mariner 9* sends back images from Mars

American domestic politics is consumed by the Watergate scandal

The Washington Post
President Taped Talks, Phone Calls; Lawyer Ties Ehrlichman to Payments

1973

The rock band AC/DC forms in Sydney

Bruce Lee dies a week before the release of his last movie, *Enter the Dragon*

0 36000 29145 2

The bar code system is created by engineer George J. Laurer of IBM

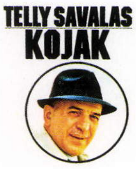
Elvis Presley's *Aloha from Hawaii* is the first concert to be broadcast live by satellite

ELVIS
via SATELLITE

The Sydney Opera House opens

THE
ROCKY HORROR
SHOW

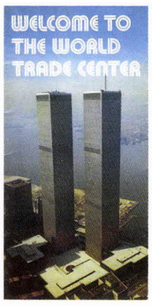
The musical of *The Rocky Horror Show* premieres in London


TELLY SAVALAS
KOJAK

The first episode of *Kojak* starring Telly Savalas is aired on CBS

An embargo by OPEC causes an oil crisis in several countries worldwide

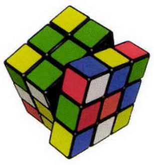
Sorry...
NO GAS
TODAY


WELCOME TO THE WORLD TRADE CENTER

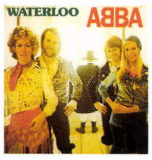
The Twin Towers of New York's World Trade Center are opened, at the time the tallest buildings in the world

The Bosphorus Bridge opens, the first to connect Europe and Asia since 480 BC

1974



Hungarian architect Ernő Rubik invents the Rubik's Cube


WATERLOO
ABBA

ABBA's hit "Waterloo" is released and wins the Eurovision Song Contest

Hewlett-Packard's HP-65, the first programmable pocket calculator, is put on the market

Uncompromising Christmas gifts from Hewlett-Packard

Derrick

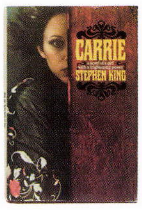
The German crime television series *Derrick* premieres

Nixon resigns as U.S. president

Herald Tribune
NIXON QUITS
'In Interest of Nation'

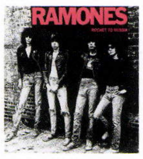
KRAFTWERK
AUTOBAHN

Kraftwerk's album *Autobahn* is released


CARRIE
STEPHEN KING

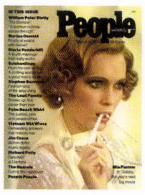
Stephen King's first novel *Carrie* is published

Uri Geller stuns people with his feats of metal-bending on international television



Punk begins to emerge with bands such as the Ramones, Television, and Patti Smith

The first issue of the American weekly society magazine *People* is published



1975

EXCLUSIVE!
ALTAIR 8800
The most powerful minicomputer project ever presented—can be built for under $400

Available in kit form or ready assembled, the release of the Altair 8800 sparks the microcomputer revolution

International Women's Day is adopted by the United Nations

UNITED NATIONS
1975
INTERNATIONAL WOMEN'S YEAR

The death of General Franco leads to the restoration of the monarchy in Spain

The Soviet space probe *Venera 9* transmits the first images of the surface of Venus

Keep Britain in Europe

The U.K. European Communities membership referendum is the first to be held nationwide throughout the whole United Kingdom

Angola becomes an independent country

MICRO
SOFT

The Microsoft Corporation is founded by Bill Gates and Paul Allen

Sex Pistols

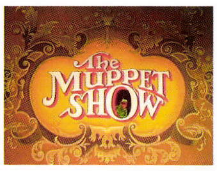
Punk band the Sex Pistols form in London

The Vietnam War ends

1976

APPLE COMPUTER CO

The Apple Computer Company is founded by Steve Jobs, Steve Wozniak, and Ronald Wayne

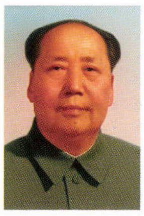

The Muppet Show

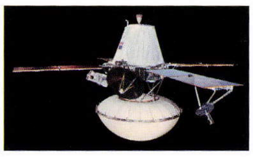
The Muppet Show premieres on ATV in the United Kingdom

JACK NICHOLSON
ONE FLEW OVER THE CUCKOO'S NEST

The movie *One Flew Over the Cuckoo's Nest* wins all five major Academy Awards

More than two decades of Communist dictatorship under Mao Zedong come to an end with his death





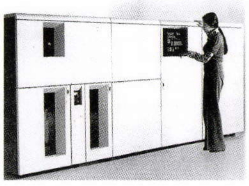
NASA's *Viking 1* becomes the first spacecraft to land on Mars

High-speed InterCity 125 trains are introduced in the United Kingdom

Inter-City 125.
It's the changing shape of rail.
London to Bristol. Now 90 minutes.
London to Cardiff. Now 113 minutes.
London to Swansea. Now 171 minutes.

Isabel Perón is deposed as President of Argentina by a right-wing coup and a military junta is installed to replace her

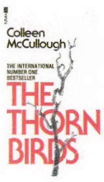
Construction of the CN Tower in Toronto is completed



The first commercial laser printer is introduced by IBM

1977

Australian author Colleen McCullough's novel *The Thorn Birds* is published


Colleen McCullough
THE THORN BIRDS

David Bowie's album *Heroes* is released

Elvis Presley dies in his mansion at Graceland in Memphis, Tennessee

The Sun
HE WAS 42 AND ALONE
KING ELVIS DEAD

STUDIO
54

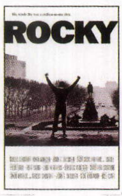
World-famous nightclub and disco Studio 54 opens in New York City

MIAMI NEWS
Snow in Miami!

Snow falls in Miami for the first time in its history

The Soviet icebreaker *Arktika* becomes the first surface vessel to reach the North Pole

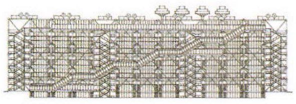
The Sylvester Stallone movie *Rocky* wins Oscars for Best Picture and Best Director



The world's first all-in-one home computer, the Commodore PET, is introduced

Spain enjoys its first free elections since 1936

VOTE
CENTRO
Vote
este símbolo:
UNION DE
CENTRO
DEMOCRATICO



The Centre Georges Pompidou in Paris officially opens

1978

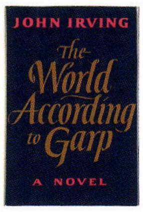
Christopher Reeve stars in the first *Superman* movie

Double Eagle II becomes the first piloted balloon to cross the Atlantic Ocean

200 Years of Manned Flight
50c
TUVALU

The American artist Gilbert Baker designs the Rainbow Flag as a symbol for the gay community

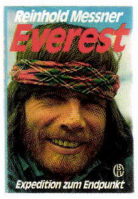
John Irving's novel *The World According to Garp* is published


JOHN IRVING
The World According to Garp
A NOVEL

GREASE

The film musical *Grease* is released, starring John Travolta and Olivia Newton-John

Reinhold Messner and Peter Habeler make the first ascent of Mount Everest without supplemental oxygen

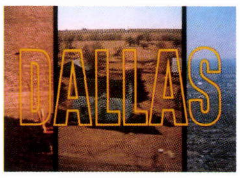

Reinhold Messner
Everest
Expedition zum Endpunkt

NEVER TRUST A SMILING CAT

Comic character Garfield is created by Jim Davis

The world's first test-tube baby, Louise Brown, is born in Oldham, England

Evening News
Meet Louise, the world's first test-tube arrival
SUPERBABE



The first episode of *Dallas* is aired on CBS

1979

Donna Summer's worldwide disco hit "Bad Girls" is released

Demonstrations force the Shah of Iran into exile and the Islamic Revolution appoints Ayatollah Khomeini as Supreme Leader

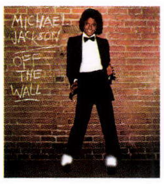
The Sony Walkman goes on sale in Japan

EXPRESS
Ahead, from the start
MAGGIE ALL THE WAY

Margaret Thatcher is elected the first woman Prime Minister of the United Kingdom

The 3M corporation brings out its sticky notes under the name Post-it

Michael Jackson releases his breakthrough album *Off the Wall*


MICHAEL JACKSON
OFF THE WALL

Saddam Hussein becomes President of Iraq

Michael Ende
Die unendliche Geschichte

German writer Michael Ende's fantasy novel *The Neverending Story* is first published

Nickelodeon
THE YOUNG PEOPLE'S SATELLITE NETWORK

Nickelodeon, a television network for young people, launches in the United States

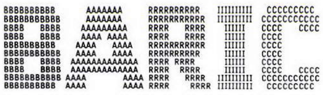
In China, the one-child policy is introduced

1970

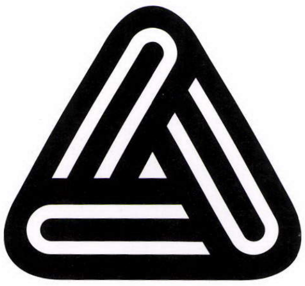
Adrian Frutiger creates a standard typeface for the signage for Paris airport, later expanded to become the **Frutiger** typeface, released in 1975

The French design collective **Grapus** is established

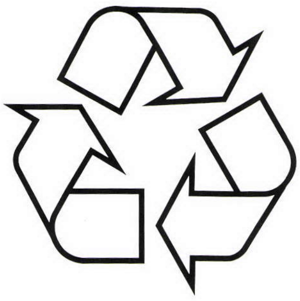
The type foundry **ITC** (International Typeface Corporation) is formed by Herb Lubalin and Aaron Burns



1970 · Minale, Tattersfield, Provinciali · UK · Logo · Baric Computing Services



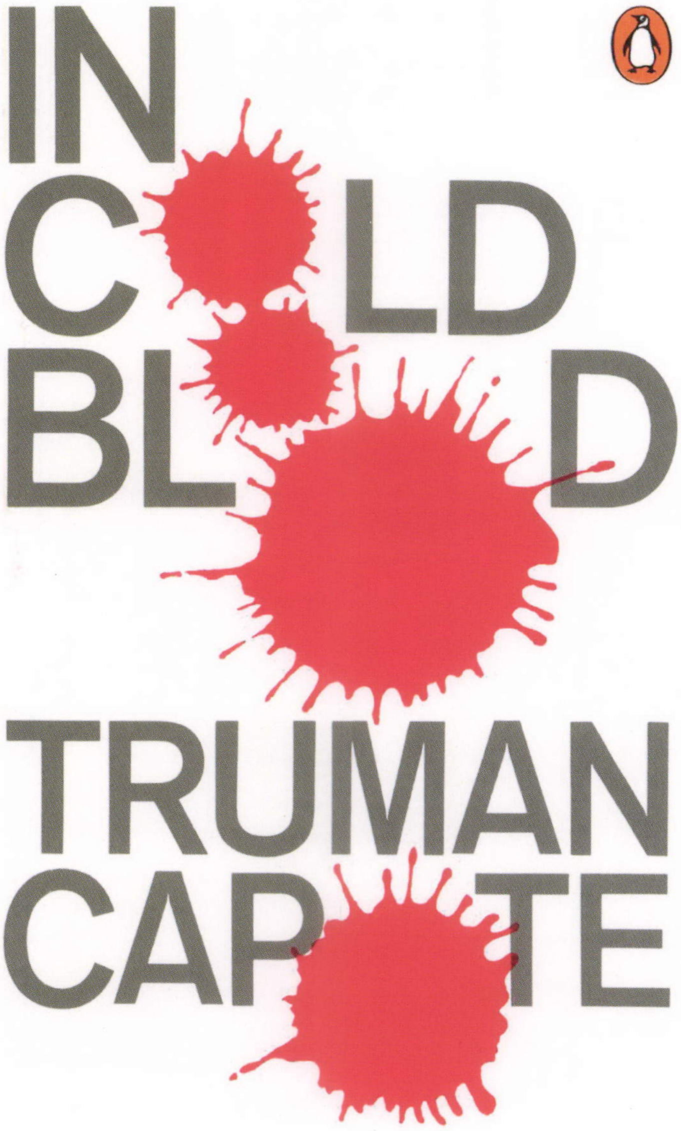
1970 · Bass & Associates · US · Logo · Avery



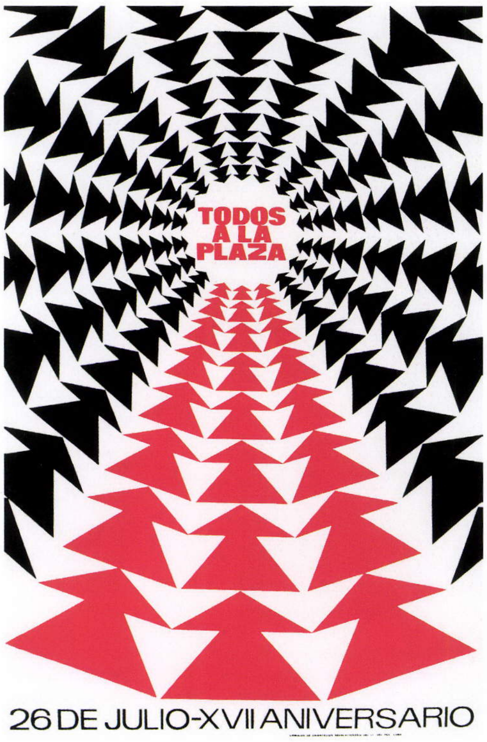
1970 · Gary Anderson · US · Logo · Recycling Symbol

azcuy/70
BESOS ROBADOS
FILM FRANCES EN COLORES DIRECCION: FRANCOIS TRUFFAUT CON: JEAN-PIERRE LEAUD

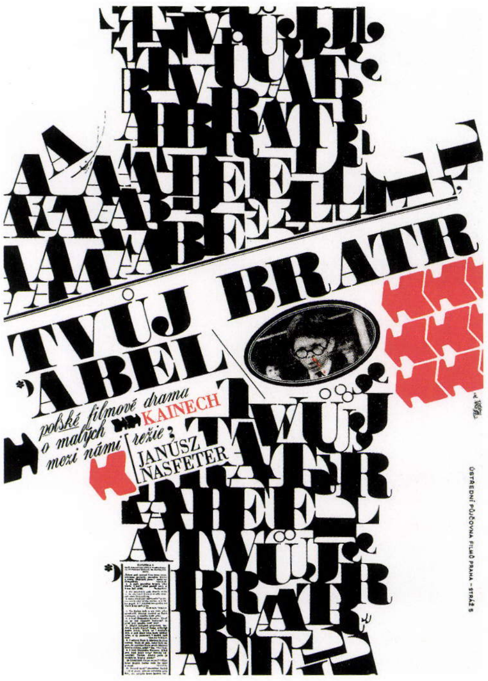
1970 · René Azcuy · CU · Poster


IN COLD BLOOD
TRUMAN CAPOTE

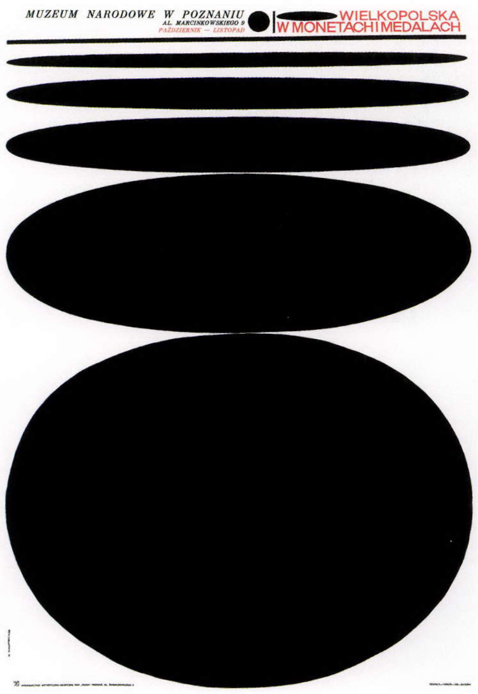
1970 · David Pelham · UK · Book cover


TODOS A LA PLAZA
26 DE JULIO-XVII ANIVERSARIO

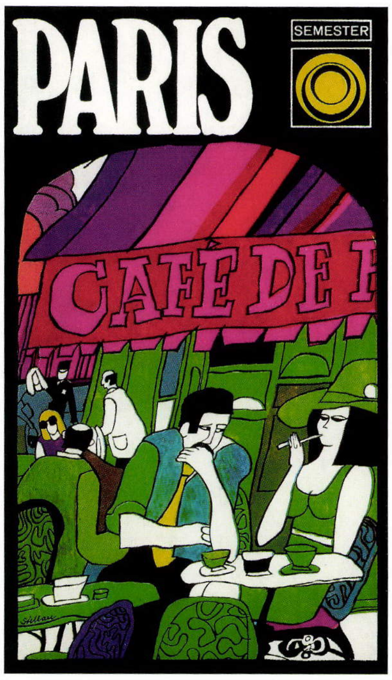
1970 · Alfonso Prieto · CU · Poster


TVŮJ BRATR ÁBEL
polské filmové drama o malých Kainech mezi námi
režie: JANUSZ NASFETER
ÚSTŘEDNÍ PŮJČOVNA FILMŮ PRAHA – STRÁŽ 5

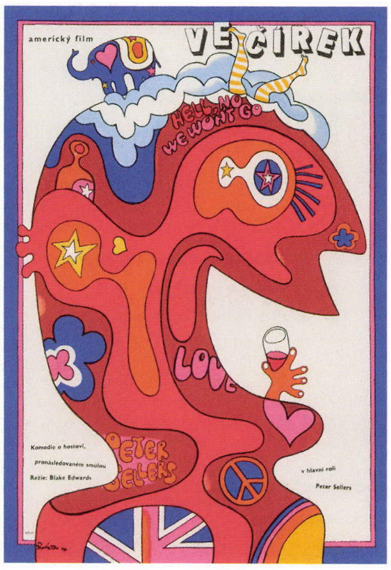
1970 · Miroslav Pechánek · CZ · Poster


MUZEUM NARODOWE W POZNANIU
AL. MARCINKOWSKIEGO 9
PAŹDZIERNIK — LISTOPAD
WIELKOPOLSKA W MONETACH I MEDALACH

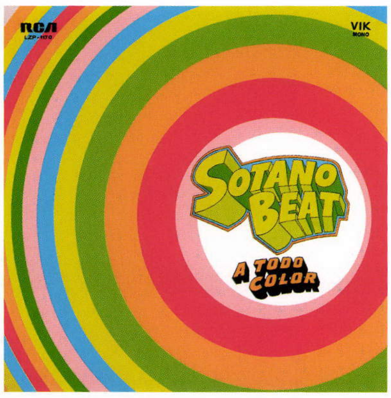
1970 · Rafał Jasionowicz · PL · Poster


PARIS
SEMESTER
CAFÉ DE P

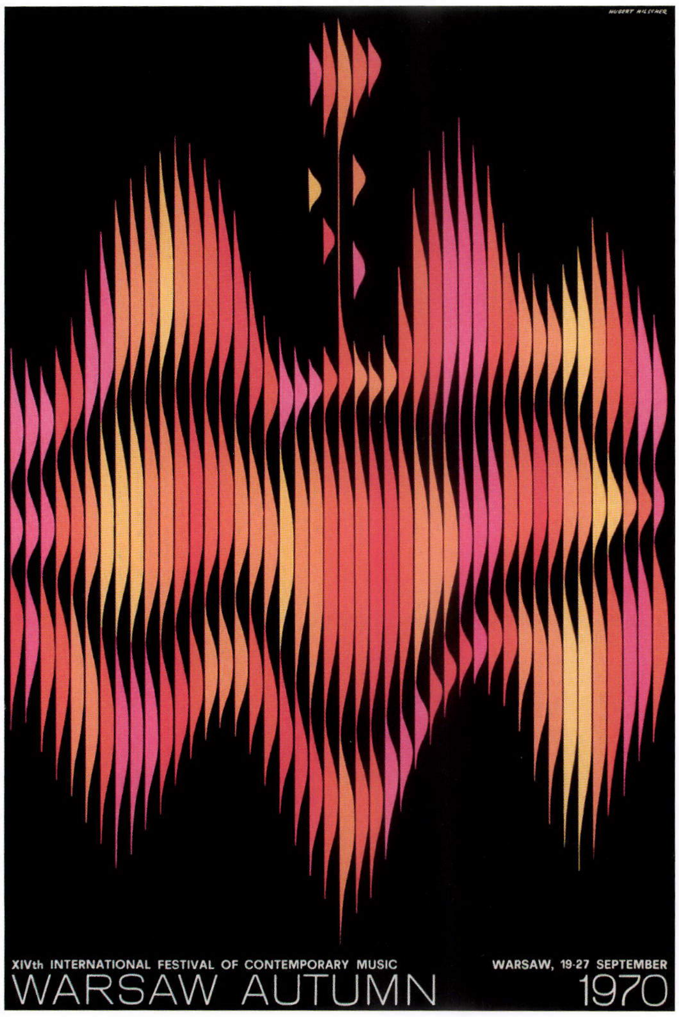
1970 · Stellan Kristenson · SE · Book cover


americký film
VEČÍREK
HELL, NO WE WON'T GO
LOVE
Komedie o hostovi, pronásledovaném smůlou
Režie: Blake Edwards
PETER SELLERS
v hlavní roli
Peter Sellers

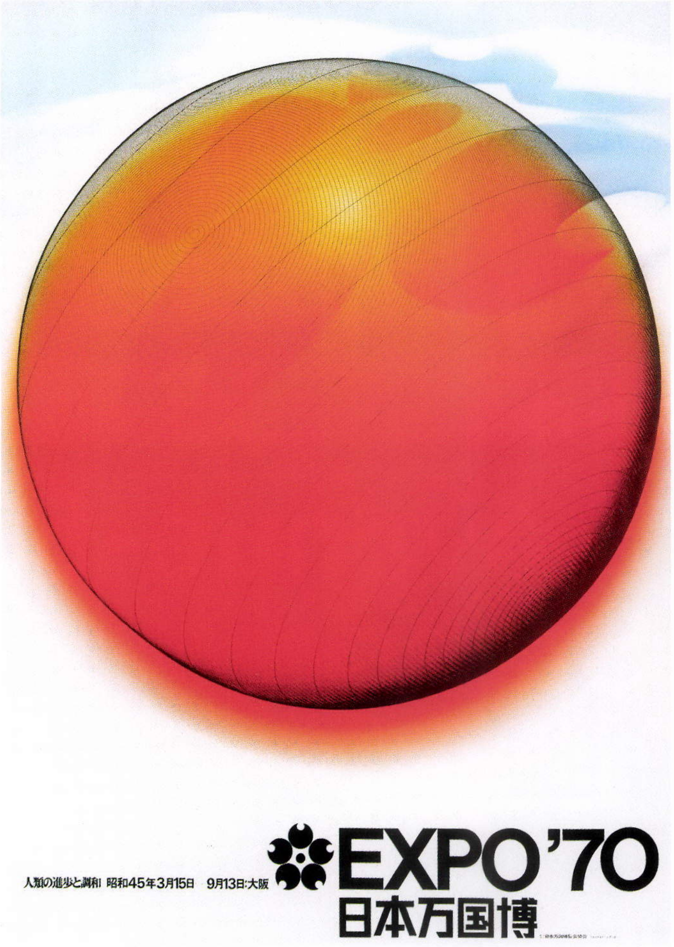
1970 · Jaroslav Fišer · CZ · Poster


RCA
LZP-1170
VIK
MONO
SOTANO BEAT
A TODO COLOR

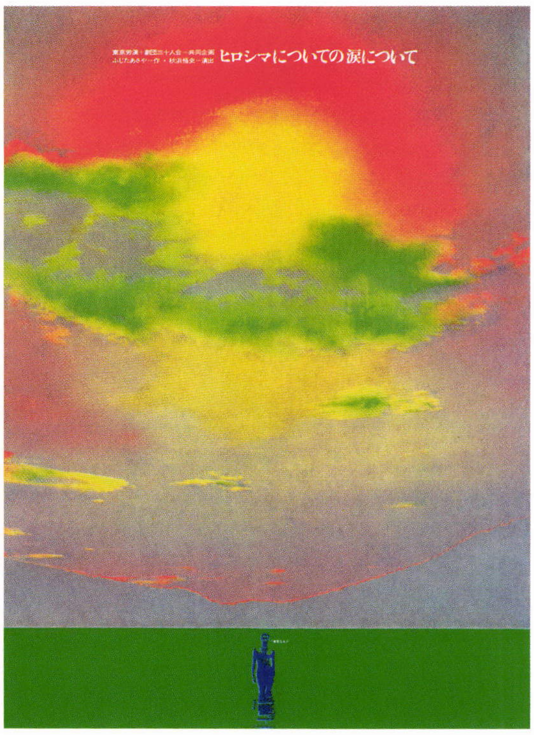
1970 · Anonymous · US · Record cover


HUBERT HILSCHER
XIVth INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC
WARSAW AUTUMN
WARSAW, 19-27 SEPTEMBER
1970

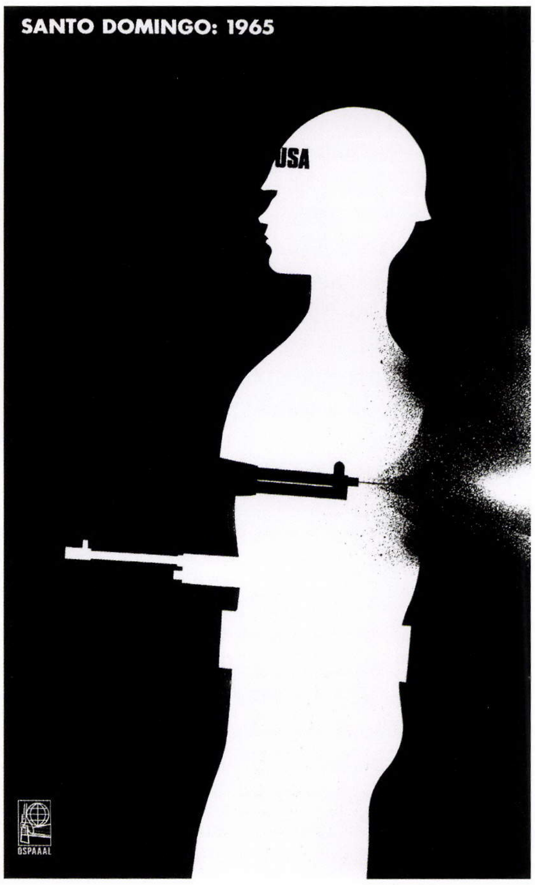
1970 · Hubert Hilscher · PL · Poster


人類の進歩と調和 昭和45年3月15日 9月13日:大阪
EXPO'70
日本万国博

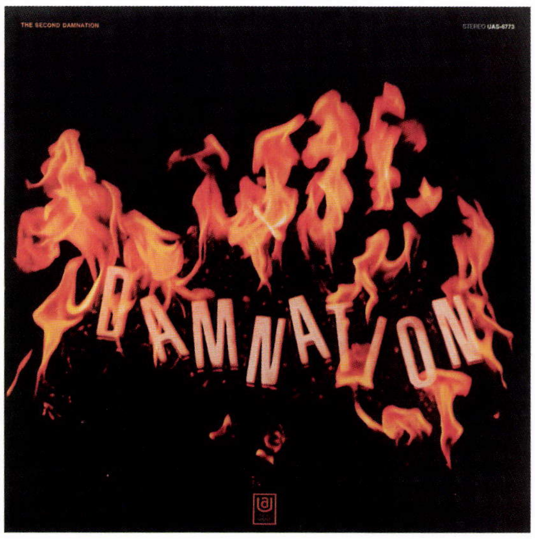
1970 · Anonymous · JP · Poster


東京労演＋劇団三十人会＝共同企画
ふじたあさや＝作・秋浜悟史＝演出
ヒロシマについての涙について

1970 · Keisuke Nagatomo · JP · Poster


SANTO DOMINGO: 1965
USA
OSPAAAL

1970 · Alfredo Rostgaard · CU · Poster

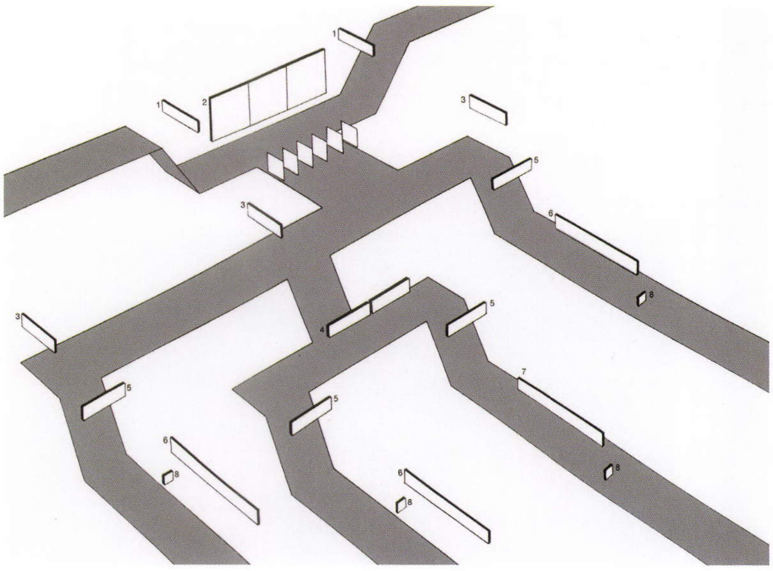

THE SECOND DAMNATION
STEREO UAS-6773
DAMNATION

1970 · Woody Woodward · US · Record cover

Since Harry Beck and Bob Noorda developed their respective maps of the London Underground and the Milan Metro, many public transportation systems have adopted their schematic visual approach. In 1970, Unimark International was commissioned by the Metropolitan Transportation Authority (MTA) to improve the map of the New York City Subway, which had been in operation since 1904. Under the direction of Massimo Vignelli and Bob Noorda, the project was approved by the MTA that same year, although Vignelli then left Unimark in 1971 to start his own practice. The new signage system was launched on August 4, 1972, and is considered one of Vignelli's masterpieces; the project is still revered today as an artistic work, and one of the best examples of extensive use of the Helvetica typeface. The design has subsequently gone through a series of modifications.

Seit Harry Beck und Bob Noorda ihre Pläne der U-Bahn in London bzw. Mailand entwarfen, haben zahlreiche Verkehrsbetriebe deren schematische Darstellungsweise übernommen. 1970 erhielt Unimark International von der Metropolitan Transportation Authority (MTA) den Auftrag, den Plan der 1904 in Betrieb genommenen New Yorker U-Bahn zu verbessern. Unter der Leitung von Massimo Vignelli und Bob Noorda wurde das Projekt im selben Jahr von der MTA gebilligt, obwohl Vignelli 1971 Unimark verließ, um sein eigenes Büro zu gründen. Das neue System der Ausschilderung wurde am 4. August 1972 eingeführt und gilt als eines der Meisterwerke Vignellis. Das Projekt wird heute noch als Kunstwerk betrachtet und ist eines der besten Beispiele für den durchgängigen Gebrauch der Schrifttype Helvetica. Der Entwurf wurde seitdem mehrmals angepasst.

Depuis que Harry Beck et Bob Noorda ont développé leurs plans respectifs des métros de Londres et de Milan, nombre de systèmes de transports ont adopté leur approche visuelle schématique. En 1970, Unimark International fut chargée par la Metropolitan Transportation Authority (MTA) d'améliorer le plan de métro de la ville de New York en usage depuis 1904. Le projet dirigé par Massimo Vignelli et Bob Noorda reçut l'approbation de la MTA la même année, bien que Vignelli eut quitté Unimark en 1971 pour ouvrir son propre studio. La nouvelle signalétique lancée le 4 août 1972 est considérée comme un des chef-d'œuvres de Vignelli. Le projet est encore acclamé aujourd'hui comme une véritable création artistique et un des meilleurs exemples d'utilisation intensive de la police de caractères Helvetica. Plus tard, le graphisme a subi toute une série de modifications.


1
2
1
3
3
5
6
3
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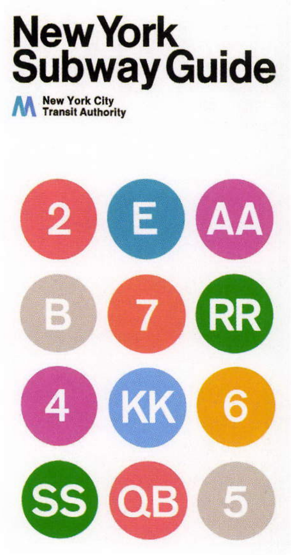
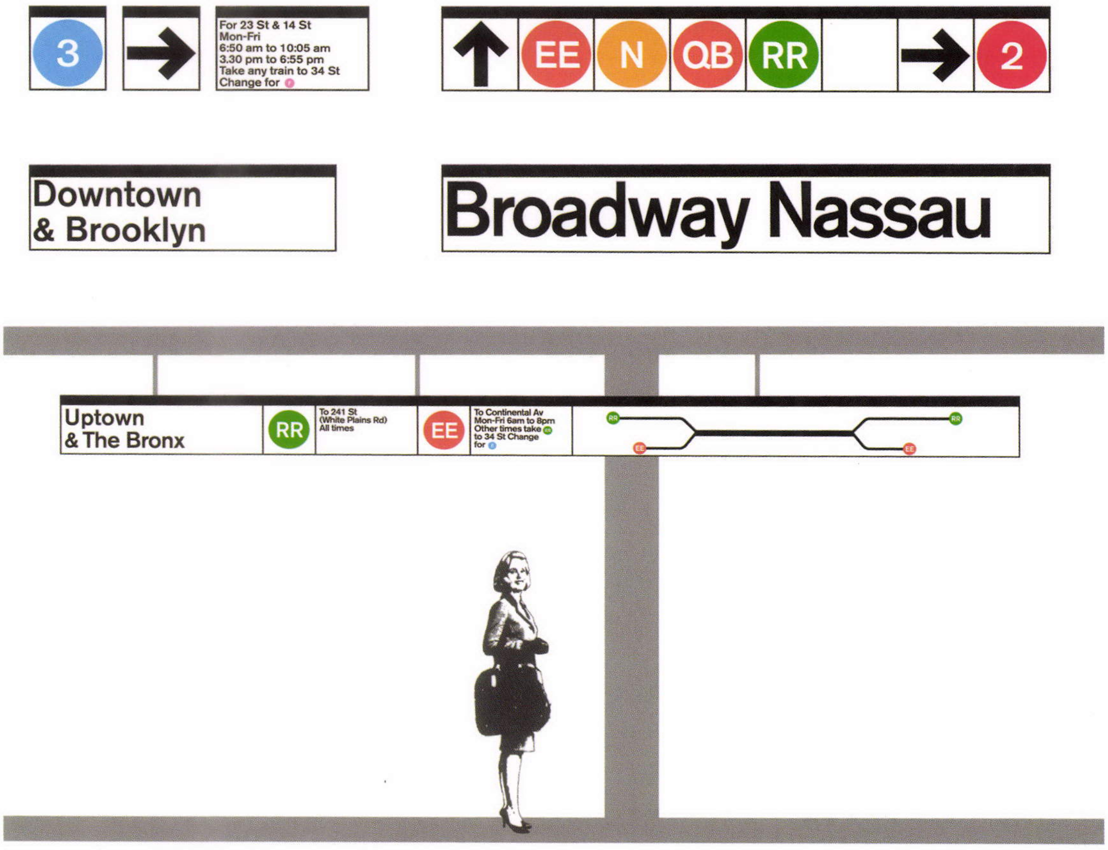
8
8
8

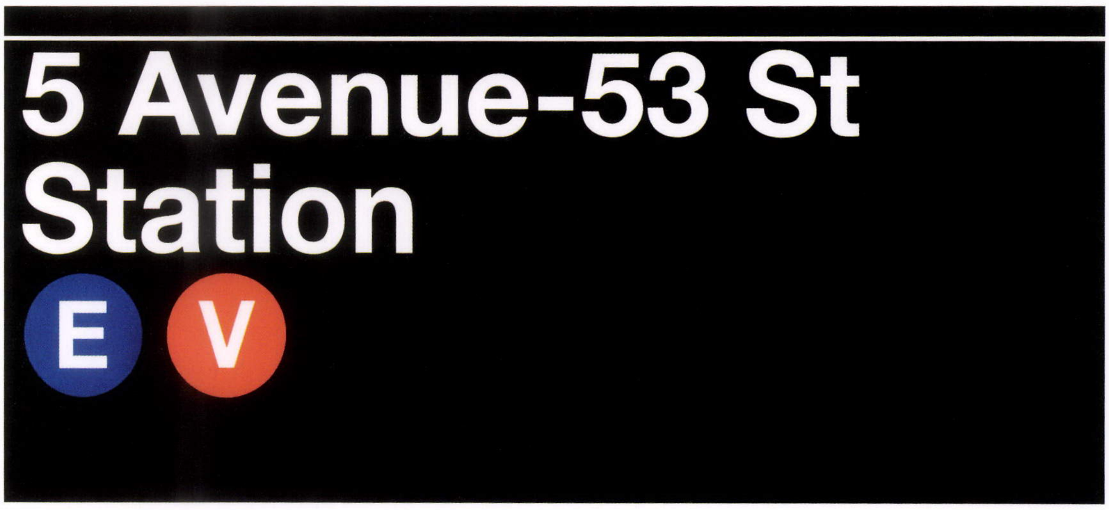
1970 · Massimo Vignelli, Bob Noorda, Unimark International · US · Signage


New York Subway Guide
New York City Transit Authority
2
E
AA
B
7
RR
4
KK
6
SS
QB
5

1970 · Massimo Vignelli, Bob Noorda, Unimark International · US · Identity


3
For 23 St & 14 St
Mon-Fri
6:50 am to 10:05 am
3:30 pm to 6:55 pm
Take any train to 34 St
Change for
EE
N
QB
RR
2
Downtown & Brooklyn
Broadway Nassau
Uptown & The Bronx
RR
To 241 St (White Plains Rd) All times
EE
To Continental Av Mon-Fri 6am to 8pm Other times take to 34 St Change for

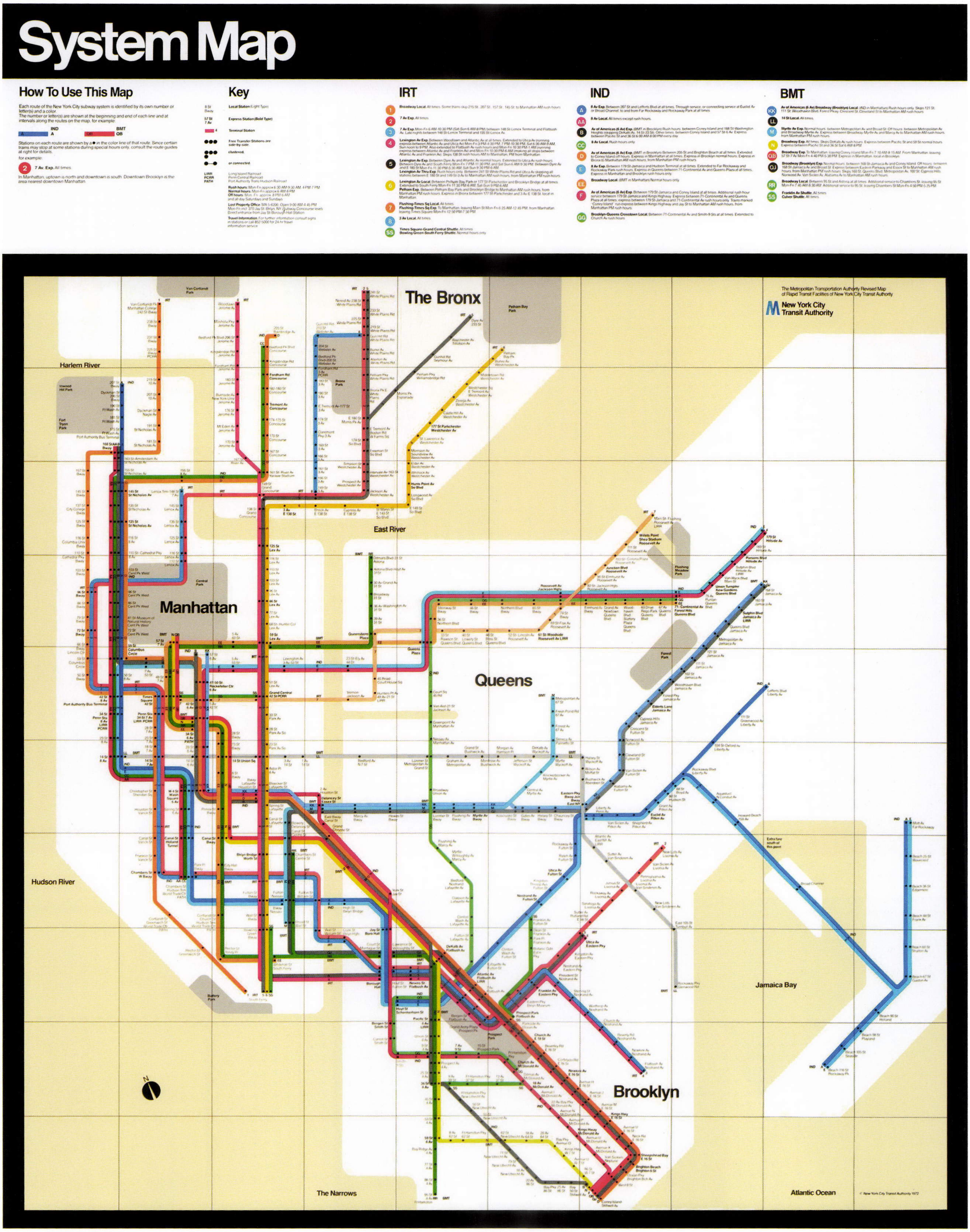
1970 · Massimo Vignelli, Bob Noorda, Unimark International · US · Signage


5 Avenue-53 St Station
E
V

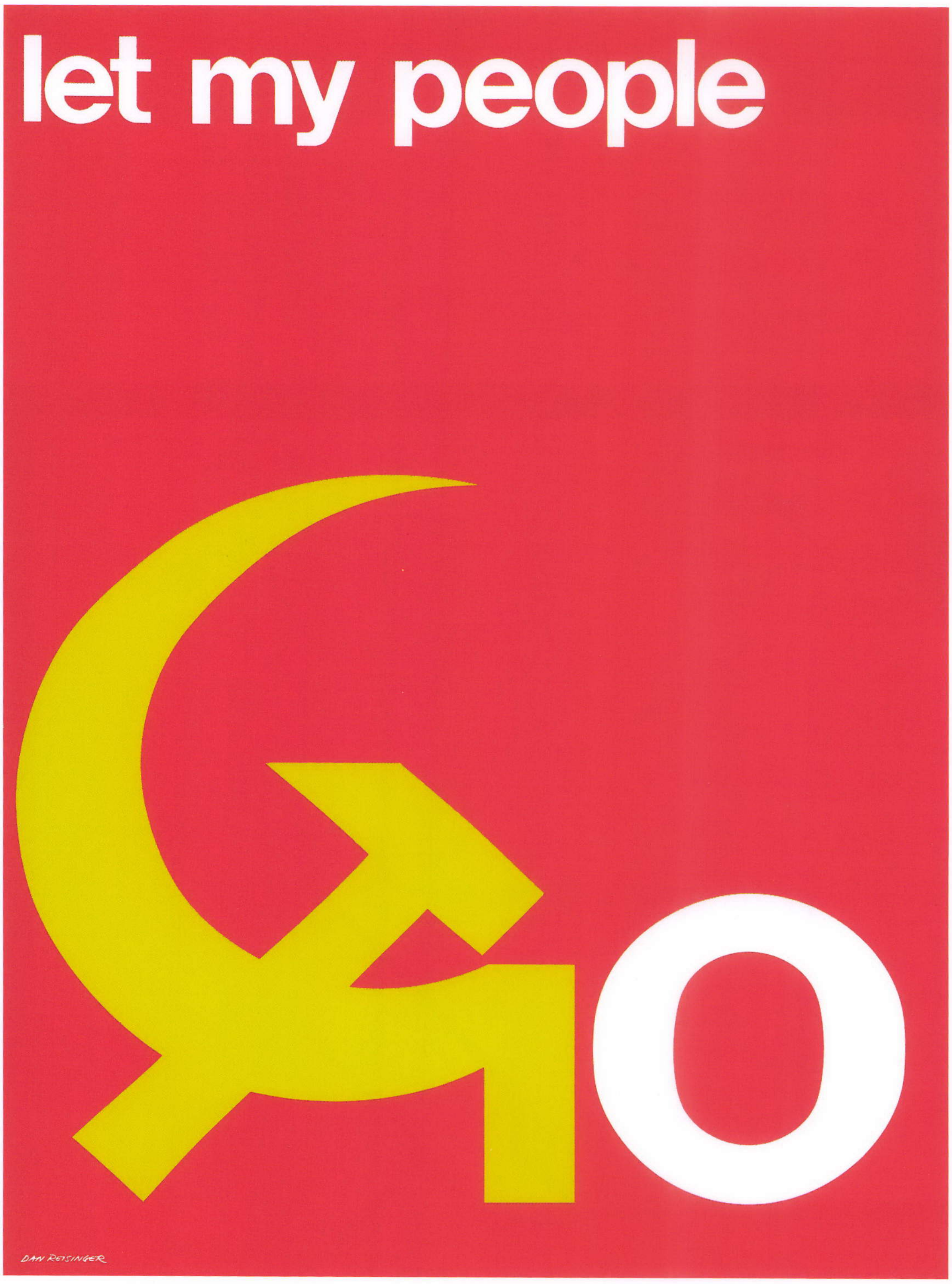
1970 · Massimo Vignelli, Bob Noorda, Unimark International · US · Signage

»Syntactic consistency is of paramount importance in graphic design as it is in all human endeavors. Grids are one of the several tools helping designers to achieve syntactical consistency in graphic design.«

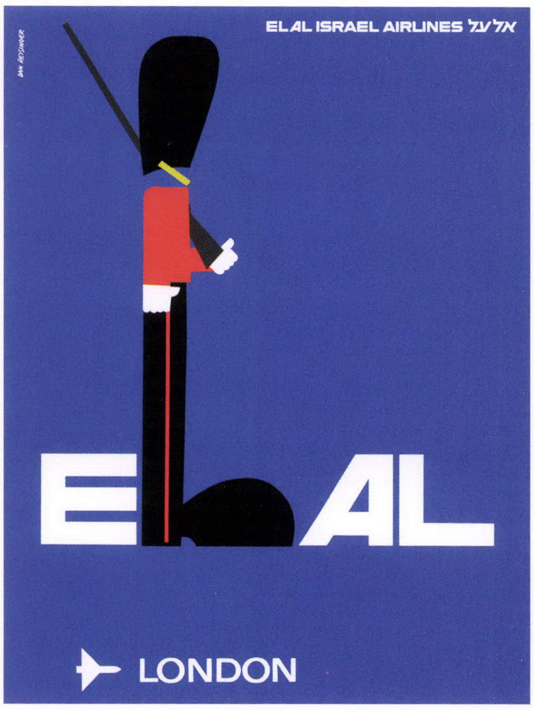
Massimo Vignelli, *The Vignelli Canon*, 2010


System Map
How To Use This Map
Key
IRT
IND
BMT
The Bronx
Harlem River
East River
Manhattan
Queens
Hudson River
Brooklyn
Jamaica Bay
The Narrows
Atlantic Ocean
New York City Transit Authority

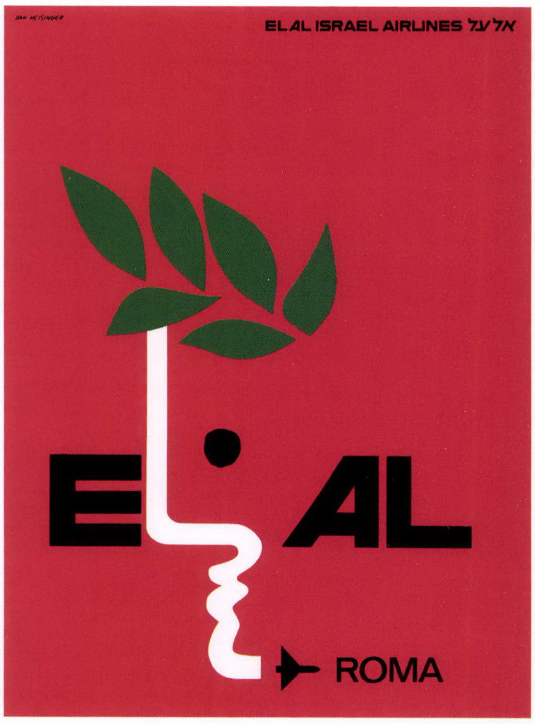
1970-72 · Massimo Vignelli, Joan Charysyn, Unimark International · US · Information graphic


let my people
GO
DAN REISINGER

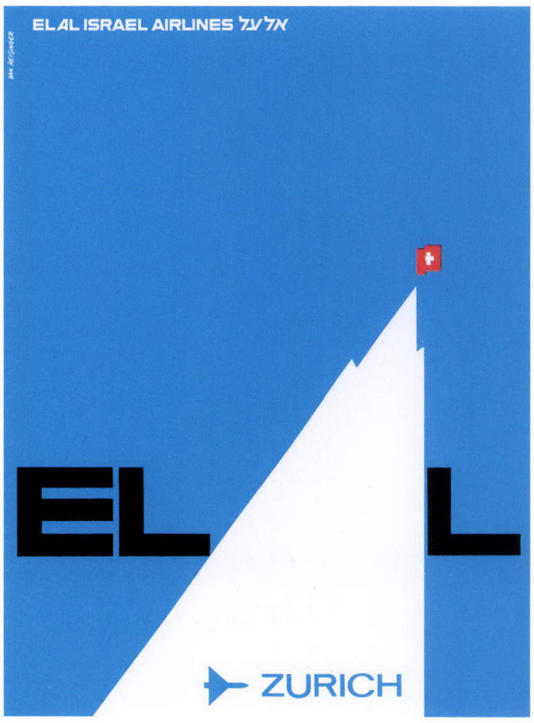
1969 · Dan Reisinger · IL · Poster


EL AL ISRAEL AIRLINES אל על
EL AL
LONDON

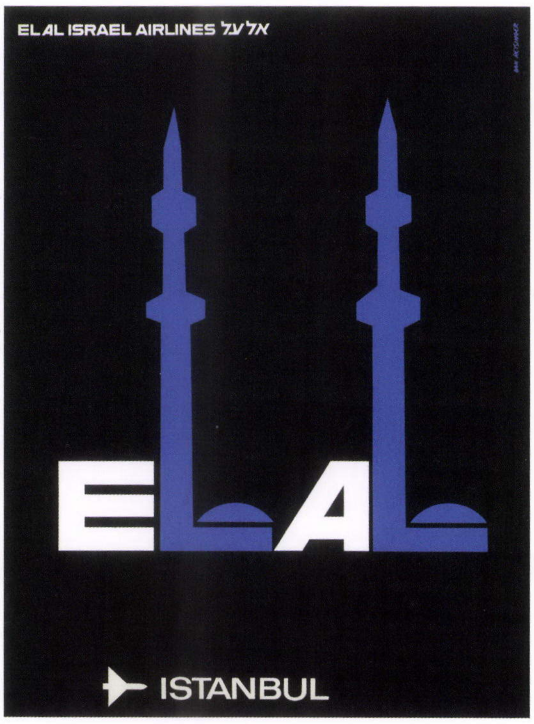
1970 · Dan Reisinger · IL · Poster


EL AL ISRAEL AIRLINES אל על
EL AL
ROMA

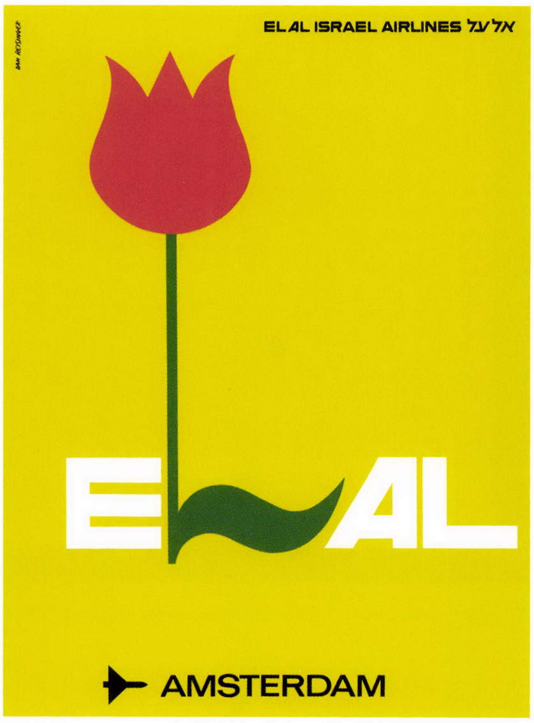
1970 · Dan Reisinger · IL · Poster


EL AL ISRAEL AIRLINES אל על
EL AL
ZURICH

1970 · Dan Reisinger · IL · Poster


EL AL ISRAEL AIRLINES אל על
EL AL
ISTANBUL

1970 · Dan Reisinger · IL · Poster


EL AL ISRAEL AIRLINES אל על
EL AL
AMSTERDAM

1970 · Dan Reisinger · IL · Poster

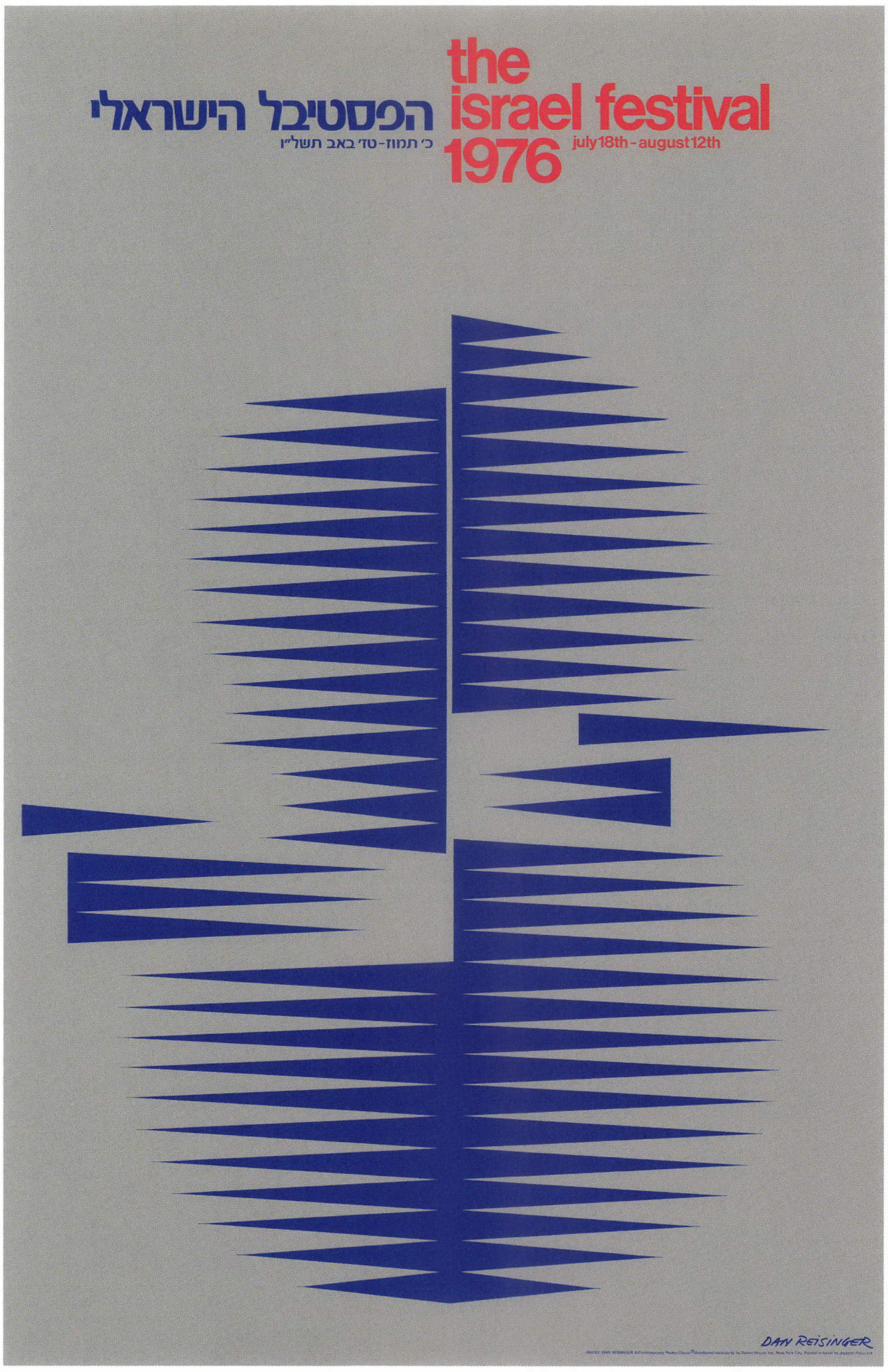
»The core of his success lies in his ability to transmit an idea, a meaning, a message, in a visual form which is concise, lucid, and original. Whatever the medium or subject, we always find a sure instinct for creating a striking image.«

Itzhak Gaon, *Graphis* #190, 1977

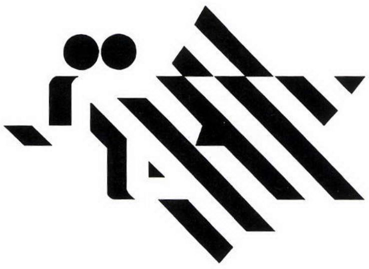
In 1970 Dan Reisinger was put in charge of reworking the Israeli airline El Al's corporate identity. Within the framework he set up for this he also produced a series of posters advertising the destinations the airline served. The combination of the company name with attention-grabbing visuals proved to be an effective international solution with a strong likeability factor.

Ab 1970 war Dan Reisinger für die Überarbeitung des Erscheinungsbilds der israelischen Fluggesellschaft El Al verantwortlich. In diesem Rahmen entstand auch eine Plakatserie, die für die Destinationen der Airline warb. Die Verbindung des Firmennamens mit markanten Bildikonen erwies sich als international funktionierende Lösung mit großem Sympathiefaktor.

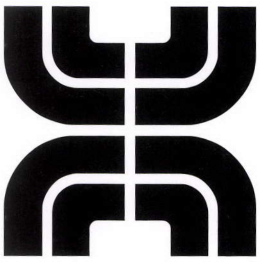
À partir de 1970, Dan Reisinger fut chargé de redéfinir l'image visuelle de la compagnie aérienne israélienne El Al. C'est dans ce cadre que vit aussi le jour une série d'affiches illustrant les grandes destinations desservies par la compagnie. L'association graphique d'emblèmes touristiques et du nom «El Al» s'avéra être une solution fonctionnant partout dans le monde et porteuse d'un fort effet de sympathie.



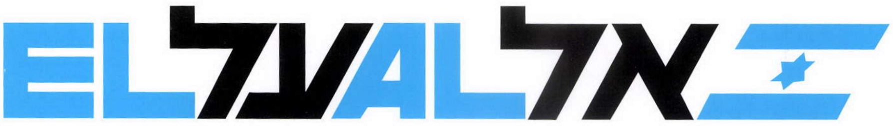
1976 · Dan Reisinger · IL · Poster



1973 · Dan Reisinger · IL · Logo · Maccabi Sport Festival



1968 · Dan Reisinger · IL · Logo · Habima National Theatre



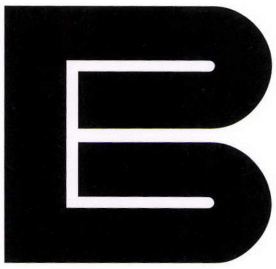
1971 · Dan Reisinger · IL · Logo · El Al Airlines

Dan Reisinger (1934, Kanjiza, Serbia – 2019, Givatayim, Israel) is an Israeli graphic designer, born to Jewish parents in the former Yugoslavia, who escaped the Holocaust and later emigrated to Israel in 1949. After attending the Bezalel Academy of Arts and Design in Jerusalem, Reisinger did his mandatory service in the Israeli Air Force working as art director of publications. He then went to Brussels and London, where he studied at the Central School of Art and Design. In 1966 Reisinger returned to Israel and opened his own agency in Givatayim. He became famous for his posters on social, political, and cultural topics and also designed over 150 logos and corporate identity systems for various companies in Israel.

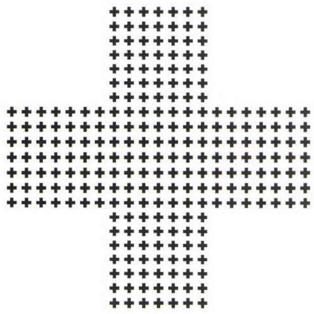
Dan Reisinger (1934, Kanjiža, Serbien – 2019, Giv'atajim, Israel) ist ein israelischer Grafikdesigner. Geboren wurde er als Sohn jüdischer Eltern aus dem ehemaligen Jugoslawien, die dem Holocaust entkamen und 1949 nach Israel auswanderten. Nach dem Besuch der Bezalel Academy of Arts and Design in Jerusalem absolvierte Reisinger seinen Militärdienst bei der israelischen Luftwaffe, deren Publikationen er als Artdirector betreute. Anschließend ging er nach Brüssel und London, wo er an der Central School of Art and Design studierte. 1966 kehrte Reisinger nach Israel zurück und eröffnete in Giv'atajim seine eigene Agentur. Er wurde bekannt für seine Plakate zu sozialien, politischen und kulturellen Themen. Darüber hinaus entwarf er über 150 Logos und Corporate-Identity-Systeme für verschiedene Firmen in Israel.

Dan Reisinger (1934, Kanjiza, Serbie – 2019, Givatayim, Israël) est un graphiste israélien né de parents juifs dans l'ancienne Yougoslavie et rescapé de l'Holocauste, qui émigra en Israël en 1949. Après des études à la l'École des beaux-arts de Bezalel, à, Jérusalem, Reisinger fit son service militaire obligatoire dans l'armée de l'air israélienne, au sein de laquelle il assura la direction artistique de diverses publications. Il s'installa ensuite à Bruxelles et à Londres, où il étudia à la Central School of Art and Design. En 1966, Reisinger est retourné en Israël pour y ouvrir son studio à Givatayim. Il est devenu célèbre pour ses affiches sur des sujets sociaux, politiques et culturels. Il a également signé plus de 150 logos et systèmes d'identité pour diverses compagnies en Israël.

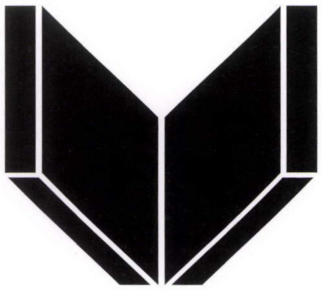
Félix Beltrán · Cuba



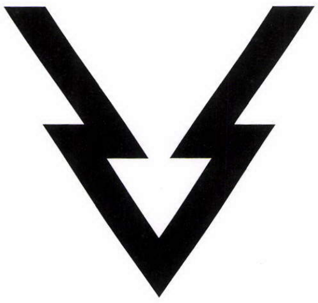
1968 · Félix Beltrán · CU · Logo · Revista Unión Letra B



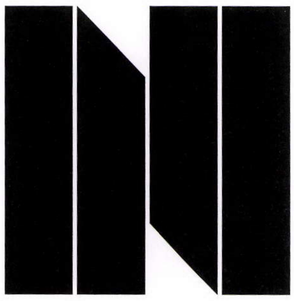
1964 · Félix Beltrán · CU · Logo · Cruz Roja Internacional



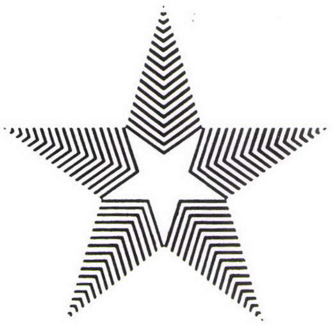
1971 · Félix Beltrán · CU · Logo · Instituto Cubano del Libro



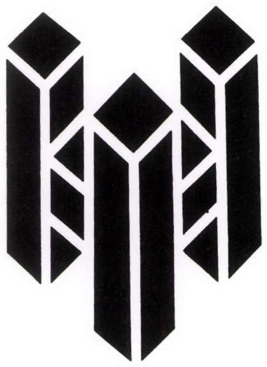
1960 · Félix Beltrán · CU · Logo · Victoria Eletricity



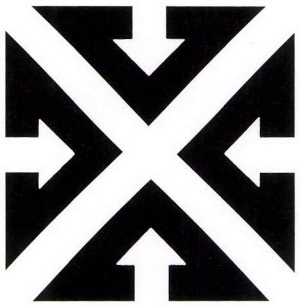
1984 · Félix Beltrán · CU/MX · Logo · Nuñez Architecture



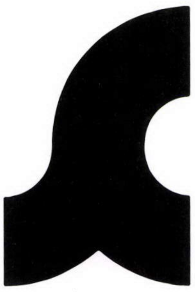
1967 · Félix Beltrán · CU · Logo · New Year 1968



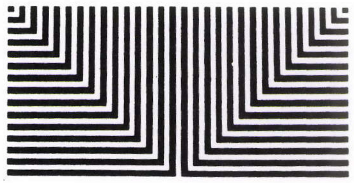
1972 · Félix Beltrán · CU · Logo · Hormicuba



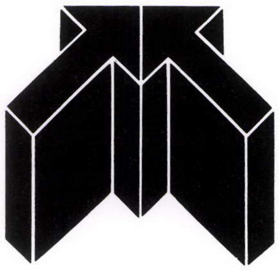
1968 · Félix Beltrán · CU · Logo · Consejo Nacional de Cultura



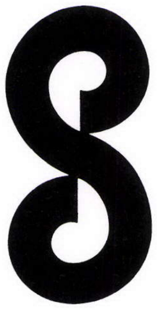
1969 · Félix Beltrán · CU/JP · Logo · Asociación para la Solidaridad con Cuba



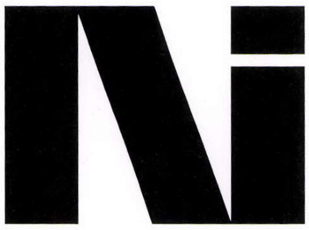
1985 · Félix Beltrán · CU/MX · Logo · Apple México



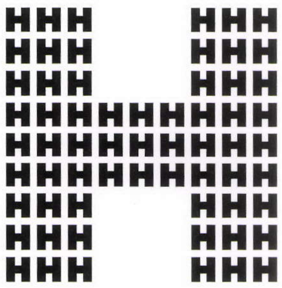
1973 · Félix Beltrán · CU · Logo · Mincex Havana



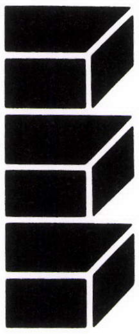
1970 · Félix Beltrán · CU · Logo · Galeria Uneac



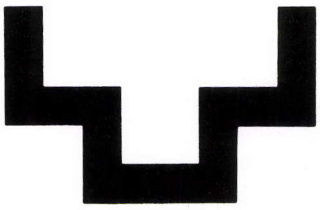
1965 · Félix Beltrán · CU · Logo · Nacional Importadora



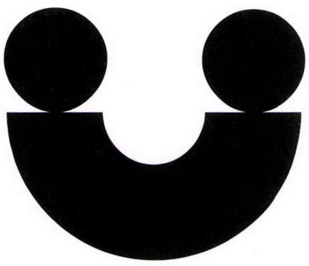
1956 · Félix Beltrán · CU · Logo · Hotel Habana



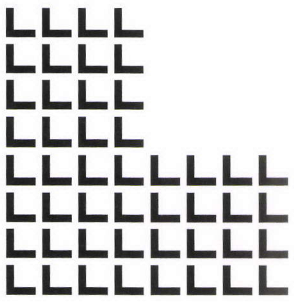
1978 · Félix Beltrán · CU · Logo · Encuentro de Escultores



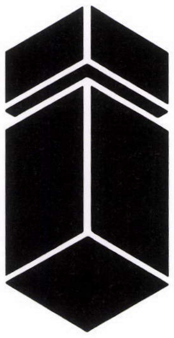
1972 · Félix Beltrán · CU · Logo · Televisión Universitaria Havana



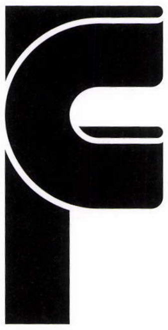
1971 · Félix Beltrán · CU · Logo · Unival Havana



1982 · Félix Beltrán · CU/MX · Logo · Letra y Linea



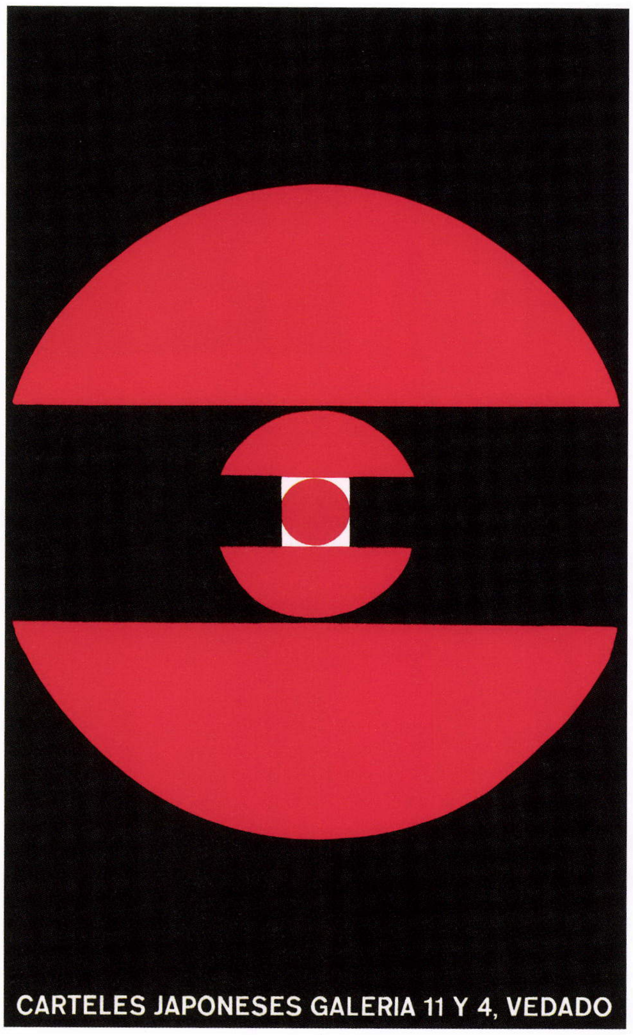
1983 · Félix Beltrán · CU · Logo · Interexport



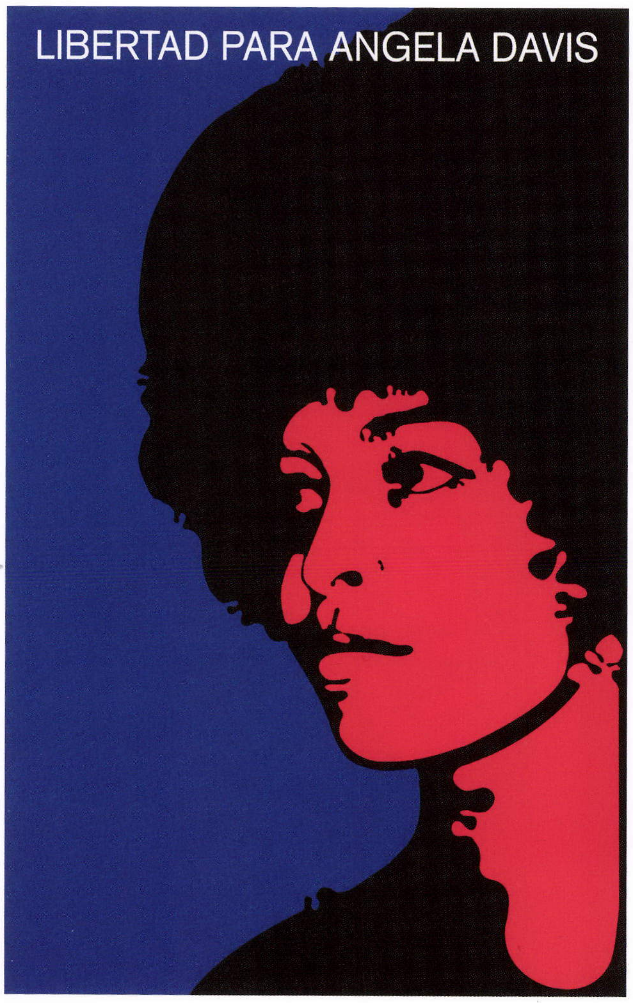
1965 · Félix Beltrán · CU/ES · Logo · Fábrica de Plásticos

»Félix Beltrán knows that simplicity is the first prerequisite of universally comprehensible and effective communication.«

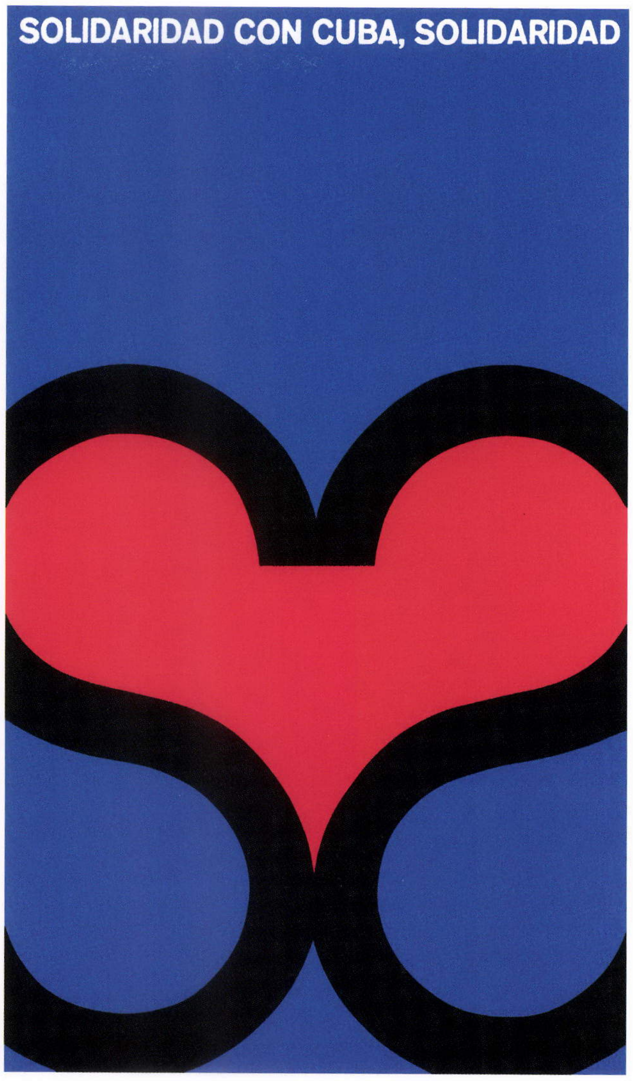
Hans Kuh, *Gebrauchsgraphik*, 1971


CARTELES JAPONESES GALERIA 11 Y 4, VEDADO

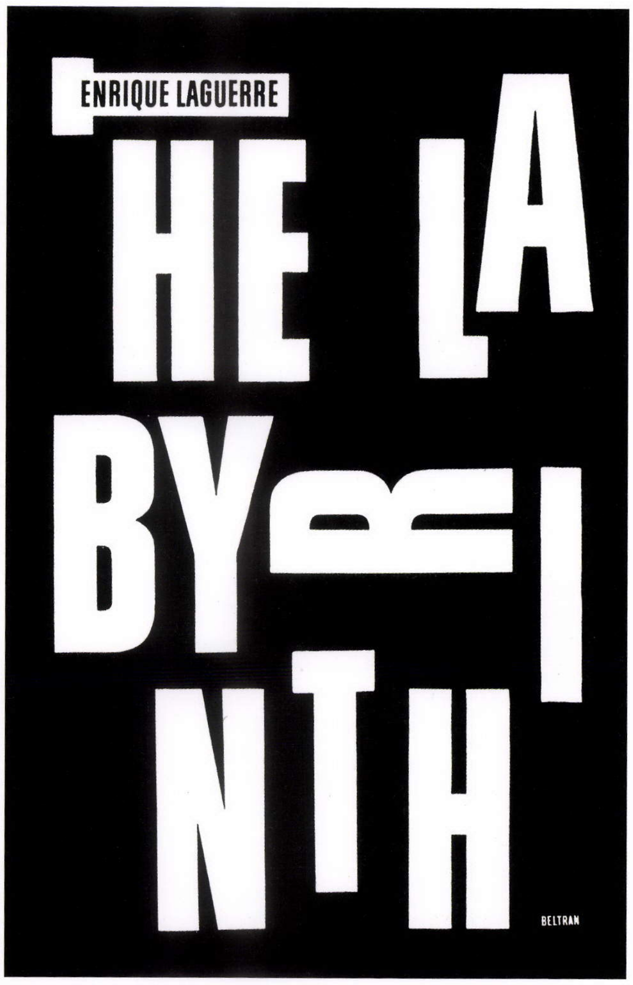
1970 · Félix Beltrán · CU · Poster



1971 · Félix Beltrán · CU · Poster



1970 · Félix Beltrán · CU · Poster



1958 · Félix Beltrán · CU/US · Book cover

Félix Beltrán (1938, Havana) is a Cuban visual artist who studied in New York, Paris, and Madrid, before becoming one of the most important poster artists in Latin America. Starting off in advertising at McCann Erickson in the years 1953–56, Beltrán later produced numerous posters for cultural events in Cuba, where he also taught at the Instituto Superior de Arte from 1976–82. In the mid-1980s he moved to Mexico City and became curator of the Archivo Gráfico Internacional at the Universidad Autónoma Metropolitana, a historical visual archive.

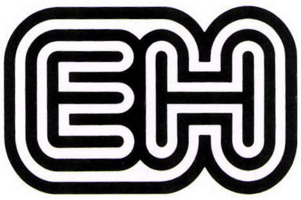
Félix Beltrán (1938, Havanna) ist ein kubanischer Künstler, der in New York, Paris und Madrid studierte und zu einem der bedeutendsten Plakatkünstler Lateinamerikas werden sollte. Seine Berufslaufbahn begann Beltrán in den Jahren 1953–1956 als Werbegrafiker bei McCann Erickson und entwarf später zahlreiche Plakate für Kulturveranstaltungen in Kuba, wo er von 1976 bis 1982 auch am Instituto Superior de Arte unterrichtete. Mitte der 1980er-Jahre zog er nach Mexico City und wurde Kurator des Archivo Gráfico Internacional an der Universidad Autónoma Metropolitana.

Félix Beltrán (1938, La Havane) est un artiste visuel cubain qui a étudié à New York, Paris et Madrid avant de devenir un des plus importants affichistes d'Amérique latine. Après des débuts dans la publicité chez McCann Erickson dans les années 1953–1956, Beltrán a produit de nombreuses affiches pour des événements culturels organisés à Cuba, où il a aussi enseigné à l'Instituto Superior de Arte de 1976 à 1982. Au milieu des années 1980, il s'installe à Mexico et devient conservateur de l'Archivo Gráfico Internacional, une archive visuelle historique de l'université autonome métropolitaine.

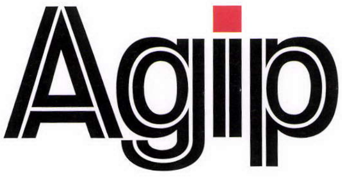
1971

Design student Carolyn Davidson creates the **Nike** swoosh for $35

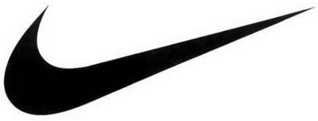
Victor Papanek's book **Design for the Real World** is published



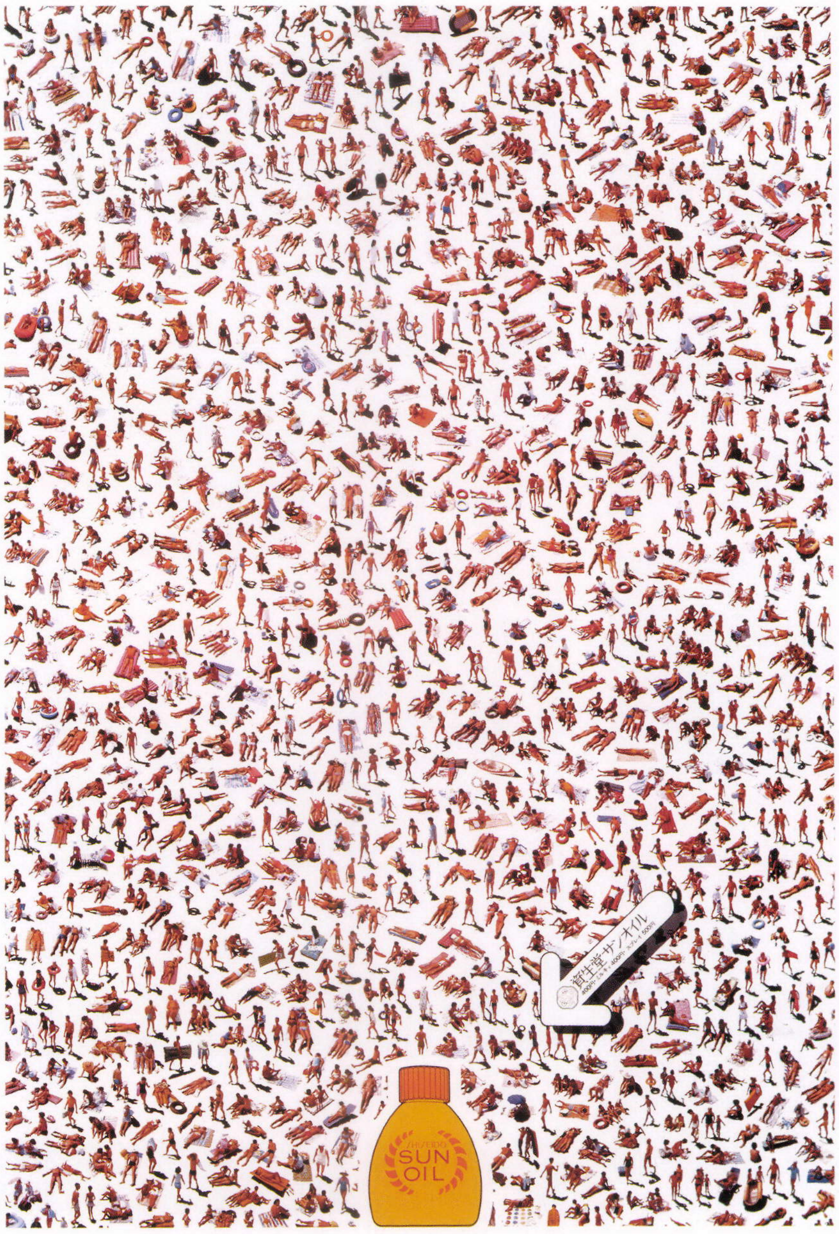
1971 · Ricardo Blanco · AR · Logo · Equipamento de Hoy



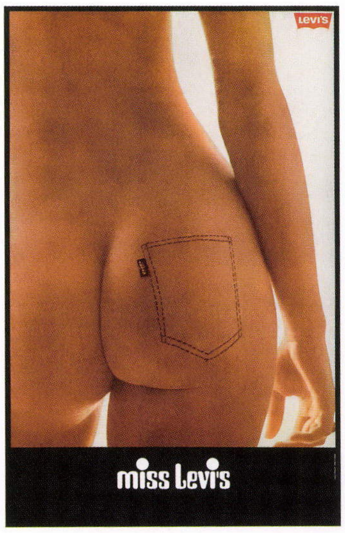
1971 · Salvatore Gregorietti, Unimark International · IT · Logo · Agip



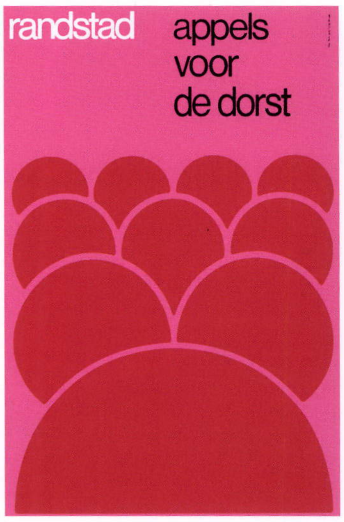
1971 · Carolyn Davidson · US · Logo · Nike



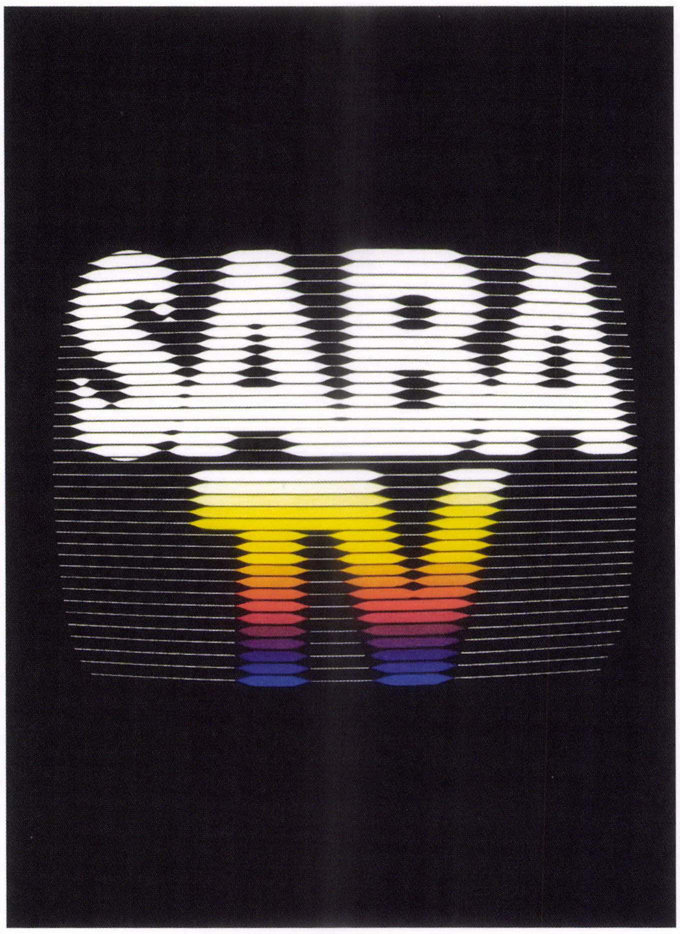
1971 · Shin Matsunaga · JP · Poster


Levi's
miss Levi's

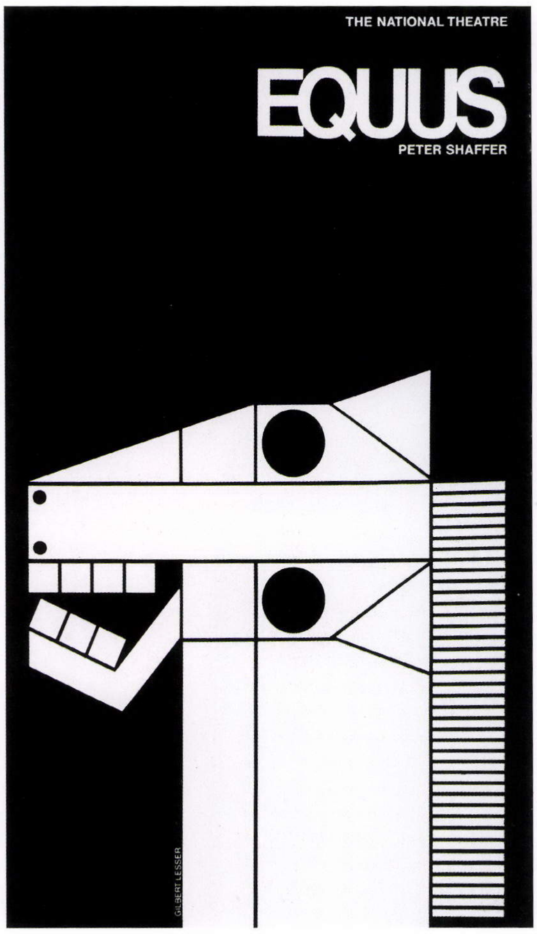
1971 · Ida van Bladel · BE · Poster


randstad
appels
voor
de dorst

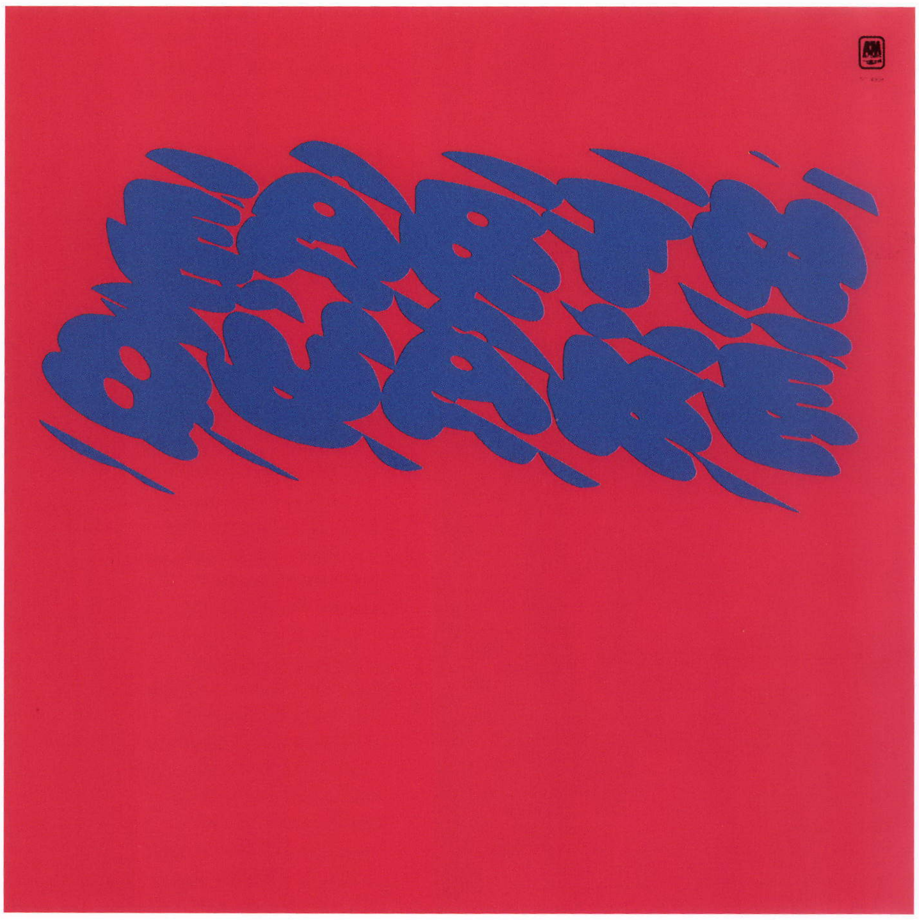
1971 · Ben Bos, Total Design · NL · Poster



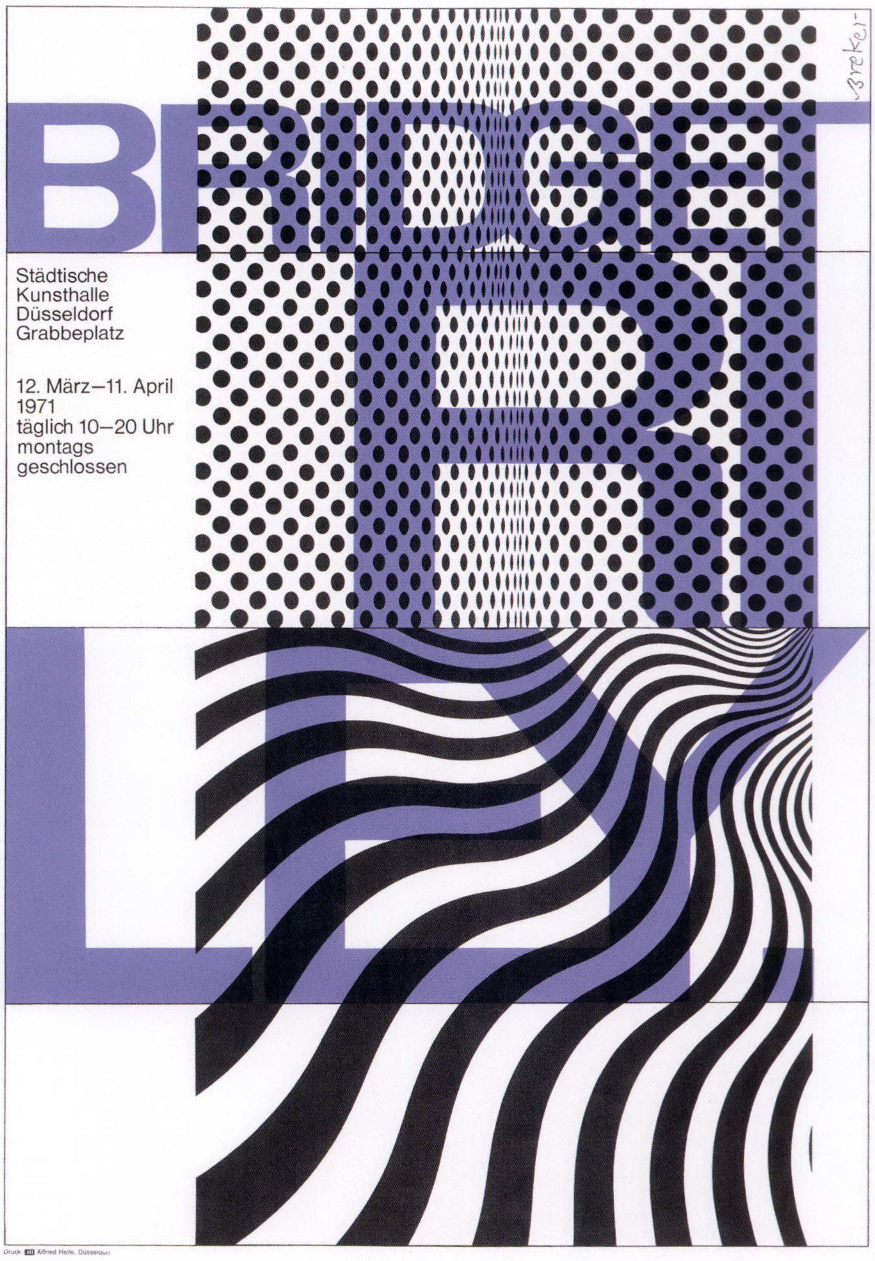
1971 · Neukomm+Pinschewer · CH · Poster


THE NATIONAL THEATRE
EQUUS
PETER SHAFFER
GILBERT LESSER

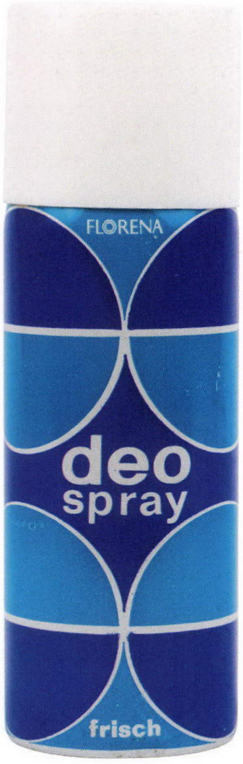
1971 · Gilbert Lesser · UK · Poster


EARTH QUAKE

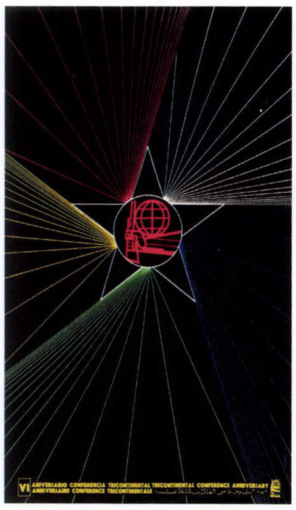
1971 · Louis Danziger · US · Record cover


BRIDGET
RILEY
Städtische
Kunsthalle
Düsseldorf
Grabbeplatz
12. März–11. April
1971
täglich 10–20 Uhr
montags
geschlossen
Breker

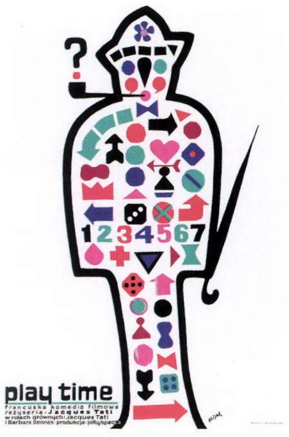
1971 · Walter Breker · DE · Poster


FLORENA
deo
spray
frisch

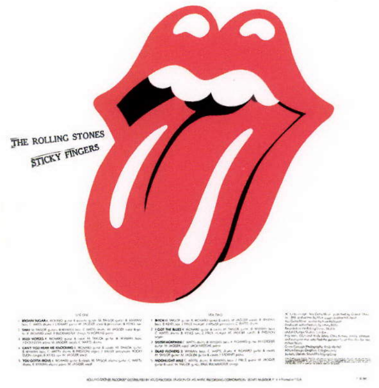
1971 · Anonymous · GDR · Packaging



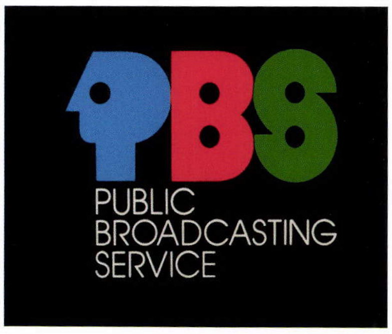
1971 · Lázaro Abreu · CU · Poster


play time
1234567

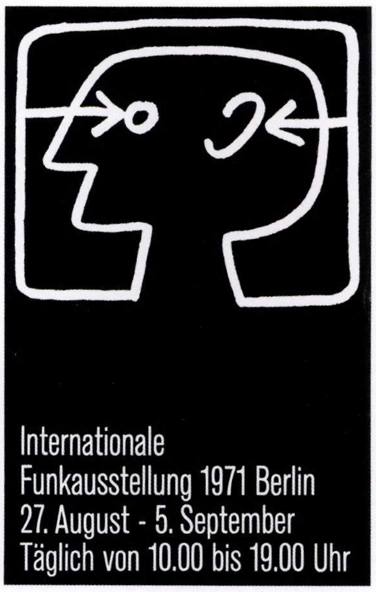
1971 · Jerzy Flisak · PL · Poster


THE ROLLING STONES
STICKY FINGERS

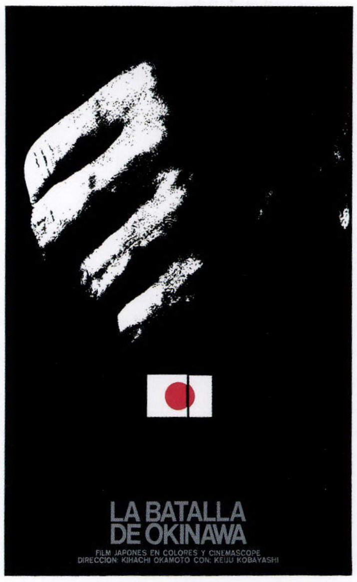
1971 · John Pasche · UK · Record cover


PBS
PUBLIC
BROADCASTING
SERVICE

1971 · Herb Lubalin · US · Logo · PBS


Internationale
Funkausstellung 1971 Berlin
27. August - 5. September
Täglich von 10.00 bis 19.00 Uhr

1971 · Helmut Lortz · DE · Poster

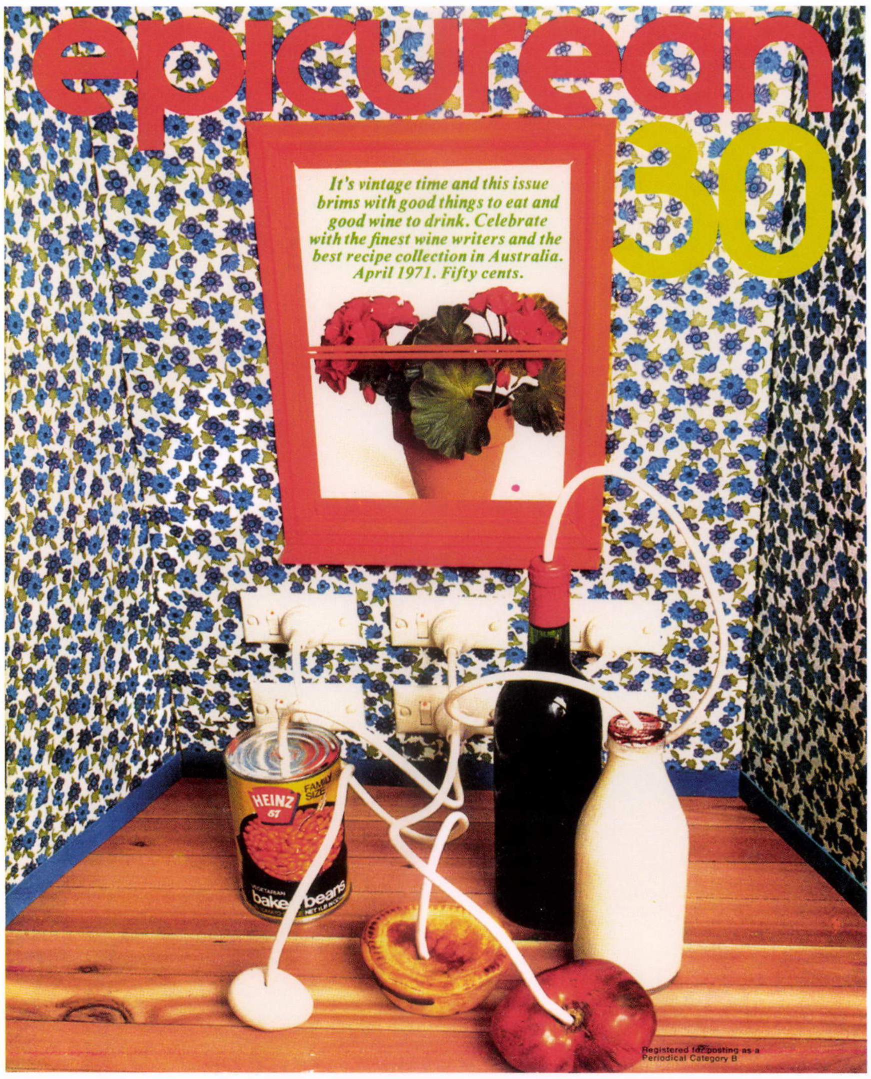

LA BATALLA
DE OKINAWA
FILM JAPONES EN COLORES Y CINEMASCOPE
DIRECCION: KIHACHI OKAMOTO CON: KEIJU KOBAYASHI

1971 · Anonymous · CU · Poster

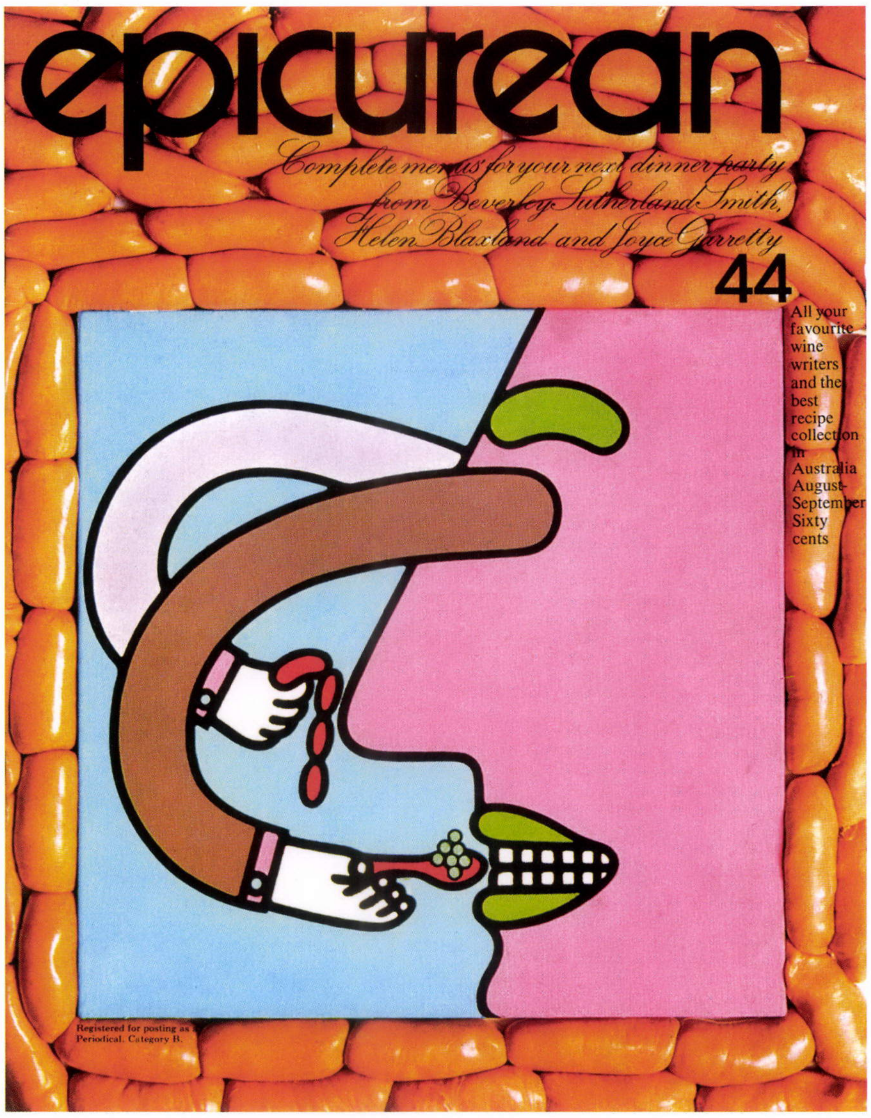
Les Mason (1924, Fresno, California – 2009, Istanbul) was an American graphic designer who helped establish the industry in Australia. After emigrating from the United States in 1961, Mason began a 13-year association with *Epicurean*, one of the country's first and most influential food and wine magazines. Together with Garry Emery and others, in the early 1970s he formed a graphic designers' group, intended to promote its benefits amongst potential clients. Mason spent most of his later years painting and experimenting in his own print studio.

Les Mason (1924, Fresno, Kalifornien – 2009, Istanbul) war ein amerikanischer Grafikdesigner, der dazu beitrug, die Branche in Australien zu etablieren. Nachdem er 1961 aus den Vereinigten Staaten ausgewandert war, begann Mason eine 13-jährige Zusammenarbeit mit *Epicurean*, einem der ersten und einflussreichsten Food- und Weinmagazine Australiens. Zusammen mit Garry Emery und anderen gründete er Anfang der 1970er-Jahre eine Gruppe von Grafikdesignern mit dem Zweck, potenzielle Auftraggeber anzusprechen. In seinen späteren Jahren widmete sich Mason größtenteils der Malerei und Experimenten in seinem eigenen Druckstudio.

Les Mason (1924, Fresno, Californie – 2009, Istanbul) fut un graphiste américain qui contribua à asseoir cette profession en Australie. Après y avoir émigré des États-Unis en 1961, Mason entama une collaboration de 13 ans avec *Epicurean*, une des revues de gastronomie et d'œnologie les plus influentes du pays. Au début des années 1970, il forma avec Garry Emery et d'autres un groupe de designers graphiques en vue de vanter ses mérites à des clients potentiels. Mason passa la plupart de ses années tardives à peindre et à expérimenter dans son atelier d'imprimerie.


epicurean
30
It's vintage time and this issue brims with good things to eat and good wine to drink. Celebrate with the finest wine writers and the best recipe collection in Australia. April 1971. Fifty cents.
Registered for posting as a Periodical Category B

1971 · Les Mason · AU · Magazine cover


epicurean
Complete menus for your next dinner party from Beverley Sutherland Smith, Helen Blaxland and Joyce Garretty
44
All your favourite wine writers and the best recipe collection in Australia August-September Sixty cents
Registered for posting as a Periodical. Category B.

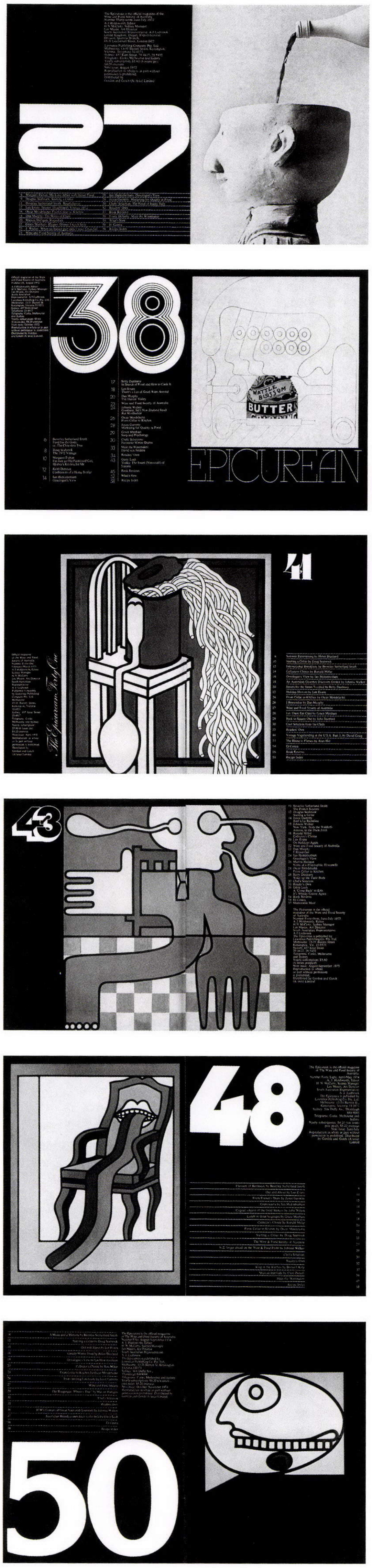
1973 · Les Mason · AU · Magazine cover

The Australian magazine *Epicurean*, launched in 1966, was the first such publication in the country to focus entirely on food and drink. Under its art director, the graphic designer Les Mason, every issue of the magazine featured a whole new layout, each time picking up on the very latest visual trends.

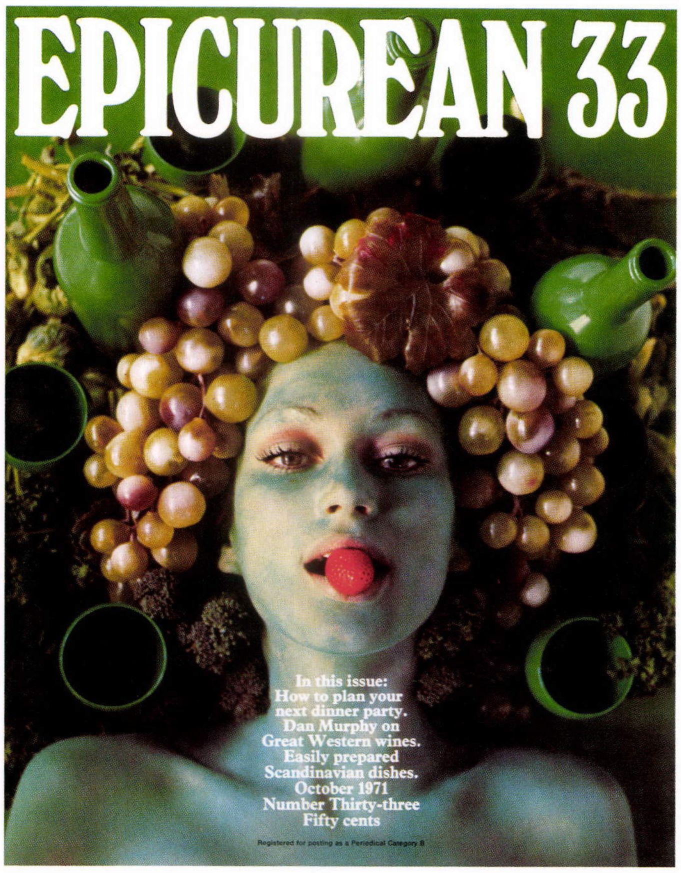
Mit dem australischen Magazin *Epicurean* erschien ab 1966 das erste Medium seiner Art, das sich vollständig auf Essen und Trinken fokussierte. Unter der Artdirection des Grafikdesigners Les Mason zeigte sich jede Ausgabe in völlig veränderter Aufmachung, die jeweils die aktuellsten visuellen Trends aufgriff.

Le magazine australien *Epicurean*, qui parut en 1966, fut le premier support du genre entièrement dédié à la gastronomie. Sous la direction artistique du graphiste Les Mason, chaque numéro présentait une mise en page nouvelle en intégrant chaque fois les tendances visuelles les plus récentes.

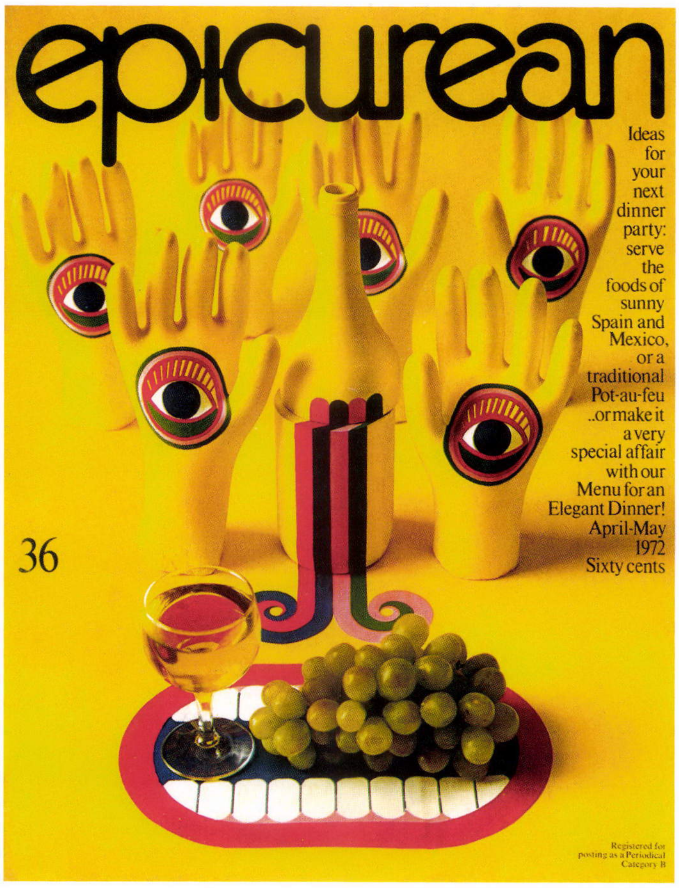
»Les Mason is the type of successful graphic artist we find today in nearly every country with a developed economy. His success is above all the result of his unceasing quest for artistic perfection which distinguishes even the smallest details of his designs.« Hans Kuh, *Gebrauchsgraphik*, 1967


37
38
EPICUREAN
41
The Epicurean Forty One
43
48
50

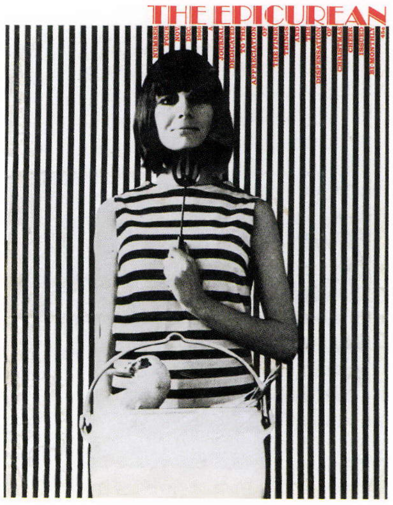
1970s · Les Mason · AU · Magazine spreads


EPICUREAN 33
In this issue:
How to plan your next dinner party.
Dan Murphy on Great Western wines.
Easily prepared Scandinavian dishes.
October 1971
Number Thirty-three
Fifty cents
Registered for posting as a Periodical Category B

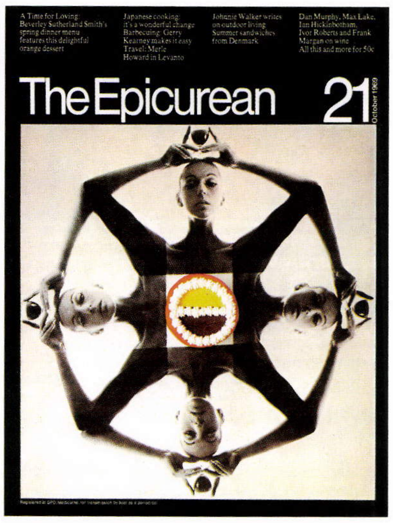
1971 · Les Mason · AU · Magazine cover


epicurean
Ideas for your next dinner party: serve the foods of sunny Spain and Mexico, or a traditional Pot-au-feu ..or make it a very special affair with our Menu for an Elegant Dinner!
April-May 1972
Sixty cents
36
Registered for posting as a Periodical Category B

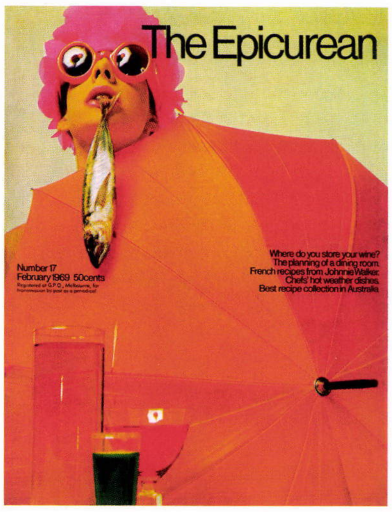
1972 · Les Mason · AU · Magazine cover


THE EPICUREAN

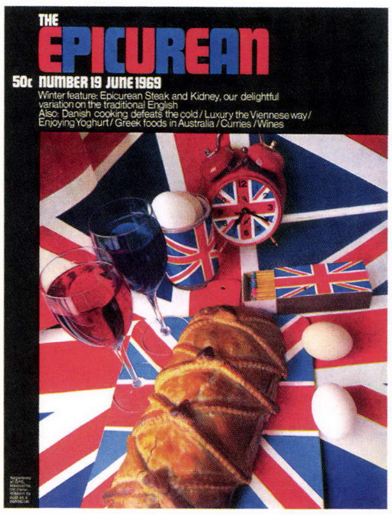
1966 · Les Mason · AU · Magazine cover


The Epicurean
21
October 1969

1969 · Les Mason · AU · Magazine cover


The Epicurean
Number 17
February 1969 50cents
Where do you store your wine?
The planning of a dining room.
French recipes from Johnnie Walker.
Chefs' hot weather dishes.
Best recipe collection in Australia.

1969 · Les Mason · AU · Magazine cover

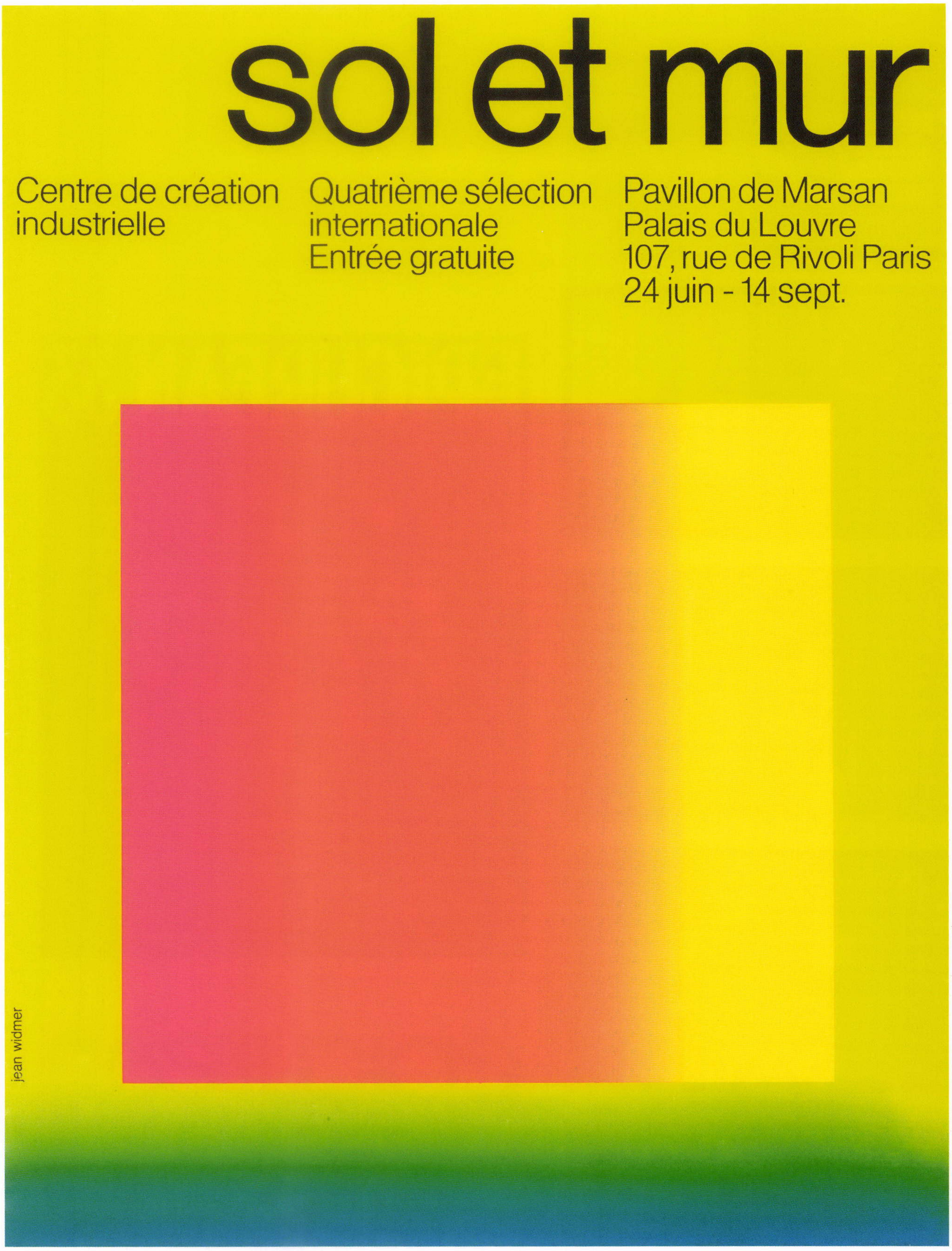

THE EPICUREAN
50c NUMBER 19 JUNE 1969
Winter feature: Epicurean Steak and Kidney, our delightful variation on the traditional English
Also: Danish cooking defeats the cold / Luxury the Viennese way / Enjoying Yoghurt / Greek foods in Australia / Curries / Wines

1969 · Les Mason · AU · Magazine cover

Jean Widmer (1929, Frauenfeld, Switzerland) is a Swiss designer whose work has had a considerable influence on visual communication in France since his arrival there in the 1950s. After studying in Zurich and Paris, Widmer introduced modernist design concepts in France from 1959 to the late 1960s, through his work as art director at the Galeries Lafayette, and then the fashion magazine *Jardin des Modes*. He subsequently changed to using much simpler forms, producing innovative posters and pictograms, including the French motorway signage system completed in 1978. Since 1970, he has run Visuel Design, working for such clients as the Centre Georges Pompidou and the Musée d'Orsay.

Jean Widmer (1929, Frauenfeld, Schweiz) ist ein Schweizer Grafikdesigner, der in den 1950er-Jahren nach Frankreich ging und seitdem die französische visuelle Kommunikation nachhaltig beeinflusst hat. Nach seinem Studium in Zürich und Paris führte Widmer zwischen Ende der 1950er-und der 1960er-Jahre moderne Designkonzepte in Frankreich ein, zunächst durch seine Arbeit als Artdirector bei den Galeries Lafayette, dann bei dem Modejournal *Jardin des Modes*. Später gestaltete er unter Verwendung sehr viel einfacherer Formen innovative Plakate und Piktogramme, unter anderem das Beschilderungssystem auf französischen Autobahnen, das 1978 fertiggestellt wurde. Seit 1970 leitet er die Agentur Visuel Design mit Auftraggebern wie dem Centre Georges Pompidou und dem Musée d'Orsay.

Jean Widmer (1929, Frauenfeld, Suisse) est un designer suisse dont le travail a exercé une influence considérable sur la communication visuelle en France quand il s'y installe dans les années 1950. Après des études à Zurich et à Paris, Widmer a introduit les concepts du design moderniste en France de 1959 à la fin des années 1960 par le truchement de son poste de directeur artistique des Galeries Lafayette, puis du magazine de mode *Les Jardin des Modes*. Plus tard, il a évolué vers des formes beaucoup plus simples, produisant des affiches et des pictogrammes innovants, notamment le système signalétique autoroutier français, qu'il a achevé en 1978. Il a dirigé Visuel Design à partir de 1970 et travaillé pour des clients comme le Centre Georges Pompidou et le Musée d'Orsay.



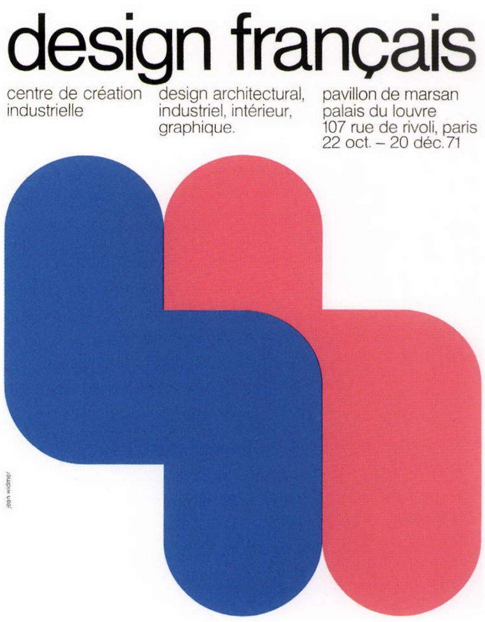
1972 · Jean Widmer · CH/FR · Poster

> **»I stopped thinking photographically and turned towards design, basic forms, visual identity. […] I refused simply to reproduce an object or the details of an object. I wanted it to be about the essence of design.«** `Jean Widmer, *Eye* #34, 1999`

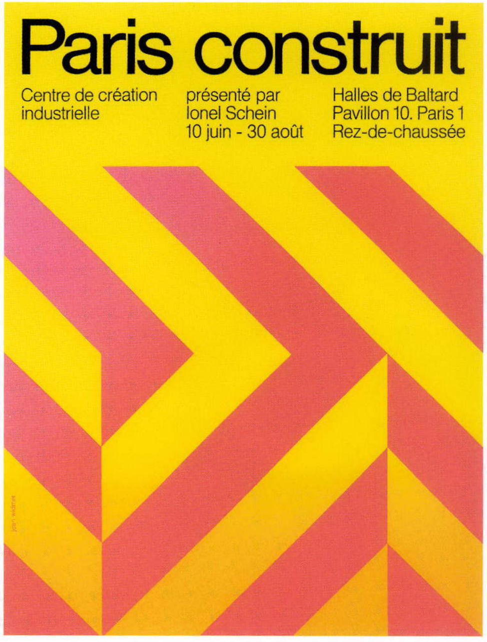
The series of posters Widmer created for France's Centre de Création Industrielle inevitably ask the question of where art becomes design, and *vice versa.* For a number of years, his captivating, instantly recognizable silkscreen posters were used to advertise a wide range of exhibitions staged by the French design center. At the same time though they were themselves works of abstract art.

Jean Widmers Plakatserie für das Centre de création industrielle führt unweigerlich zu der Frage, wann Kunst zu Design wird und umgekehrt. Die faszinierenden mit leuchtenden Sonderfarben hergestellten Siebdruckplakate warben mit hoher Wiedererkennbarkeit über mehrere Jahre für wechselnde Ausstellungen des französischen Designzentrums. Gleichzeitig waren sie abstrakte Kunstwerke für sich.

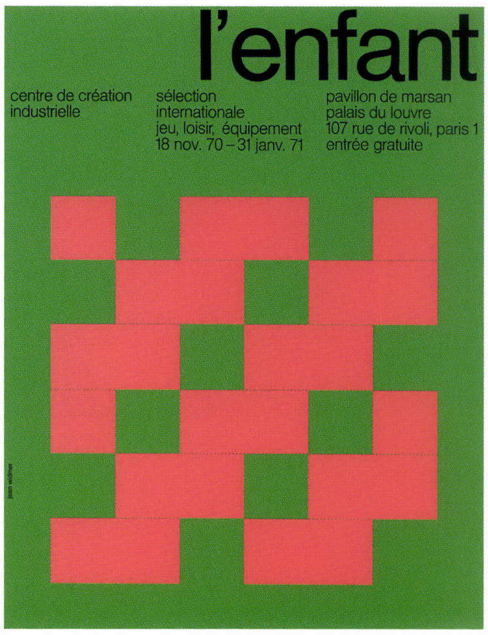
La série d'affiches réalisées par Jean Widmer pour le Centre de création industrielle soulève invariablement la question de savoir à quel moment l'art devient design et inversement. Ses fascinantes affiches sérigraphiées, immédiatement reconnaissables, ont annoncé pendant plusieurs années les expositions temporaires de l'organisme culturel français. Elles étaient en même temps des œuvres d'art abstraites à part entière.


design français
centre de création industrielle
design architectural, industriel, intérieur, graphique.
pavillon de marsan palais du louvre 107 rue de rivoli, paris 22 oct. – 20 déc. 71
jean widmer

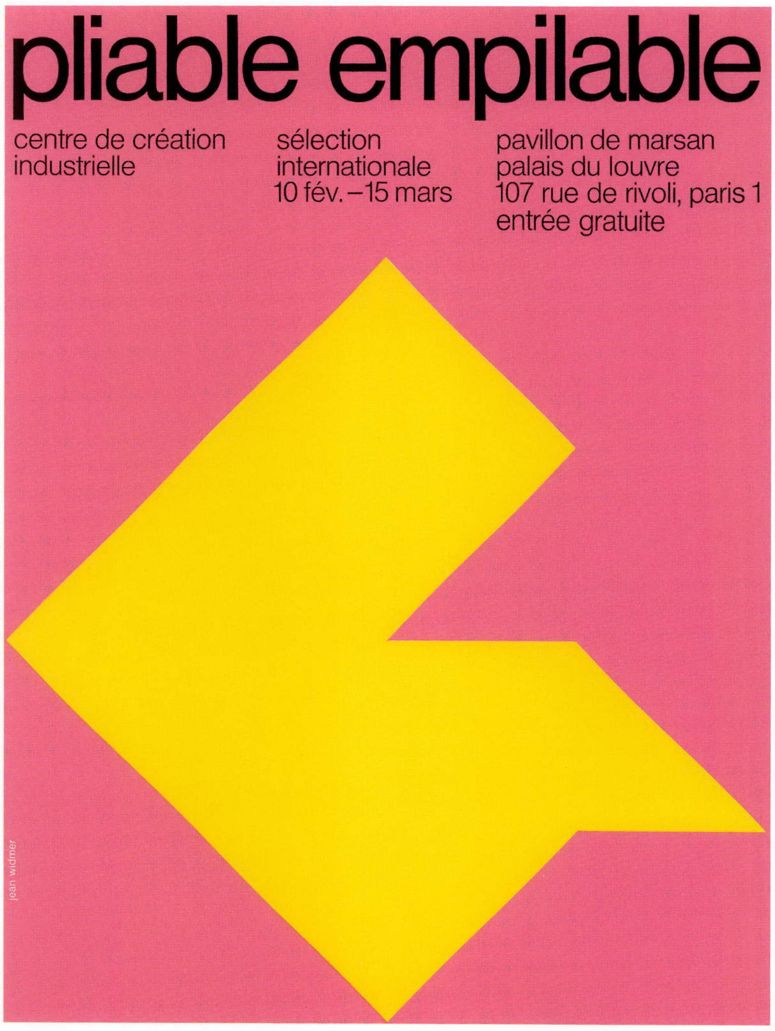
1971 · Jean Widmer · CH/FR · Poster


Paris construit
Centre de création industrielle
présenté par Ionel Schein 10 juin - 30 août
Halles de Baltard Pavillon 10. Paris 1 Rez-de-chaussée

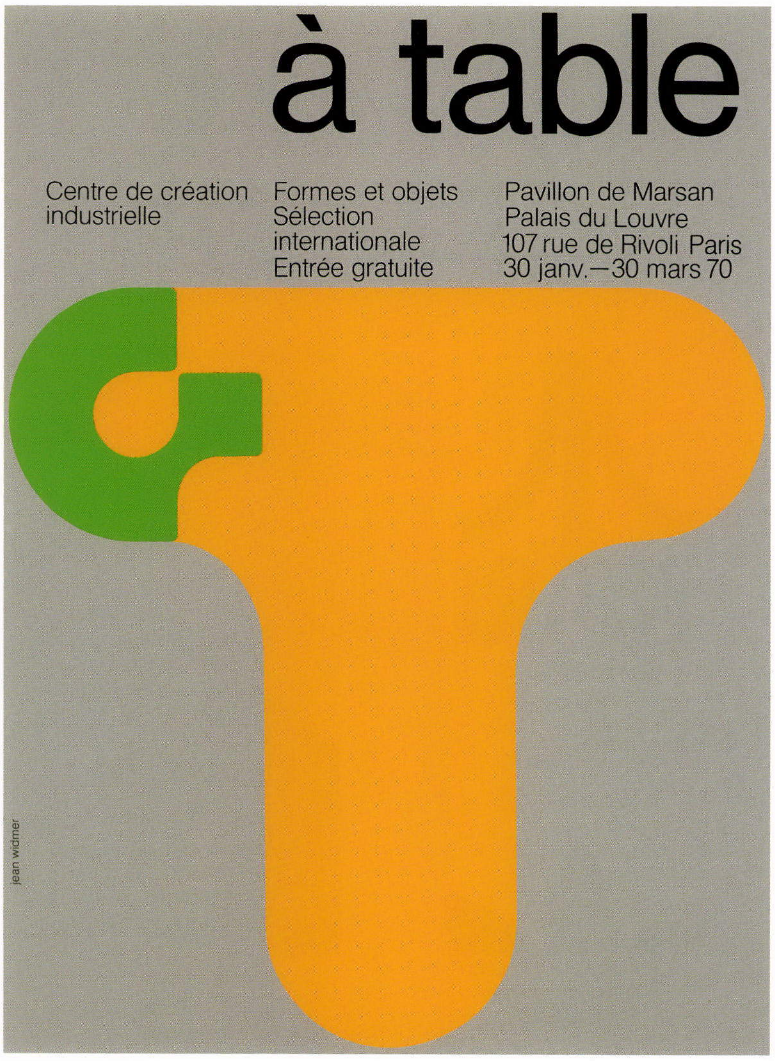
1970s · Jean Widmer · CH/FR · Poster


l'enfant
centre de création industrielle
sélection internationale jeu, loisir, équipement 18 nov. 70 – 31 janv. 71
pavillon de marsan palais du louvre 107 rue de rivoli, paris 1 entrée gratuite
jean widmer

1971 · Jean Widmer · CH/FR · Poster


pliable empilable
centre de création industrielle
sélection internationale 10 fév. – 15 mars
pavillon de marsan palais du louvre 107 rue de rivoli, paris 1 entrée gratuite
jean widmer

1970s · Jean Widmer · CH/FR · Poster


à table
Centre de création industrielle
Formes et objets Sélection internationale Entrée gratuite
Pavillon de Marsan Palais du Louvre 107 rue de Rivoli Paris 30 janv. – 30 mars 70
jean widmer

1970 · Jean Widmer · CH/FR · Poster

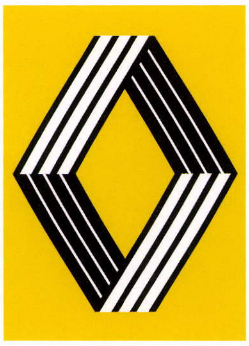
1972

The **Pentagram** design partnership is set up in London

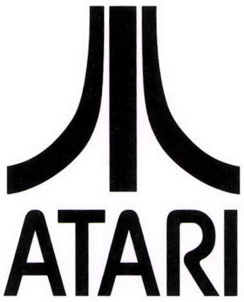
The works of Japanese graphic artist **Tadanori Yokoo** are shown in a solo exhibition at MoMa in New York

Paula Scher is hired as an in-house designer by CBS Records, where she created up to 150 album covers a year

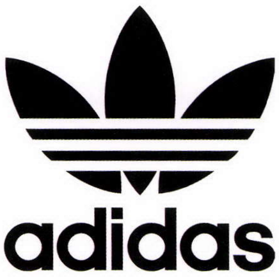
The **Hong Kong Designers Association** (HKDA) is founded



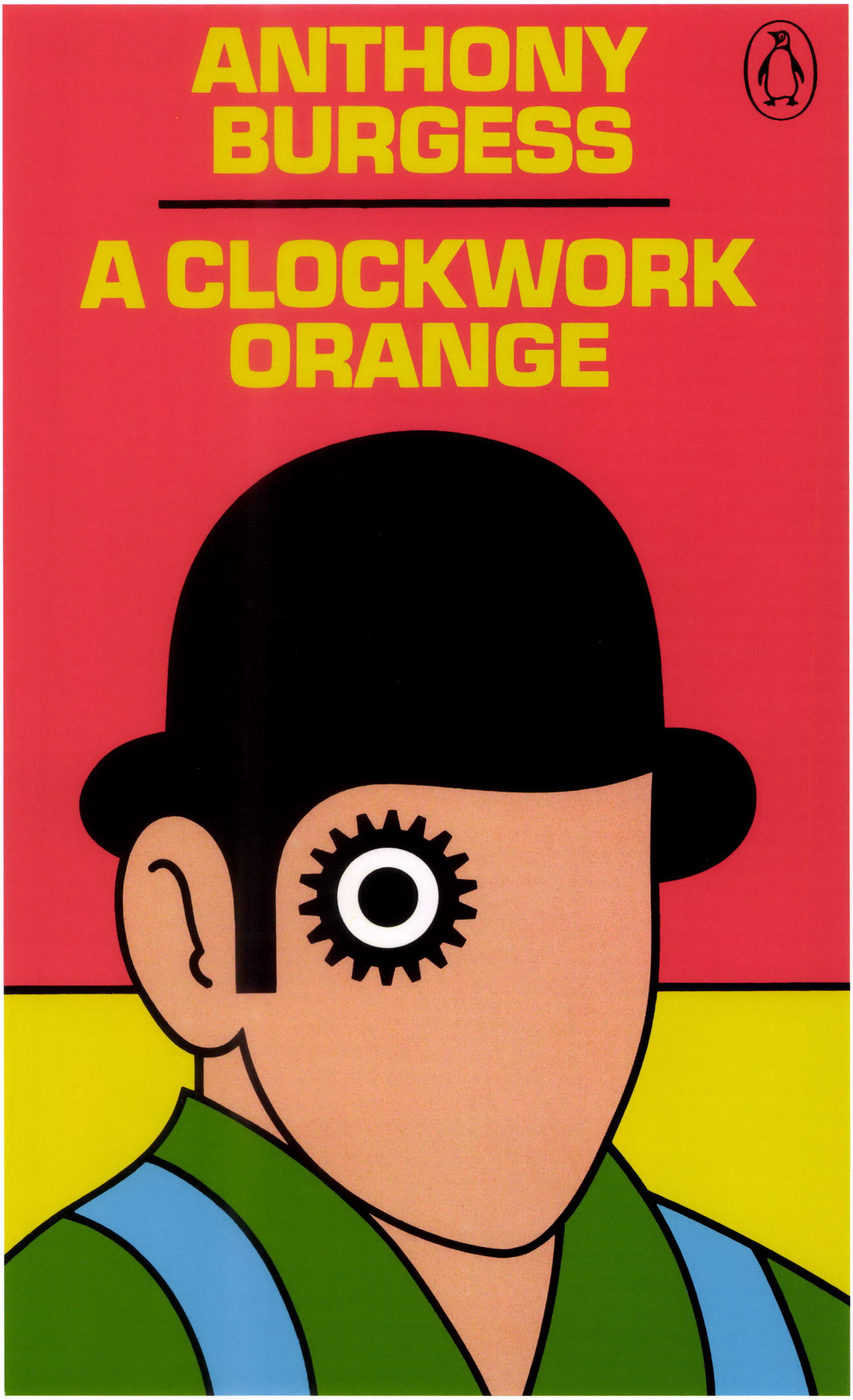
1972 · Victor Vasarely · HU/FR · Logo · Renault



1972 · George Opperman, Opperman-Harrington · US · Logo · Atari

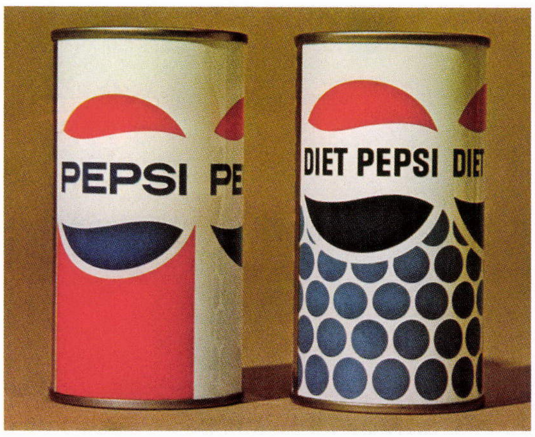


1972 · Anonymous · DE · Logo · Adidas

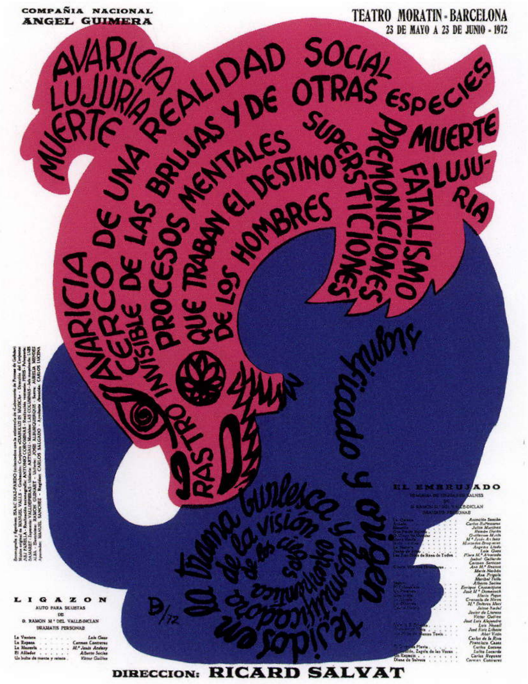


1972 · David Pelham · UK · Book cover

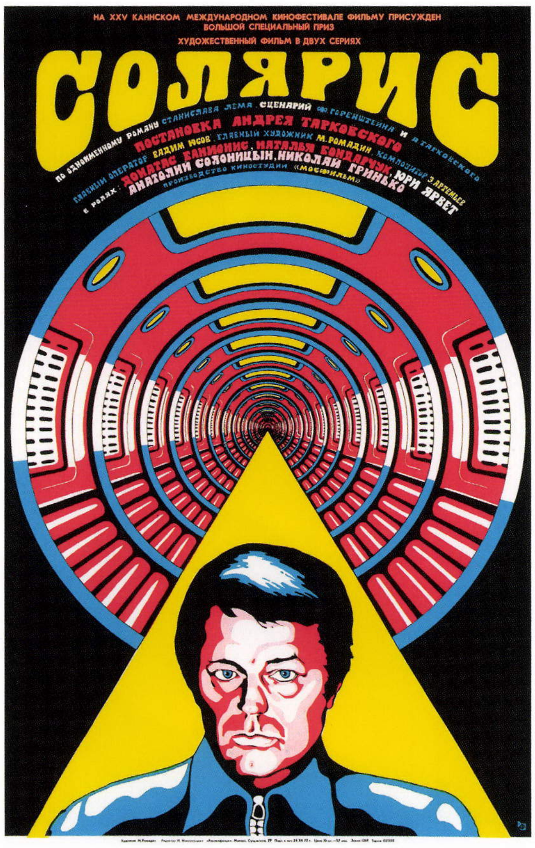
The **Swiss Graphic Designers** (SGD) is founded, also known as the Arbeitsgemeinschaft Schweizer Grafiker (ASG)


PEPSI
DIET PEPSI

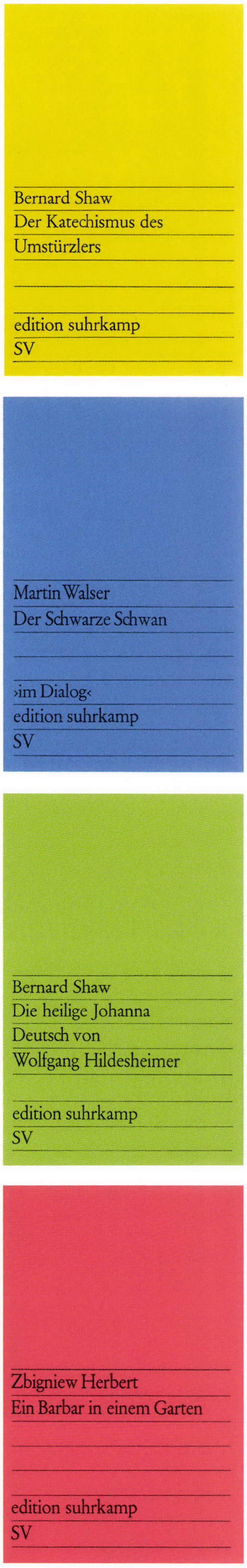
1972 · Jerome Gould, James Camperos, Kent Maxson · US · Packaging


COMPAÑIA NACIONAL ANGEL GUIMERA
TEATRO MORATIN - BARCELONA
23 DE MAYO A 23 DE JUNIO - 1972
AVARICIA LUJURIA MUERTE
REALIDAD SOCIAL
DE UNA
BRUJAS Y DE OTRAS ESPECIES
PROCESOS MENTALES
SUPERSTICIONES
PREMONICIONES
FATALISMO
MUERTE
LUJURIA
QUE TRABAN EL DESTINO DE LOS HOMBRES
AVARICIA
CERCO INVISIBLE DE LAS
RASTRO
EL EMBRUJADO
LIGAZON
DIRECCION: RICARD SALVAT

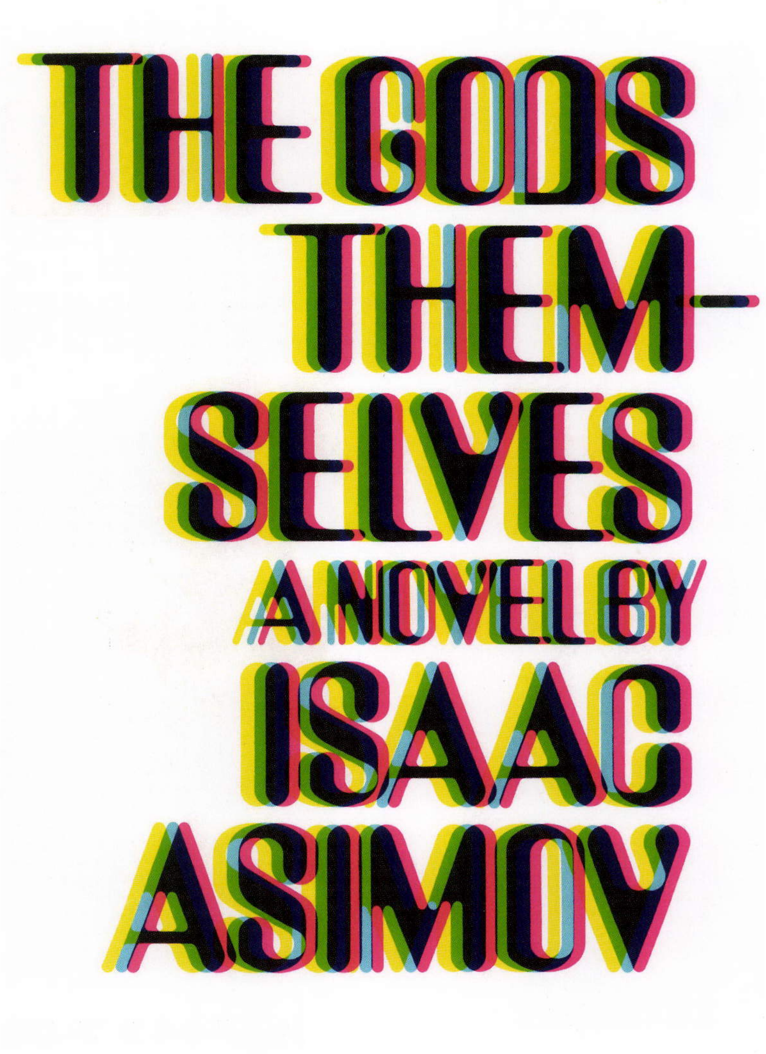
1972 · Isaac Díaz Pardo · ES · Poster


НА XXV КАННСКОМ МЕЖДУНАРОДНОМ КИНОФЕСТИВАЛЕ ФИЛЬМУ ПРИСУЖДЕН
БОЛЬШОЙ СПЕЦИАЛЬНЫЙ ПРИЗ
ХУДОЖЕСТВЕННЫЙ ФИЛЬМ В ДВУХ СЕРИЯХ
СОЛЯРИС
ПОСТАНОВКА АНДРЕЯ ТАРКОВСКОГО

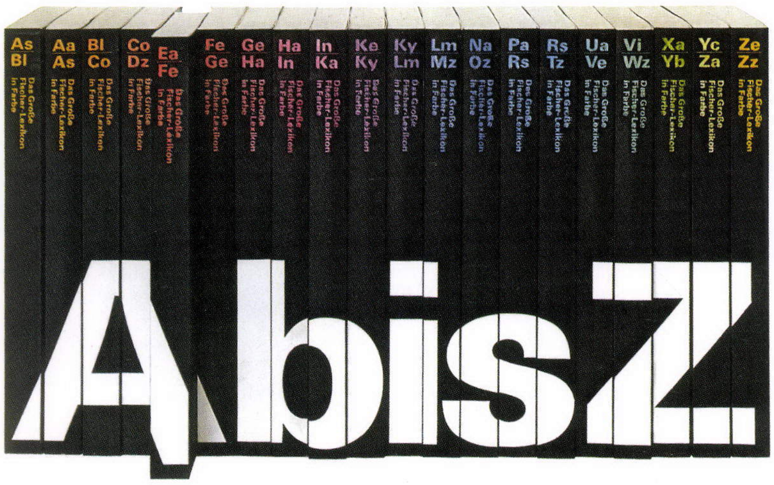
1972 · Anonymous · RU · Poster


Bernard Shaw
Der Katechismus des
Umstürzlers
edition suhrkamp
SV
Martin Walser
Der Schwarze Schwan
›im Dialog‹
edition suhrkamp
SV
Bernard Shaw
Die heilige Johanna
Deutsch von
Wolfgang Hildesheimer
edition suhrkamp
SV
Zbigniew Herbert
Ein Barbar in einem Garten
edition suhrkamp
SV

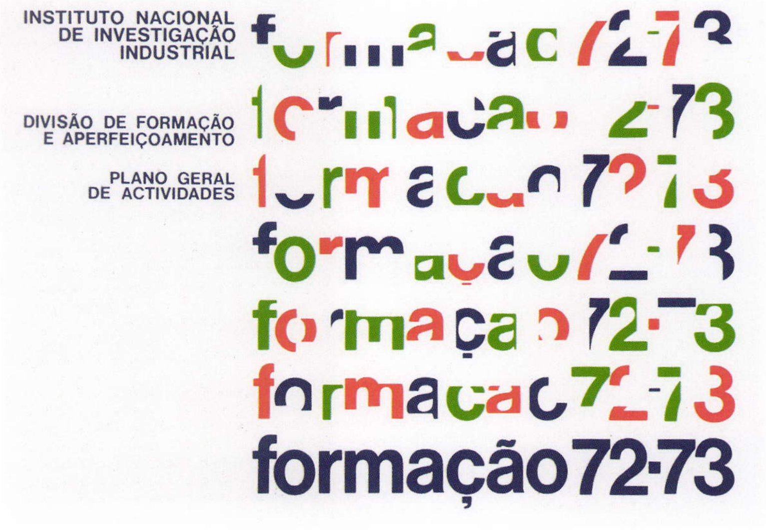
1972 · Willy Fleckhaus · DE · Book covers


THE GODS
THEM-
SELVES
A NOVEL BY
ISAAC
ASIMOV

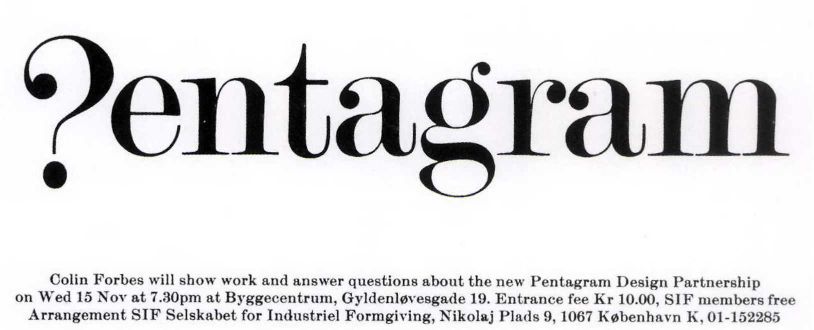
1972 · David November · US · Book cover


As Bl
Aa As
Bl Co
Co Dz
Ea Fe
Fe Ge
Ge Ha
Ha In
In Ka
Ke Ky
Ky Lm
Lm Mz
Na Oz
Pa Rs
Rs Tz
Ua Ve
Vi Wz
Xa Yb
Yc Za
Ze Zz
Das Große Fischer-Lexikon in Farbe
A bis Z

1972 · Pierre Mendell, Mendell & Oberer · DE · Book covers

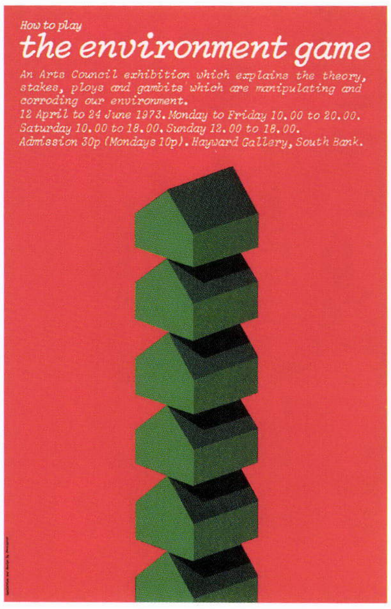

INSTITUTO NACIONAL DE INVESTIGAÇÃO INDUSTRIAL
DIVISÃO DE FORMAÇÃO E APERFEIÇOAMENTO
PLANO GERAL DE ACTIVIDADES
formação 72-73

1972 · Alda Rosa · PT · Poster

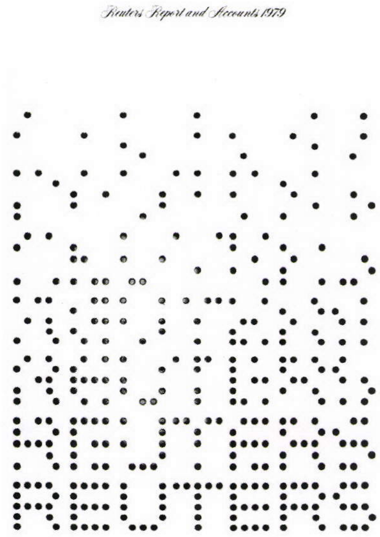


Colin Forbes will show work and answer questions about the new Pentagram Design Partnership
on Wed 15 Nov at 7.30pm at Byggecentrum, Gyldenløvesgade 19. Entrance fee Kr 10.00, SIF members free
Arrangement SIF Selskabet for Industriel Formgiving, Nikolaj Plads 9, 1067 København K, 01-152285

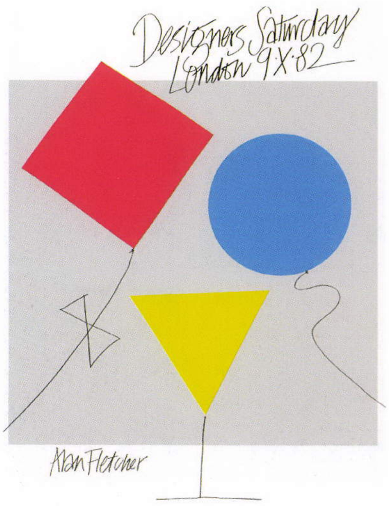
1972 · Colin Forbes, Pentagram · UK · Invitation card


How to play
the environment game
An Arts Council exhibition which explains the theory, stakes, ploys and gambits which are manipulating and corroding our environment.
12 April to 24 June 1973. Monday to Friday 10.00 to 20.00. Saturday 10.00 to 18.00. Sunday 12.00 to 18.00.
Admission 30p (Mondays 10p). Hayward Gallery, South Bank.

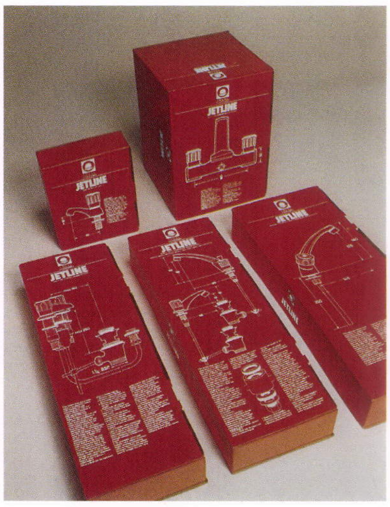
1973 · Alan Fletcher, Pentagram · UK · Poster


Reuters Report and Accounts 1979
REUTERS

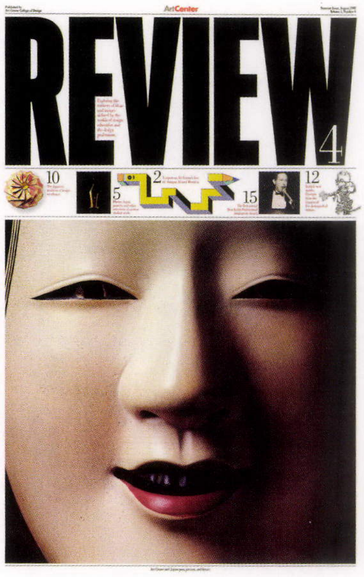
1979 · Mervyn Kurlansky, Pentagram · UK · Brochure


Designers Saturday
London 9X82
Alan Fletcher

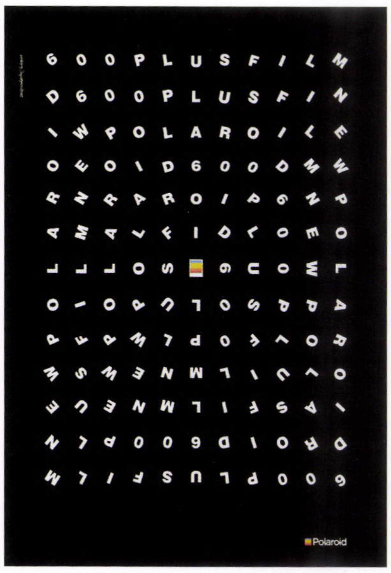
1982 · Alan Fletcher, Pentagram · UK · Poster



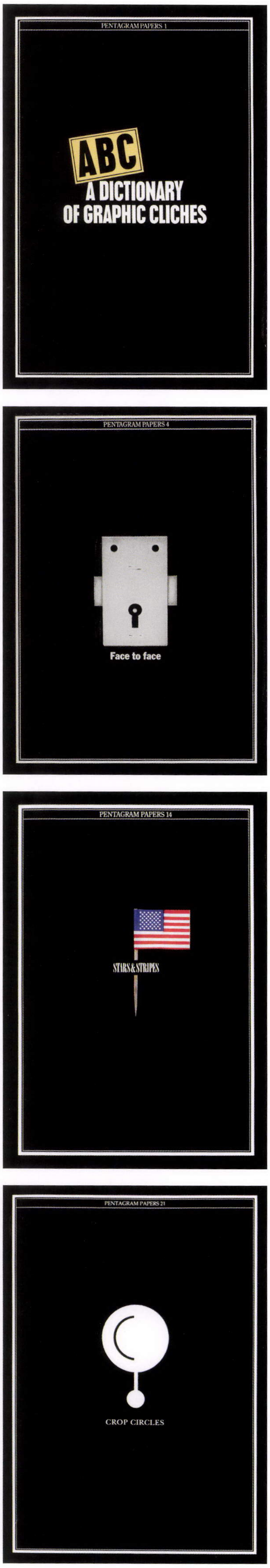
1985 · David Hillman, Pentagram · UK · Packaging


ArtCenter
REVIEW
4

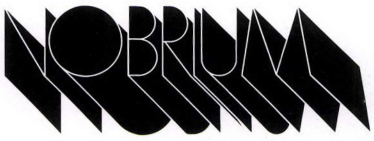
1988 · Kit Hinrichs, Pentagram · US · Magazine cover



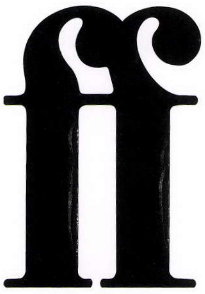
1988 · Mervyn Kurlansky, Patrick O'Sullivan, Pentagram · UK · Poster


PENTAGRAM PAPERS 1
ABC
A DICTIONARY OF GRAPHIC CLICHES
PENTAGRAM PAPERS 4
Face to face
PENTAGRAM PAPERS 14
STARS & STRIPES
PENTAGRAM PAPERS 21
CROP CIRCLES

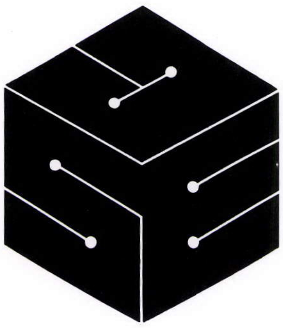
1975 · Pentagram · UK/US · Brochure covers



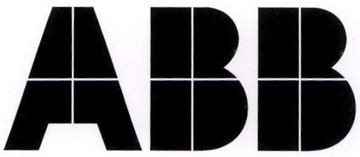
1972 · Mervyn Kurlansky, Pentagram · UK · Logo · Nobrium



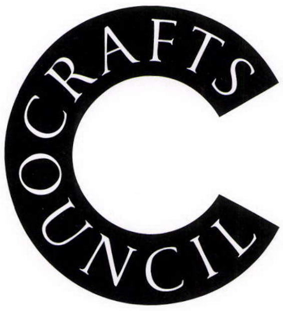
1981 · John McConnell, Pentagram · UK · Logo · Faber & Faber



1985 · Peter Harrison, Kaspar Schmid, Pentagram · UK · Logo · Science Management Corporation



1987 · Alan Fletcher, Pentagram · UK · Logo · Asea Brown Boveri


CRAFTS COUNCIL

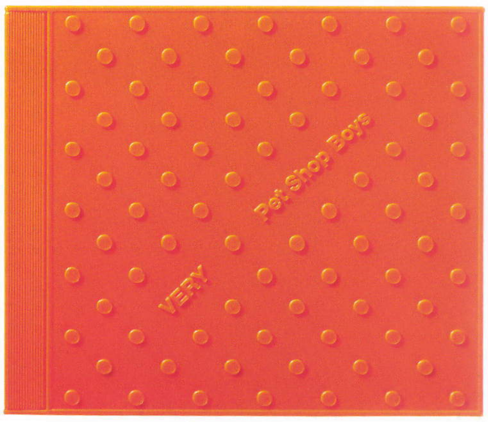
1991 · John Rushworth, Pentagram · UK · Logo · Crafts Council

»Increasing complexity in the structure of society and industry during the past decade has accelerated changes in the practice of design. [...] Pentagram reflects the contemporary need for co-ordinated design teams able to meet the challenge and opportunities of very large-scale exercises with diverse design abilities and sophistication in the services which they provide.« Herbert Spencer, *Graphis* #158, 1972

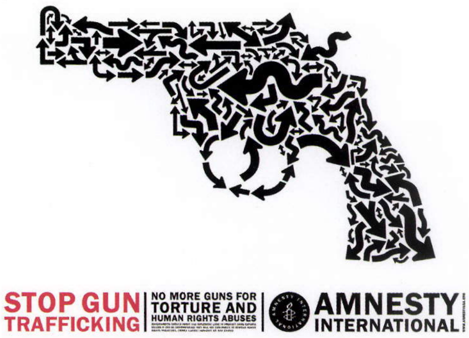
Pentagram (1972, London) is a full-service design firm begun by Alan Fletcher (1931, Nairobi – 2006, London), Theo Crosby (1925, Mafeking, South Africa – 1994, London), Colin Forbes (1928, London), Mervyn Kurlansky (1936, Johannesburg), and Kenneth Grange (1929, London). They established a unique form of partnership and interdisciplinary work and the company has since managed to remain independent with more than 40 partners throughout its history. Pentagram's copious work has produced hundreds of identities for many of the world's most famous brands, campaigns, and exhibitions, as well as countless books, magazines, and packaging designs, as a result of their many long-term client relationships.

Pentagram (1972, London) ist ein Fullservice-Designbüro der Gründer Alan Fletcher (1931, Nairobi – 2006, London), Theo Crosby (1925, Mafeking, Südafrika – 1994, London), Colin Forbes (1928, London), Mervyn Kurlansky (1936, Johannesburg) und Kenneth Grange (1929, London). Sie bildeten eine einzigartige Form der Partnerschaft mit einer interdisziplinären Arbeitsweise. Das Studio ist nach wie vor unabhängig und hatte im Lauf seiner Geschichte bislang über vierzig Partner. Zu den unzähligen Arbeiten des Studios gehören aufgrund der langjährigen Kundenbeziehungen Hunderte Identitäten für viele weltberühmte Marken, Kampagnen und Ausstellungen sowie zahllose Bücher, Zeitschriften und Verpackungsdesigns.

Pentagram (1972, Londres) est un studio de design polyvalent fondé par Alan Fletcher (1931, Nairobi – 2006, Londres), Theo Crosby (1925, Mahikeng, Afrique du Sud – 1994, Londres), Colin Forbes (1928, Londres), Mervyn Kurlansky (1936, Johannesbourg) et Kenneth Grange (1929, Londres). Ensemble, ils élaborèrent un type de partenariat et de travail interdisciplinaire entièrement inédit. Depuis, la firme a su préserver son indépendance avec plus de 40 associés tout au long de son histoire. L'énorme production de Pentagram compte des centaines d'identités, campagnes et expositions pour une foule de marques les plus célèbres au monde, ainsi que d'innombrables livres, magazines et emballages, tous fruits des relations à long terme avec leurs clients.



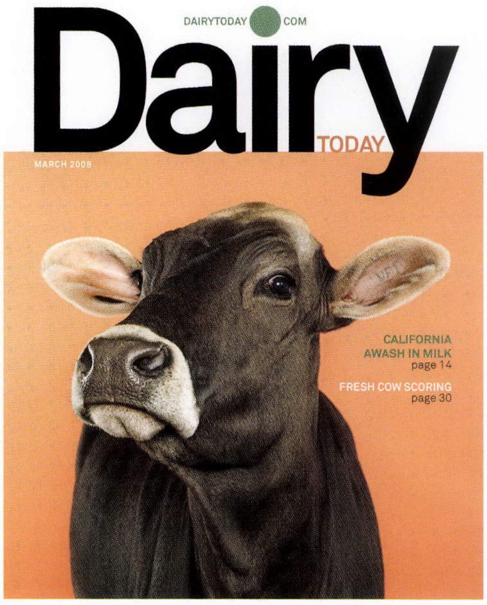
1993 · Daniel Weil, Pentagram · UK · Record cover


STOP GUN TRAFFICKING
NO MORE GUNS FOR TORTURE AND HUMAN RIGHTS ABUSES
AMNESTY INTERNATIONAL

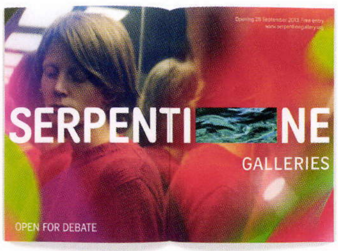
2001 · Woody Pirtle, Pentagram · US · Poster

2002 · Angus Hyland, Pentagram · UK · Identity · Eat

2004 · Michael Gericke, Pentagram · US/CA · Signage



2008 · D.J. Stout, Pentagram · US · Magazine cover

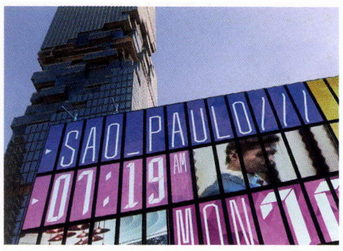


2013 · Marina Willer, Brian Boylan, Pentagram · UK · Identity · Serpentine Galleries

2017 · Abbott Miller, Pentagram · US · Magazine

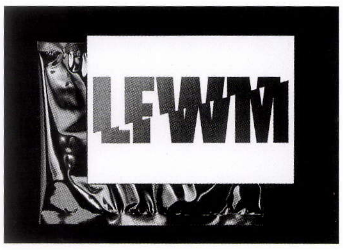
Van Leeuwen

2017 · Natasha Jen, Pentagram · US · Packaging



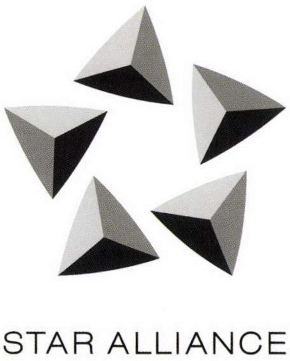
2017 · Eddie Opara, Pentagram · US/TH · Environmental graphics

2017 · Harry Pearce, Pentagram · UK · Packaging

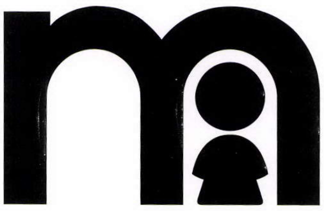


2018 · Luke Powell, Jody Hudson-Powell, Pentagram · UK · Identity · London Fashion Week

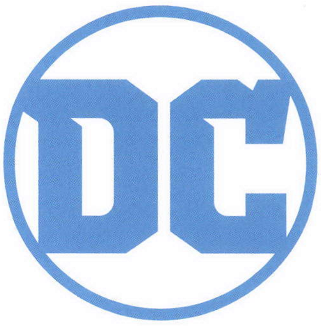
2018 · Abbott Miller, Naresh Ramchandani, Pentagram · US · Identity · American Express



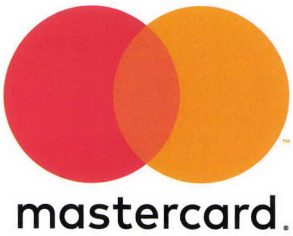
1997 · Justus Oehler, Pentagram · DE/US · Logo · Star Alliance



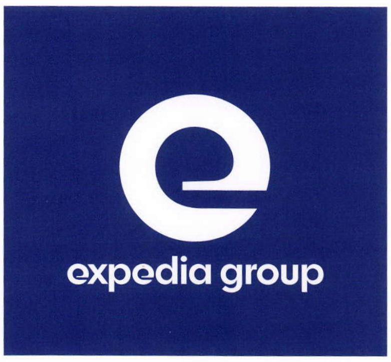
2004 · John Rushworth, Pentagram · UK · Logo · Mothercare



2016 · Emily Oberman, Pentagram · US · Logo · DC Entertainment



2016 · Michael Bierut, Luke Hayman, Pentagram · US · Logo · Mastercard



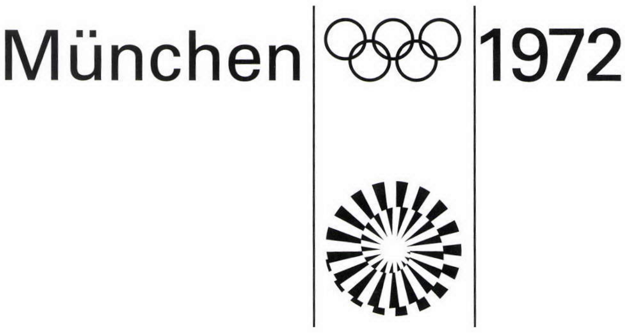
2018 · Paula Scher, Pentagram · US · Logo · Expedia Group

Munich Olympic Games 1972 · Germany

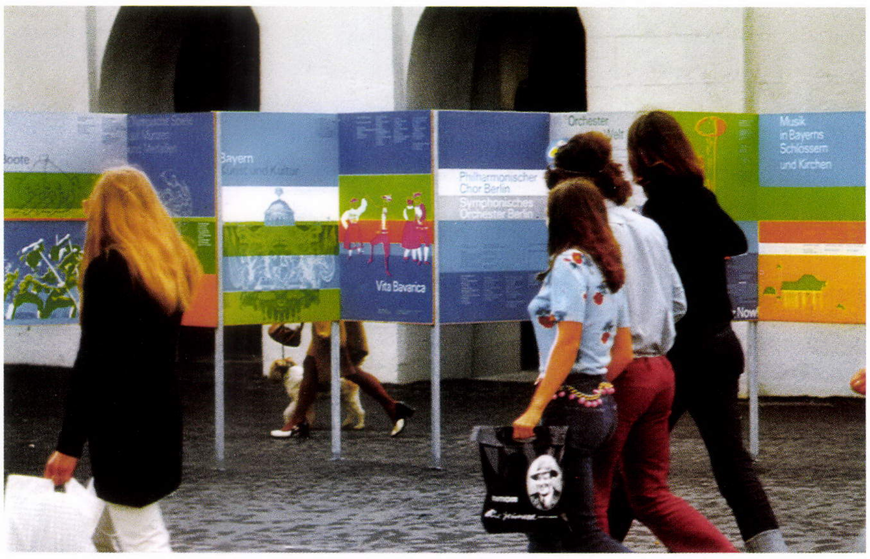
When Munich won the bid to host the Summer Olympics of 1972, the organizers were determined to create a program in complete contrast to that of the 1936 Munich games, which were hijacked by the Nazis as a vehicle for their political ends. Otl Aicher, a pacifist and deserter from the Wehrmacht, was chosen in 1967 to design the identity system for this major sporting event. He put together a team with whom he firstly developed a systematic corporate image on which to base all printed matter, merchandise, and uniforms for the games. For all the simplicity of their designs, the overall effect was dynamic as well as easy on the eye, with a visual rigor that set new standards.

Als München den Zuschlag zur Ausrichtung der Olympischen Sommerspiele 1972 erhielt, wollten die Organisatoren ein Gegenprogramm zu den von den Nationalsozialisten missbrauchten Spielen von 1936 präsentieren. Der Pazifist und Kriegsdeserteur Otl Aicher wurde 1967 ausgewählt, um die visuelle Identität des Sportevents zu entwickeln. Er stellte ein Team zusammen, mit dem er zunächst ein systematisches Erscheinungsbild entwickelte und auf dieser Basis sämtliche Drucksachen, Merchandisingartikel und Uniformen der Spiele ausarbeitete. Bei aller gestalterischen Strenge entstand ein höchst lebendiger und freundlicher Gesamtauftritt, dessen visuelle Stringenz neue Standards setzte.

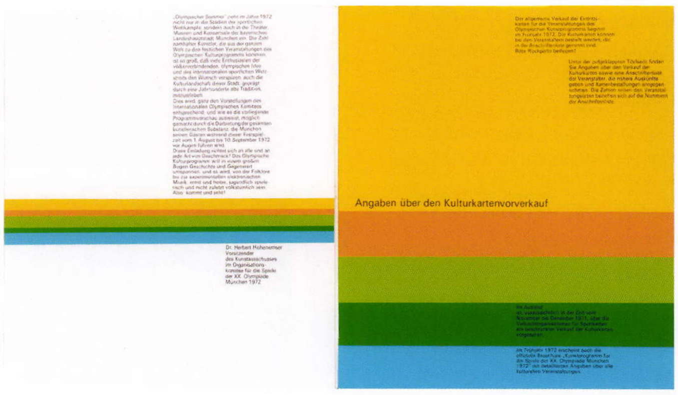
Lorsque Munich fut retenue pour organiser les jeux Olympiques d'été de 1972, les organisateurs voulurent se démarquer totalement du programme des jeux de 1936, qui avaient été politiquement détournés par les nazis. En 1967, le pacifiste et déserteur de la Wehrmacht Otl Aicher fut chargé de concevoir l'identité visuelle de l'événement. Il constitua une équipe et commença par élaborer une image systématique comme base de travail pour tous les imprimés, articles de merchandising et uniformes des jeux. Malgré la simplicité de la conception visuelle, il en résulta globalement une image extrêmement vivante et chaleureuse dont la cohérence établit de nouveaux standards.



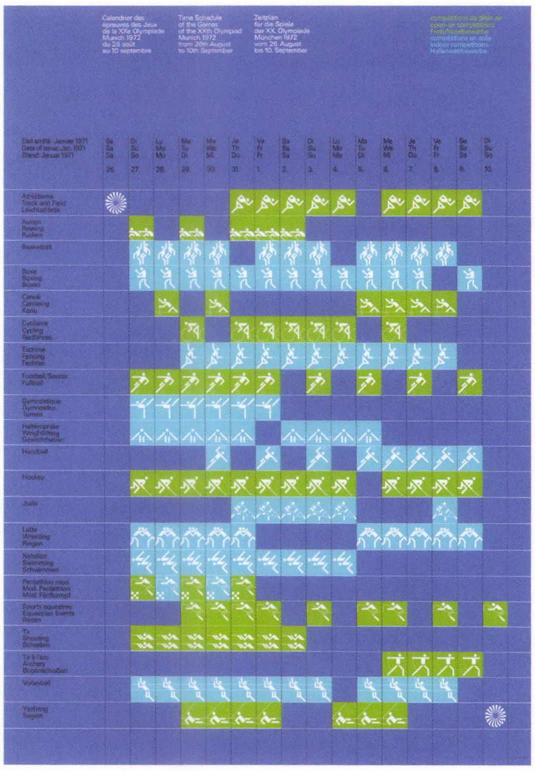
1972 · Coordt von Mannstein (symbol), Otl Aicher · DE · Logo



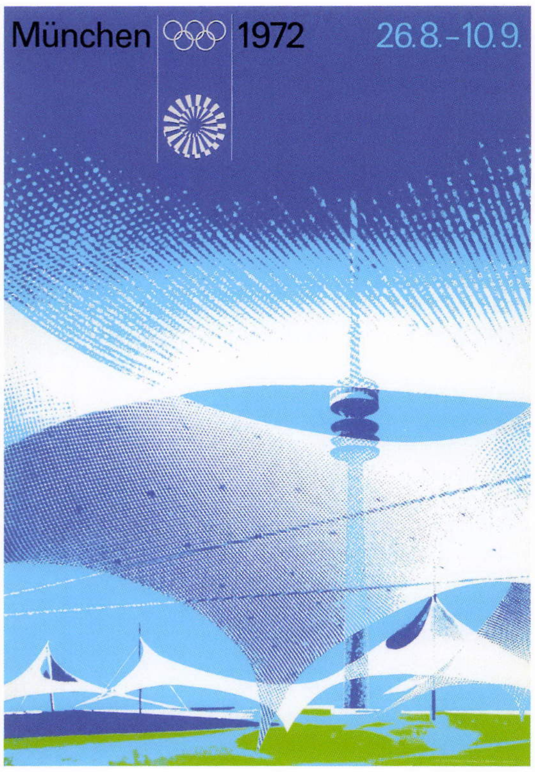
1972 · Otl Aicher · DE · Identity



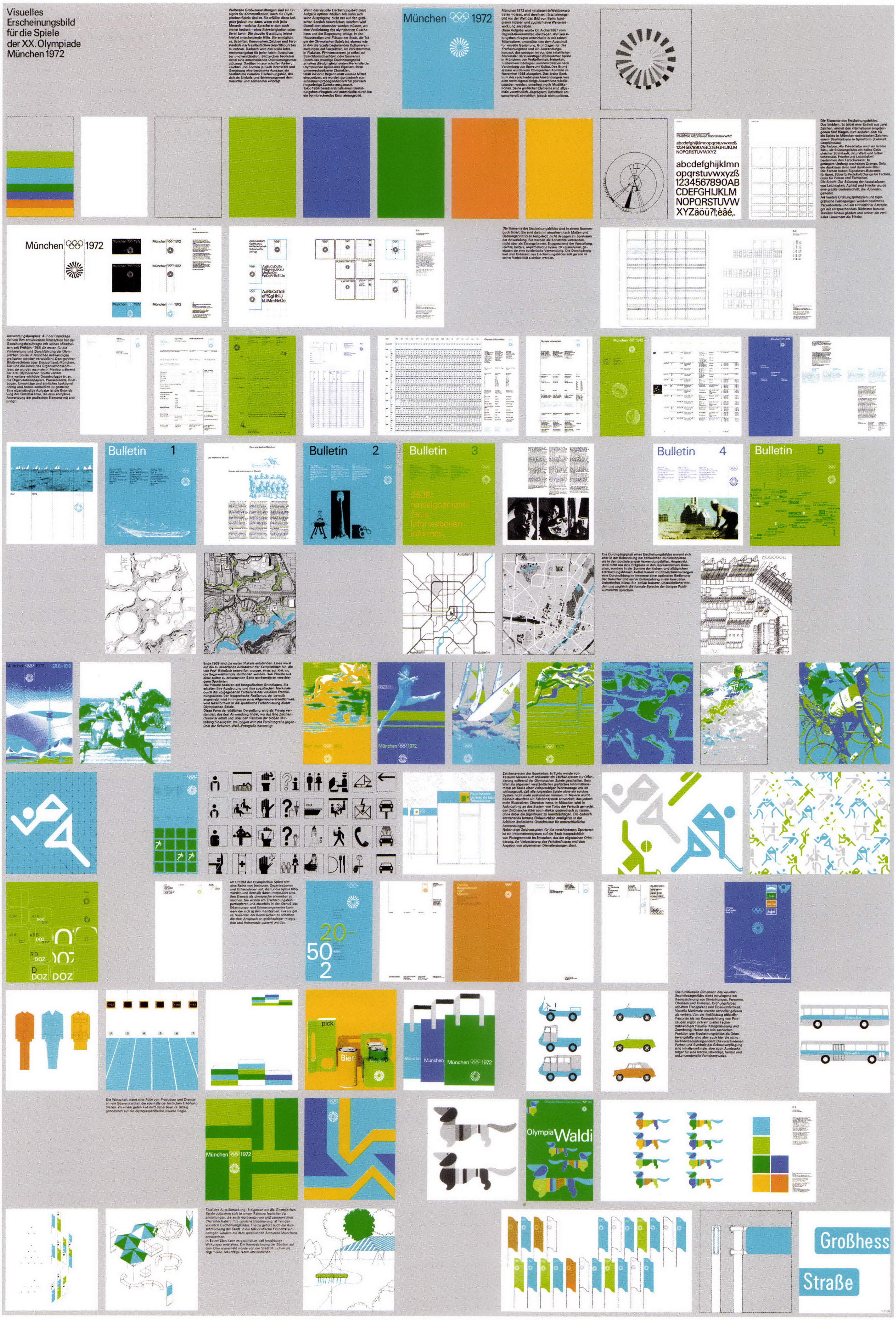
1972 · Otl Aicher, Rolf Müller · DE · Brochure spread



1972 · Otl Aicher · DE · Poster



1972 · Otl Aicher · DE · Poster



Visuelles Erscheinungsbild für die Spiele der XX. Olympiade München 1972

Weltweite Großveranstaltungen sind ein Ereignis der Kommunikation; auch die Olympischen Spiele sind es. Sie erfüllen diese Aufgabe jedoch nur dann, wenn sich jeder Mensch – welcher Sprache er sich auch immer bedient – ohne Schwierigkeiten orientieren kann. Die visuelle Gestaltung leistet hierbei entscheidende Hilfe. Sie ermöglicht es, Schriften, Kennmarken, Zeichen und Farbsymbole nach einheitlichen Gesichtspunkten zu ordnen. Dadurch wird das breite Informationsangebot für jeden leicht überschaubar und verständlich. Bildzeichen bedeuten dabei eine entscheidende Orientierungsunterstützung. Darüber hinaus schaffen Farben, Zeichen und Formen je nach ihrer Wahl und Gestaltung eine bestimmte Aussage, ein bestimmtes visuelles Erscheinungsbild, das sich als Erlebnis und Erinnerungswert dem Besucher und Teilnehmer einprägt.

Wenn das visuelle Erscheinungsbild diese Aufgabe optimal erfüllen soll, kann sich seine Ausprägung nicht nur auf den grafischen Bereich beschränken, sondern wird überall dort erkennbar werden müssen, wo eine Verdichtung des olympischen Geschehens und der Begegnung erfolgt, in den Hauptstraßen und Plätzen der Stadt, die Träger der Olympischen Spiele ist, ebenso wie in den die Spiele begleitenden Kulturveranstaltungen, auf Festplätzen, am Verkehrsmittel, in Plakaten, Filmvorspannen, ja selbst auf Streichholzschachteln oder Souvenirs.
Durch das jeweilige Erscheinungsbild erhalten die sich gleichenden Merkmale der Olympischen Spiele ihre Eigenart, ihren unverwechselbaren Charakter.
1936 in Berlin begann man visuelle Mittel einzusetzen, sie wurden dort jedoch ausschließlich propagandistisch für politisch fragwürdige Zwecke ausgenutzt.
Tokio 1964 besaß erstmals einen Gestaltungsbeauftragten und entwickelte durch ihn ein bahnbrechendes Erscheinungsbild.

München 1972 wird mit diesem in Wettbewerb treten müssen, wird durch sein Erscheinungsbild vor der Welt das Bild von Berlin korrigieren müssen und zugleich eine Weiterentwicklung anstreben.
Diese Aufgabe wurde Otl Aicher 1967 vom Organisationskomitee übertragen. Als Gestaltungsbeauftragter entwickelte er mit seinen Mitarbeitern, unterstützt von dem Ausschuß für visuelle Gestaltung, Grundlagen für das Erscheinungsbild und ein Anwendungskonzept, das getragen ist von den inhaltlichen Merkmalen der zukünftigen Olympischen Spiele in München: von Weltoffenheit, Heiterkeit, Freiheit von Ideologien und dem Streben nach Verbindung von Sport und Kultur. Das Grundsystem wurde vom Olympischen Komitee im November 1968 akzeptiert. Das breite Spektrum der verschiedensten Anwendungen, von dem nachfolgend einige Ausschnitte wiedergegeben werden, unterliegt noch Modifikationen. Seine grafischen Elemente sind allgemein verständlich, einprägsam, ästhetisch anspruchsvoll, einheitlich, jedoch nicht uniform.

Die Elemente des Erscheinungsbildes:
Das Emblem: Es bildet eine Einheit aus zwei Zeichen; einmal den international eingebürgerten fünf Ringen, zum anderen dem für die Spiele in München entwickelten Zeichen, einem Strahlenkranz in Spiralform (Entwurf: Graphicteam).
Die Farben: Als Primärfarbe wird ein lichtes Blau, als Stützungsfarbe ein helles Grün gleicher Strahlkraft, dazu Weiß und Silber verwendet. Frische und Leichtigkeit bestimmen den Farbcharakter. In geringem Umfang erscheinen Orange, Gelb, ein dunkleres Grün und dunkleres Blau.
Die Farben haben Signalwert: Blau steht für Sport, Silber für Protokoll, Orange für Technik, Grün für Presse und Fernsehen.
Die Schrift: Zur Stützung der Assoziationen von Leichtigkeit, Agilität und Frische wurde eine grazile Groteskschrift, die ›Univers‹, gewählt.
Als weitere Ordnungsprinzipien und typografische Festlegungen werden bestimmte Papierformate und ein einheitlicher Satzspiegel mit entsprechendem Bildraster benutzt. Darüber hinaus gliedert und ordnet ein vertikales Lineament die Fläche.

Die Elemente des Erscheinungsbildes sind in einem Normenbuch fixiert. Sie sind darin im einzelnen nach Maßen und Ordnungsprinzipien festgelegt, nicht dagegen im Spielraum der Anwendung. Sie werden als Konstante verstanden, nicht aber als Zwangsformen. Entsprechend der Vorstellung, leichte, heitere, unpathetische Spiele zu veranstalten, gestatten sie eine spielerische Verwendung. Die Durchgängigkeit und Konstanz des Erscheinungsbildes soll gerade in seiner Variabilität sichtbar werden.

Anwendungsbeispiele: Auf der Grundlage der von ihm entwickelten Konzeption hat der Gestaltungsbeauftragte mit seinen Mitarbeitern seit Frühjahr 1968 die ersten für die Vorbereitung und Durchführung der Olympischen Spiele in München notwendigen grafischen Arbeiten verwirklicht. Dazu gehören Bildbroschüren über Deutschland, München, Kiel und die Arbeit des Organisationskomitees; sie wurden erstmals in Mexico während der XIX. Olympischen Spiele verteilt.
Eine weitere wichtige Grundaufgabe ist es, die Organisationspapiere, Pressedienste, Briefbogen, Umschläge und ähnliches funktional richtig und formal einheitlich zu gestalten.
Eine eigenständige Aufgabe ist die Entwicklung der Eintrittskarten, die eine komplexe Anwendung der grafischen Elemente mit sich bringt.

Die Durchgängigkeit eines Erscheinungsbildes erweist sich eher in der Behandlung der zahlreichen Minimalobjekte als in den dominierenden Anwendungsfällen. Angestrebt wird nicht nur eine Prägnanz in den repräsentativen Bereichen, sondern in der Summe der kleinen und alltäglichen Erscheinungsformen. Selbst Karten und Stadtpläne verlangen eine Durchbildung im Interesse einer optimalen Bedienung der Besucher und seiner Einbeziehung in ein bewußtes, ästhetisches Klima. Sie sollen lesbarer, übersichtlicher werden und zugleich die formale Sprache der übrigen Publikumsmittel sprechen.

Ende 1969 sind die ersten Plakate entstanden. Eines weist auf die zu erwartende Architektur der Kampfstätten hin, die von Prof. Behnisch entworfen wurden, eines auf Kiel, wo die Segelwettkämpfe stattfinden werden. Drei Plakate aus einer später zu erwartenden Serie repräsentieren verschiedene Sportarten.
Die Plakate basieren auf fotografischen Grundlagen. Sie erhalten ihre Ausdeutung und ihre spezifischen Merkmale durch die vorgegebenen Farbwerte des visuellen Erscheinungsbildes. Der fotografische Realismus, der bewußt angestrebt wird im Interesse einer Allgemeinverständlichkeit, wird transformiert in die spezifische Farbcodierung dieser Olympischen Spiele.
Diese Form der bildlichen Darstellung wird als Prinzip verstanden, das dort Anwendung findet, wo das Bild Zeichencharakter erhält und über den Rahmen der bloßen Mitteilung hinausgeht. Im übrigen wird die Farbfotografie gegenüber der Schwarz-Weiß-Fotografie bevorzugt.

Zeichensystem der Sportarten: In Tokio wurde von Katsumi Masaru zum erstenmal ein Zeichensystem zur Orientierung während der Olympischen Spiele geschaffen. Sein Wert als allgemein verständliches grafisches Informationsmittel an Stelle einer vielsprachigen Wortaussage war so wirkungsvoll, daß alle folgenden Spiele ohne ein solches System nicht mehr auskommen können. In Mexico wurde deshalb ebenfalls ein Zeichensystem entwickelt, das jedoch mehr illustrativen Charakter hatte. In München wird in Anknüpfung an das System von Tokio der Versuch gemacht, den Zeichencharakter noch stärker geometrisch zu fassen, ohne dabei die Signifikanz zu beeinträchtigen. Die dadurch entstehende formale Einheitlichkeit ermöglicht in der Addition ästhetische Grundmuster für unterschiedliche Anwendungen.
Neben dem Zeichensystem für die verschiedenen Sportarten ist ein Informationssystem auf der Basis hauptsächlich von Pictogrammen im Entstehen, das der allgemeinen Orientierung, der Verbesserung des Verkehrsflusses und dem Angebot von allgemeinen Dienstleistungen dient.

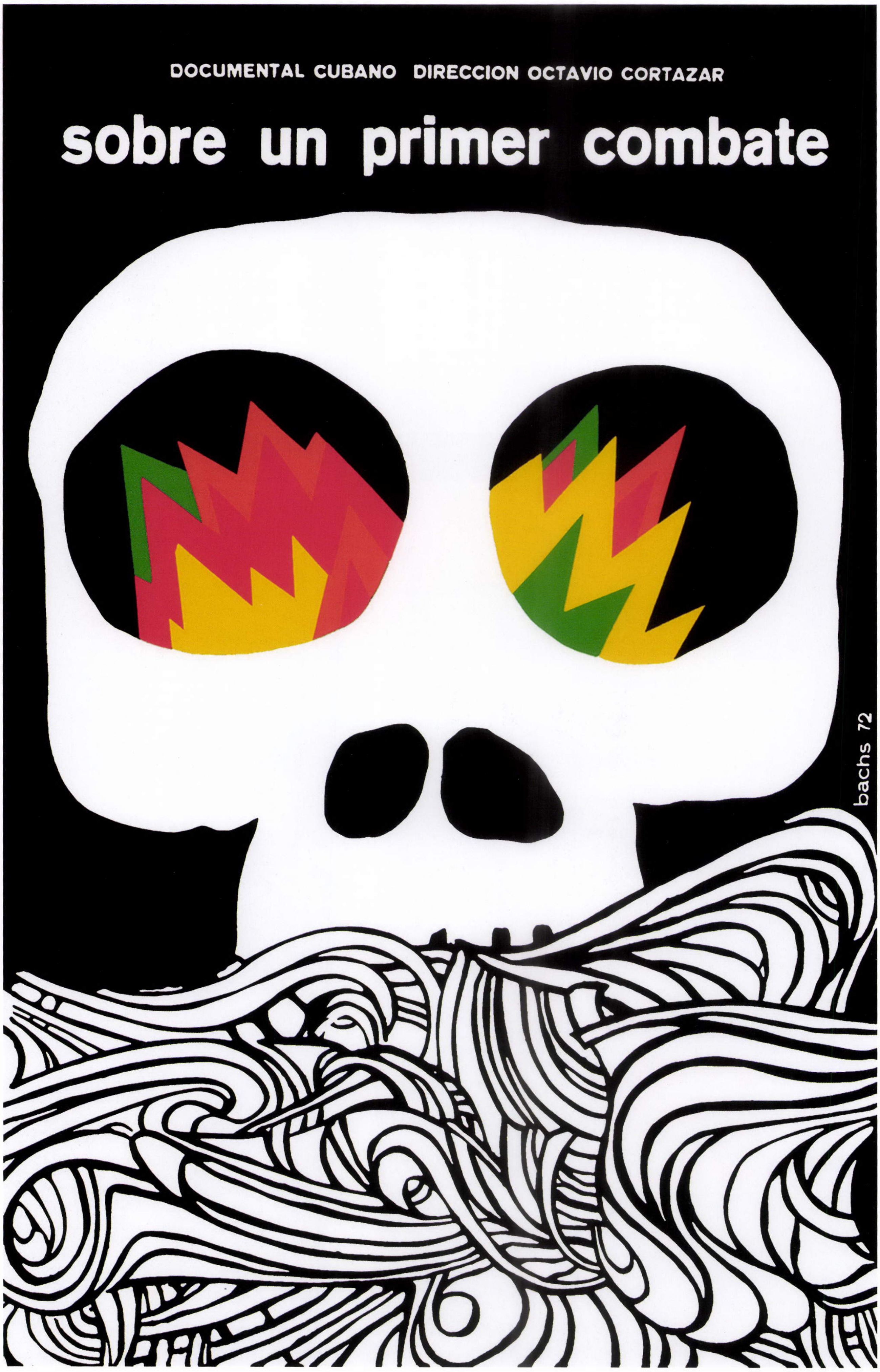
Im Umfeld der Olympischen Spiele tritt eine Reihe von Instituten, Organisationen und Unternehmen auf, die für die Spiele tätig werden und deshalb daran interessiert sind, ihre Dienste als olympische erkennbar zu machen. Sie wollen am Erscheinungsbild partizipieren und ebenfalls in den Genuß des Erkennungs- und Erinnerungswertes kommen, der sich in ihm manifestiert. Für sie gilt es, Varianten der Kennzeichen zu schaffen, die dem Anspruch an gleichzeitiger Integration und Autonomie gerecht werden.

Die funktionelle Dimension des visuellen Erscheinungsbildes dient vorwiegend der Kennzeichnung von Einrichtungen, Personen, Objekten und Diensten. Ordnungsfarben schaffen Transparenz und Übersichtlichkeit. Visuelle Merkmale werden schneller gelesen als verbale. Von der Einkleidung offizieller Personen bis zur Kennzeichnung von Fahrzeugen ergibt sich ein breiter Fächer notwendiger visueller Kategorisierung und Zuordnung. Neben der rein sachlichen Funktion des Erscheinungsbildes als Orientierungshilfe wird aber auch hier die stimulierende Bedeutung evident. Die verschiedenen Farben und Symbole der Schnellverpflegung sind Inhaltsmerkmale, aber auch Ausdrucksträger für eine frische, lebendige, heitere und unkonventionelle Verhaltensweise.

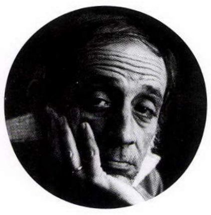
Die Wirtschaft bietet eine Fülle von Produkten und Dienste an wie Souvenirartikel, die ebenfalls der festlichen Erhöhung dienen. Zu einem guten Teil wird dabei bewußt Bezug genommen auf die olympiaspezifische visuelle Regie.

Festliche Ausschmückung: Ereignisse wie die Olympischen Spiele vollziehen sich in einem Rahmen festlicher Veranstaltungen, die auch repräsentativen und zeremoniellen Charakter haben. Ihre optische Inszenierung ist Teil des visuellen Erscheinungsbildes. Hierzu gehört auch die Ausschmückung der Stadt, in die folkloristische Elemente einbezogen werden, die dem spezifischen Ambiente Münchens entsprechen.
In Einzelfällen kann es geschehen, daß langfristige Wirkungen entstehen. Die Kennzeichnung der Straßen auf dem Oberwiesenfeld wurde von der Stadt München als allgemeine, zukünftige Norm übernommen.

1972 · Otl Aicher · DE · Identity


DOCUMENTAL CUBANO DIRECCION OCTAVIO CORTAZAR
sobre un primer combate
bachs 72

1972 · Eduardo Muñoz Bachs · CU · Poster

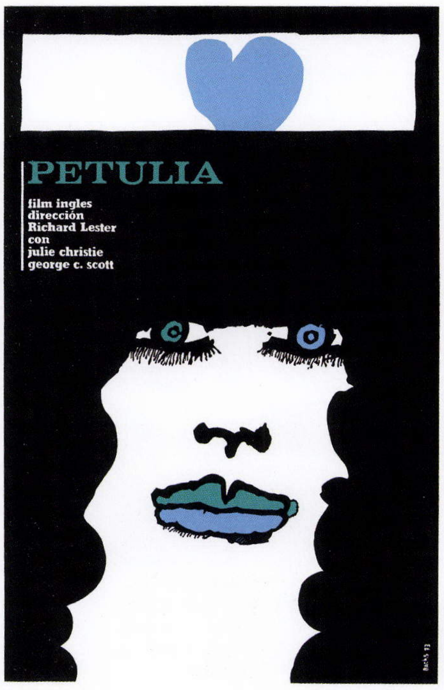


Eduardo Muñoz Bachs (1937, Valencia – 2001, Havana) was a Spanish-born visual artist whose family emigrated to Cuba in 1941. He is considered the most important film poster artist of the Caribbean island, and frequently employed handmade typography. Muñoz Bachs was a self-taught painter, illustrator, and draftsman whose prolific body of work included over 2,000 film posters. After the 1959 revolution, he became a leading artist at the new Instituto Cubano de Arte e Industria Cinematográficos (ICAIC), founded to promote the country's film industry.

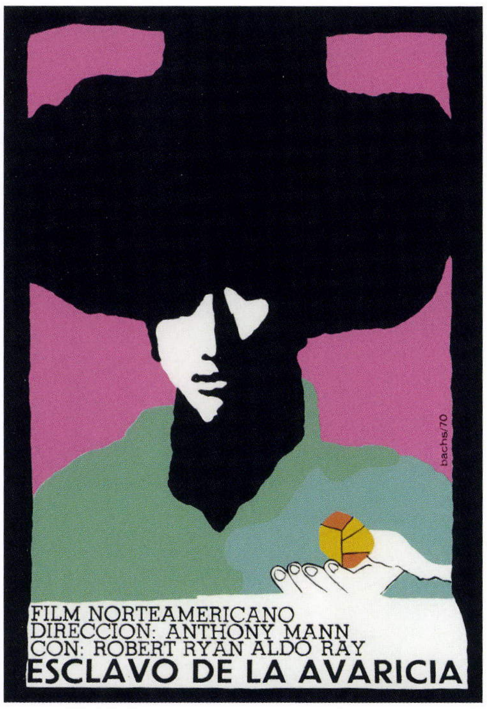
Eduardo Muñoz Bachs (1937, Valencia – 2001, Havanna) war ein bildender Künstler spanischer Abstammung, dessen Familie 1941 nach Kuba auswanderte. Er gilt als bedeutendster Filmplakatkünstler der karibischen Insel und arbeitete häufig mit handgemachten Typografien. Das umfangreiche Schaffen des autodidaktisch geschulten Malers, Illustrators und Zeichners umfasste über 2000 Filmplakate. Nach der Revolution von 1959 wurde Muñoz Bachs zum maßgeblichen Künstler am neuen Instituto Cubano de Arte e Industria Cinematográficos (ICAIC), das zur Förderung der kubanischen Filmindustrie gegründet worden war.

Eduardo Muñoz Bachs (1937, Valence – 2001, La Havane) fut un artiste visuel d'origine espagnole dont la famille émigra à Cuba en 1941. Il est considéré comme le plus important concepteur d'affiches de cinéma de l'île caribéenne et il se servait souvent de typographies de son cru. Muñoz Bachs fut un peintre, illustrateur et dessinateur autodidacte dont le vaste héritage compte plus de 2000 affiches de films. Après la révolution cubaine de 1959, il devint un artiste majeur au nouvel Institut cubain des arts et de l'industrie cinématographiques (ICAIC), fondé pour promouvoir l'industrie cinématographique du pays.

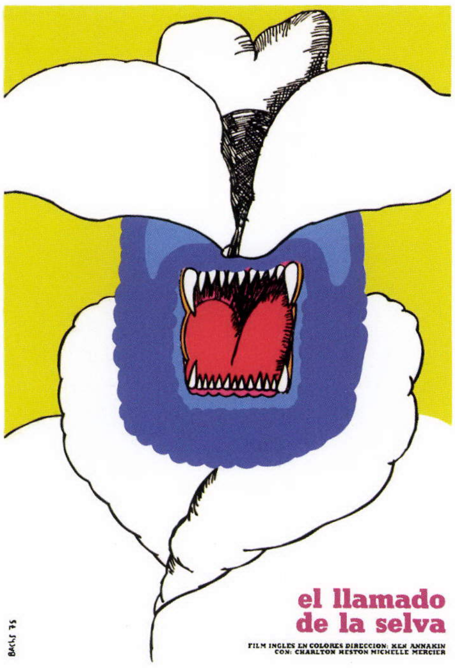
»The posters demonstrate that Cuba has a culture which is alive, international in orientation, and relatively free of the kind of bureaucratic interference that has blighted the arts in practically every other country where a communist revolution has come to power.« Susan Sontag, *The Art of Revolution*, 1970


PETULIA
film ingles
dirección
Richard Lester
con
julie christie
george c. scott

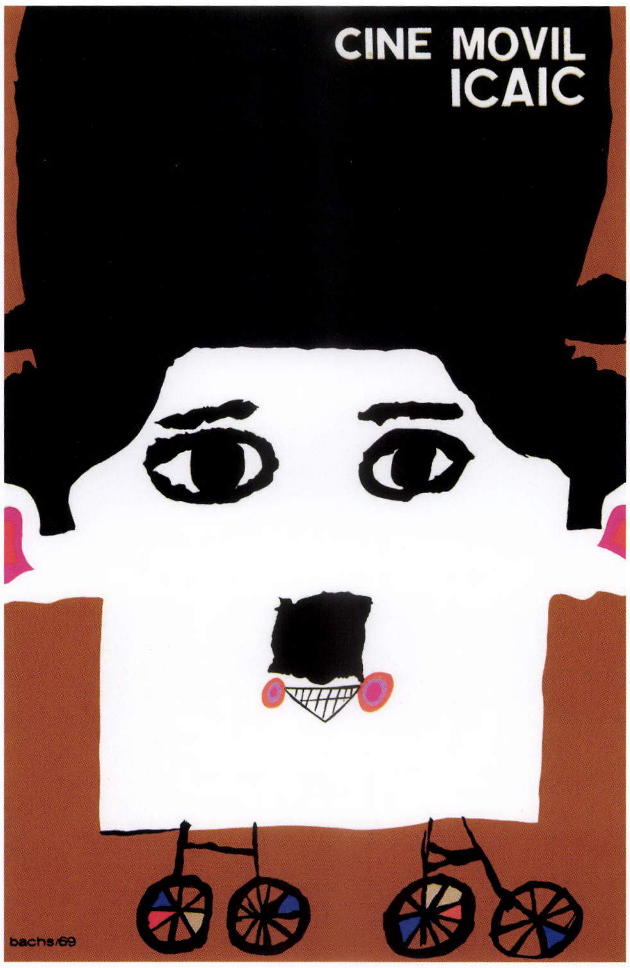
1972 · Eduardo Muñoz Bachs · CU · Poster


bachs/70
FILM NORTEAMERICANO
DIRECCION: ANTHONY MANN
CON: ROBERT RYAN ALDO RAY
ESCLAVO DE LA AVARICIA

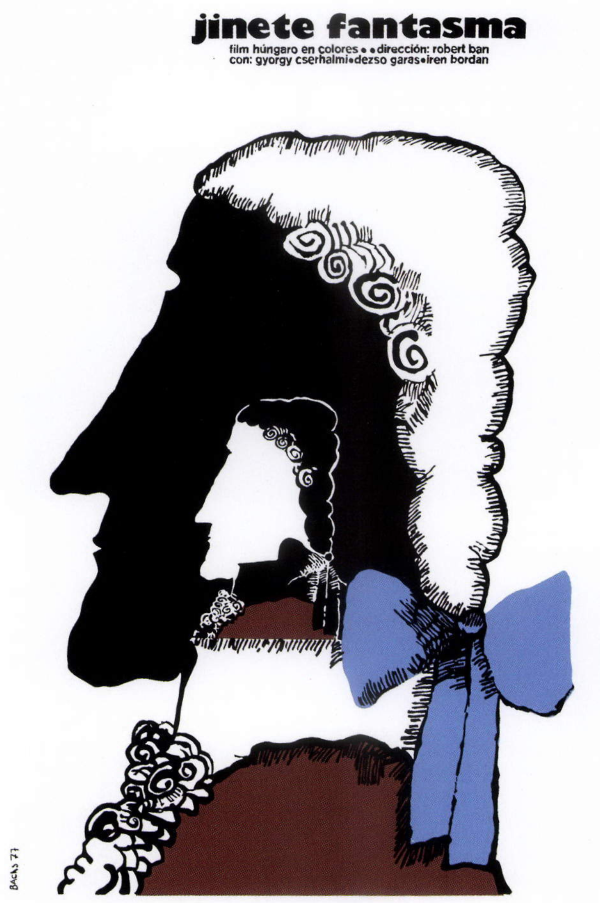
1970 · Eduardo Muñoz Bachs · CU · Poster


el llamado
de la selva
FILM INGLES EN COLORES DIRECCION: KEN ANNAKIN
CON: CHARLTON HESTON MICHELLE MERCIER

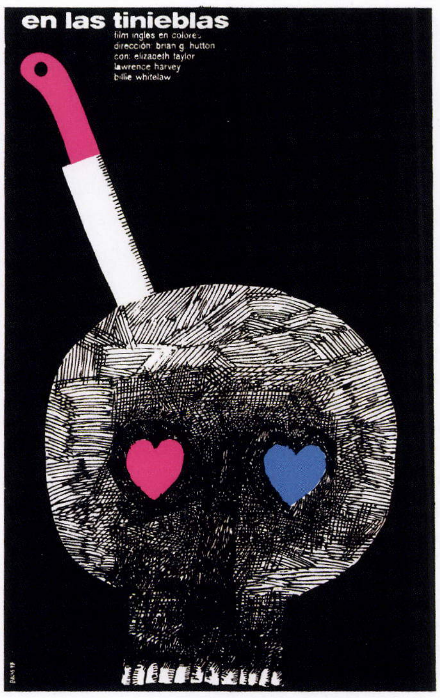
1975 · Eduardo Muñoz Bachs · CU · Poster


CINE MOVIL
ICAIC
bachs/69

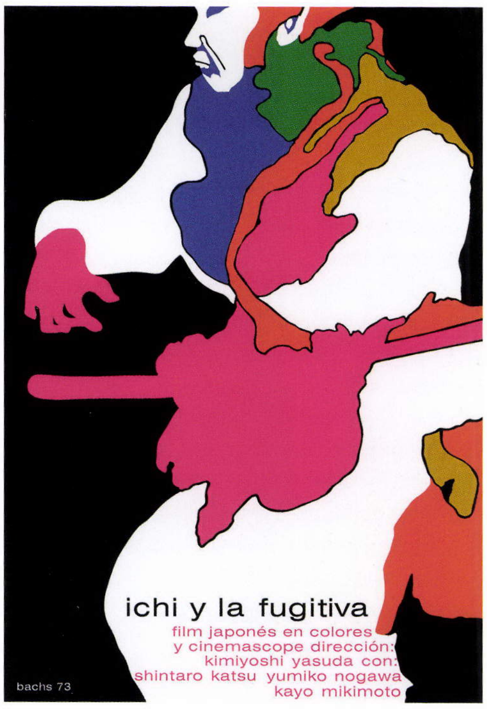
1969 · Eduardo Muñoz Bachs · CU · Poster


jinete fantasma
film húngaro en colores • •dirección: robert ban
con: gyorgy cserhalmi•dezso garas•iren bordan

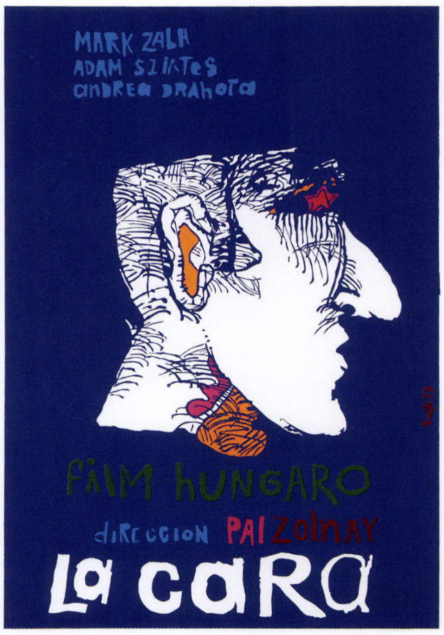
1977 · Eduardo Muñoz Bachs · CU · Poster


en las tinieblas
film ingles en colores
dirección: brian g. hutton
con: elizabeth taylor
lawrence harvey
billie whitelaw

1977 · Eduardo Muñoz Bachs · CU · Poster


ichi y la fugitiva
film japonés en colores
y cinemascope dirección:
kimiyoshi yasuda con:
shintaro katsu yumiko nogawa
kayo mikimoto
bachs 73

1973 · Eduardo Muñoz Bachs · CU · Poster


MARK ZALA
ADAM SZIKTES
andrea DRAHOTA
FILM HUNGARO
dIRECCION PAl Zolnay
La caRa

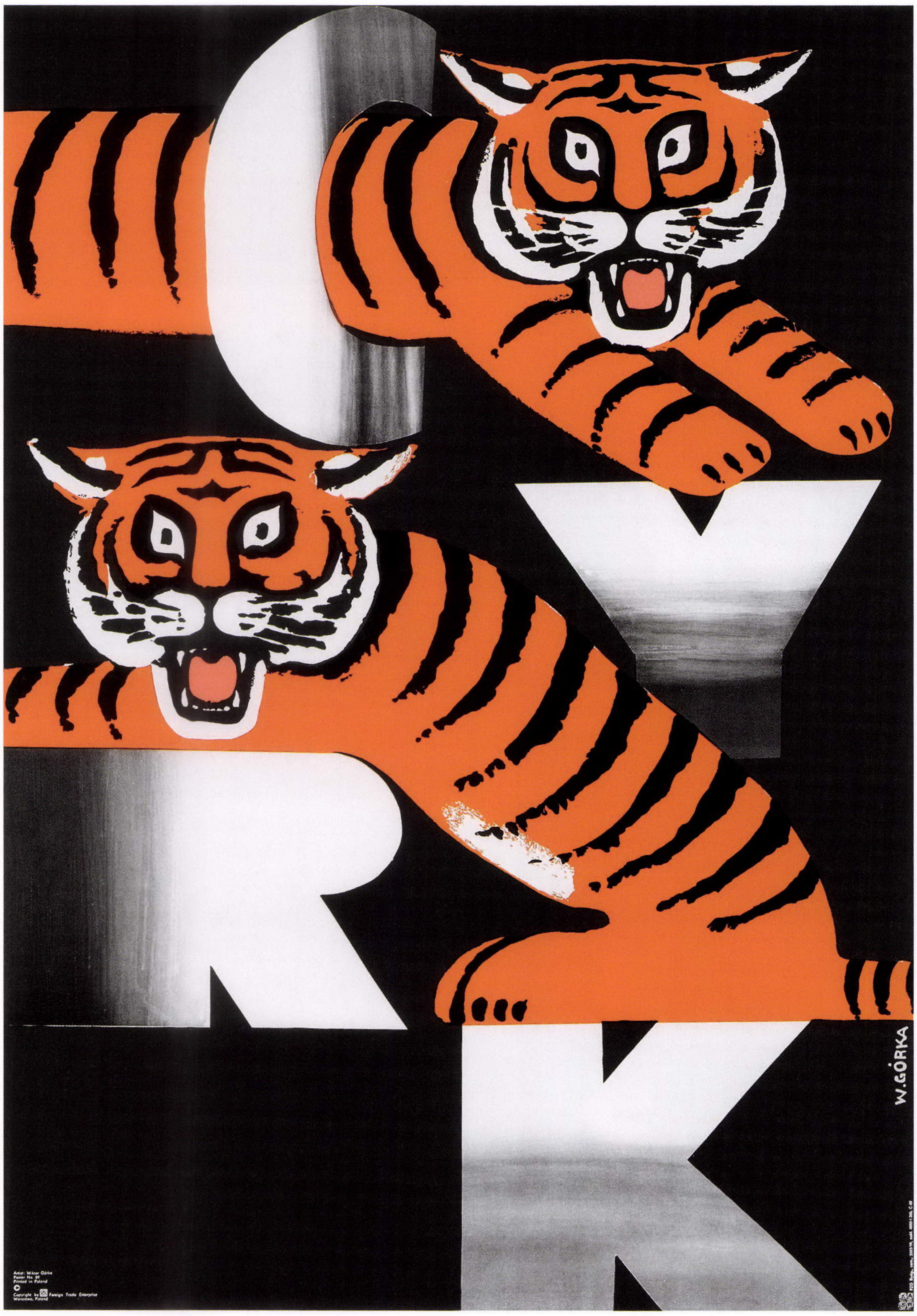
1972 · Eduardo Muñoz Bachs · CU · Poster

Cyrk Posters · Poland

In Poland under Communist rule, the country's circuses were all administered by a government agency, and in 1962, the first Cyrk posters were duly commissioned. One by one, all the leading Polish designers then working were given contracts to contribute to this special series of images based on the general theme of circuses. The inclusion of the word "Cyrk" was the only recurring element in these designs, and hundreds of images were produced, well into the 1980s, which quickly became coveted collectors' items. They still provide impressive proof of the powerful visual impact of Polish poster design.

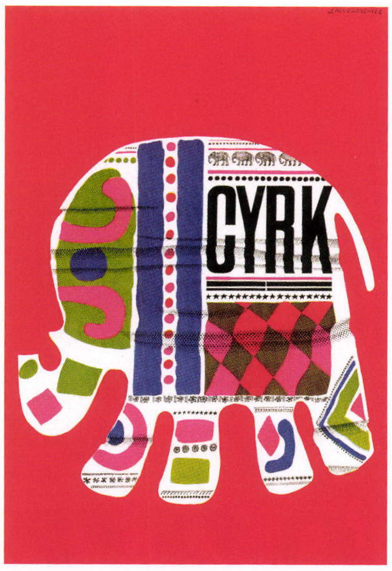
Unter der kommunistischen Regierung in Polen war eine staatliche Agentur für das gesamte nationale Zirkuswesen zuständig. 1962 gab sie die ersten „Cyrk"-Plakate in Auftrag. Nach und nach erhielten alle wichtigen polnischen Gestalter einen Auftrag, in dieser besonderen Serie Visualisierungen rund um das Thema Zirkus zu finden. Die Unterbringung des Wortes „Cyrk" war dabei die einzige gestalterische Konstante. Bis in die 1980er-Jahre entstanden so Hunderte von Motiven, die schnell zu begehrten Sammelobjekten wurden und bis heute ein eindrucksvoller Beweis für die visuelle Kraft des polnischen Plakats sind.

Dans la Pologne communiste, une agence gouvernementale chapeautait l'ensemble des cirques du pays. En 1962, elle commanda les premières affiches «Cyrk». Peu à peu, tous les graphistes polonais importants furent chargés de concevoir des solutions visuelles sur le thème du cirque, la présence du mot «Cyrk» étant la seule contrainte graphique imposée. Jusque dans les années 1980, des centaines de créations virent ainsi le jour et devinrent rapidement des objets de collection très prisés. Aujourd'hui encore, elles symbolisent toute la puissance visuelle de l'affiche polonaise.

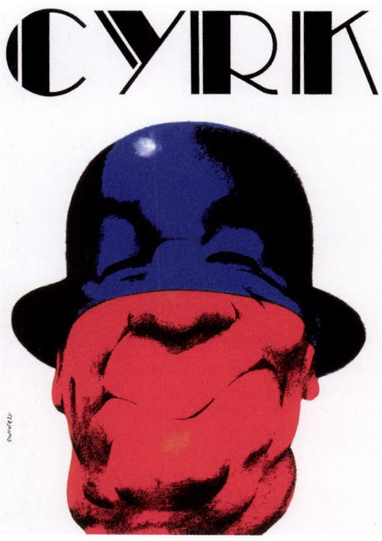


1970s · Wiktor Górka · PL · Poster

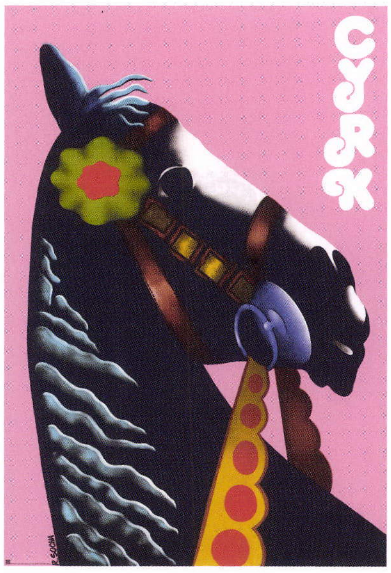
»The modernized circus naturally calls for modernizing advertising and in particular for a new approach to the poster. [...] It was not easy to overcome the initial resistance to this change. It came in part from the general public, but in an even stronger form from circus people themselves.« Jerzy Wasniewski, *Graphis* #128, 1966



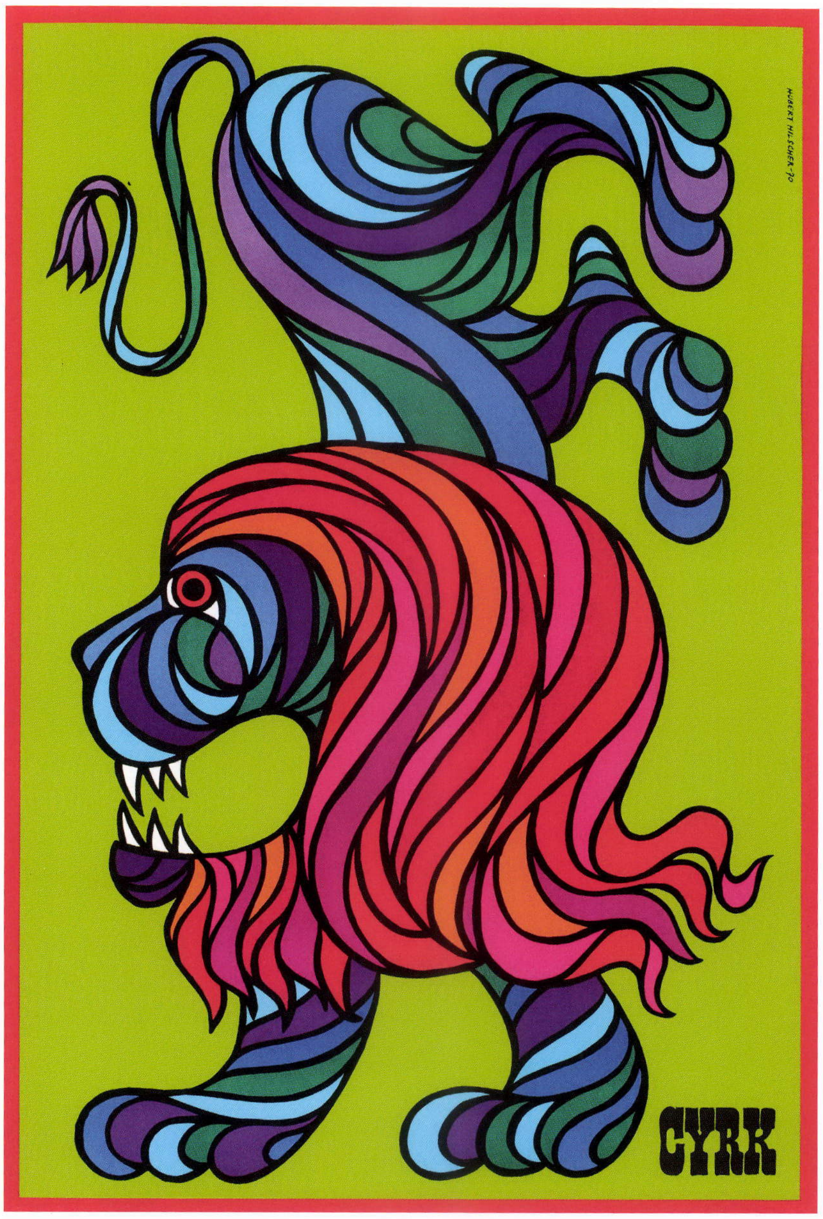
1967 · Jan Młodożeniec · PL · Poster



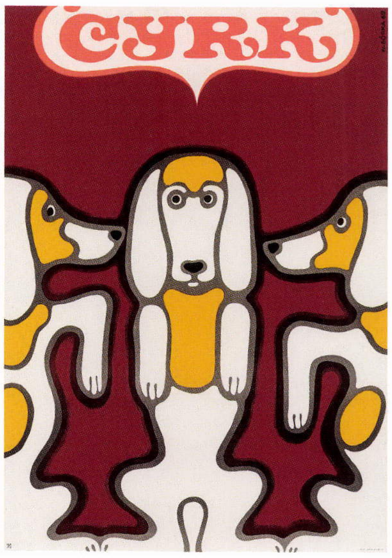
1972 · Waldemar Świerzy · PL · Poster



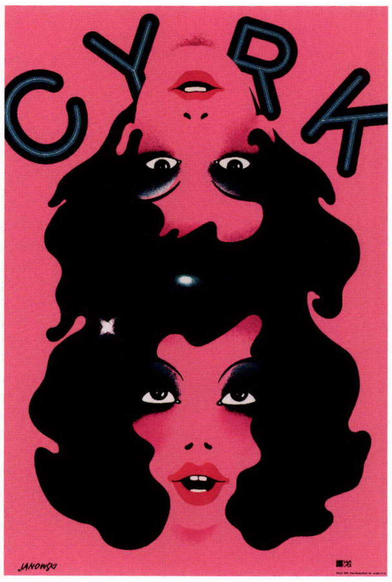
1974 · Romuald Socha · PL · Poster


HUBERT HILSCHER-70
CYRK

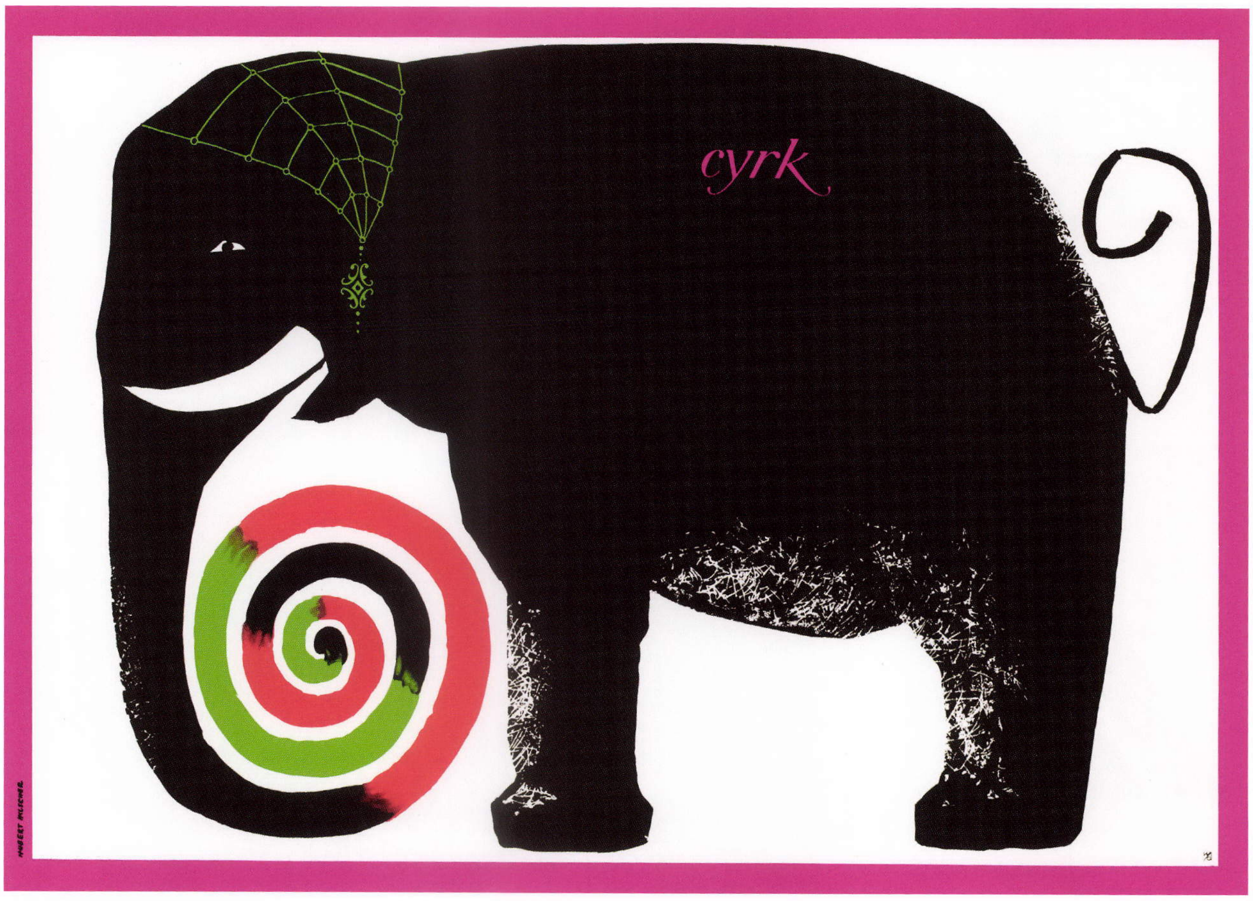
1970 · Hubert Hilscher · PL · Poster



1969 · Wiktor Górka · PL · Poster


CYRK
JANOWSKI

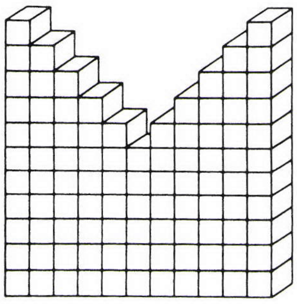
1974 · Janowski · PL · Poster


cyrk
HUBERT HILSCHER

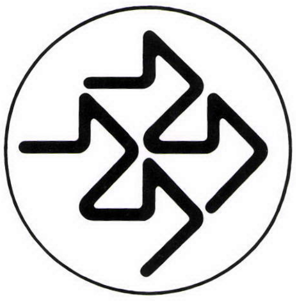
1970 · Hubert Hilscher · PL · Poster

1973

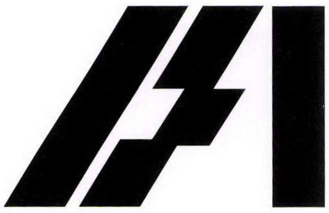
Graphis magazine publishes a first feature on computer-generated graphics



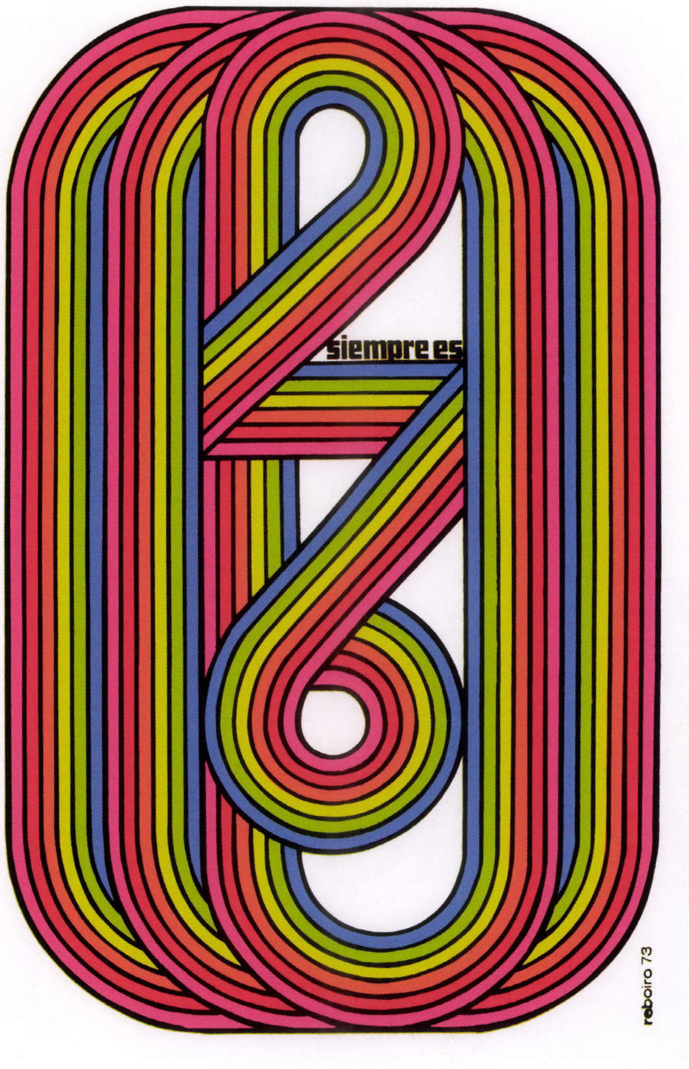
1973 · Angelo Sganzerla · IT · Logo · Multhipla



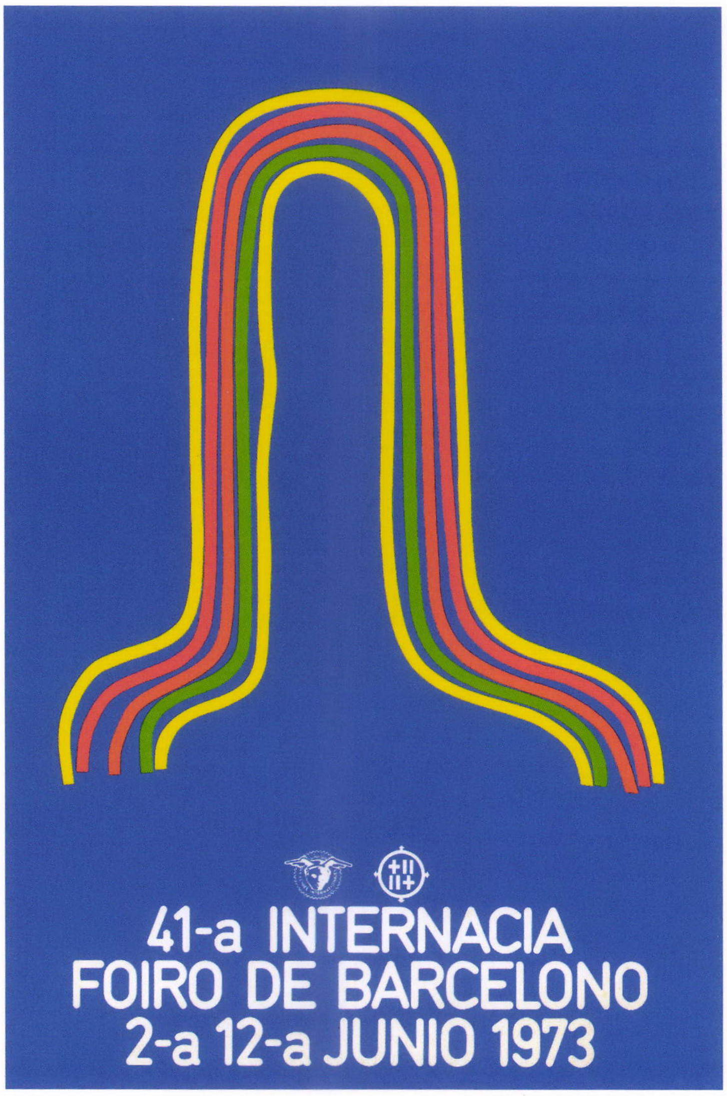
1973 · Peter Seitz · US · Logo · Jefferson Buslines



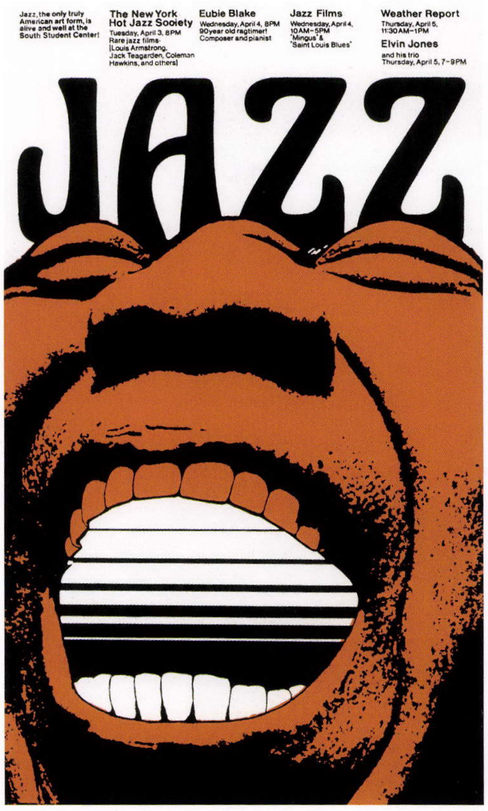
1973 · Benoy Sarkar · IN · Logo · Indian Airlines


siempre es
reboiro 73

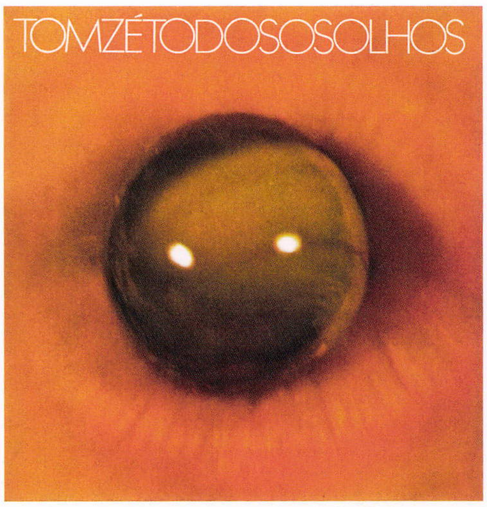
1973 · Antonio Reboiro · CU · Poster


41-a INTERNACIA
FOIRO DE BARCELONO
2-a 12-a JUNIO 1973

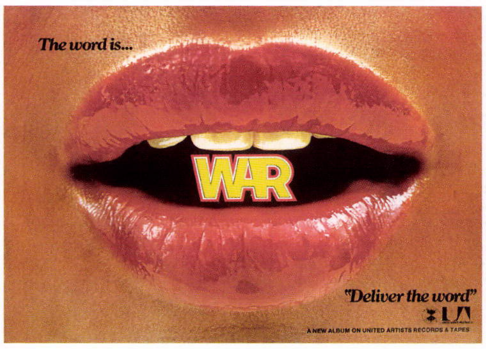
1973 · Anonymous · ES · Poster


Jazz, the only truly American art form, is alive and well at the South Student Center!
The New York Hot Jazz Sooiety
Tuesday, April 3, 8PM
Rare jazz films-
[Louis Armstrong, Jack Teagarden, Coleman Hawkins, and others]
Eubie Blake
Wednesday, April 4, 8PM
90year old ragtimer!
Composer and pianist
Jazz Films
Wednesday, April 4, 10AM–5PM
'Mingus' &
'Saint Louis Blues'
Weather Report
Thursday, April 5, 11:30AM–1PM
Elvin Jones
and his trio
Thursday, April 5, 7–9PM
JAZZ

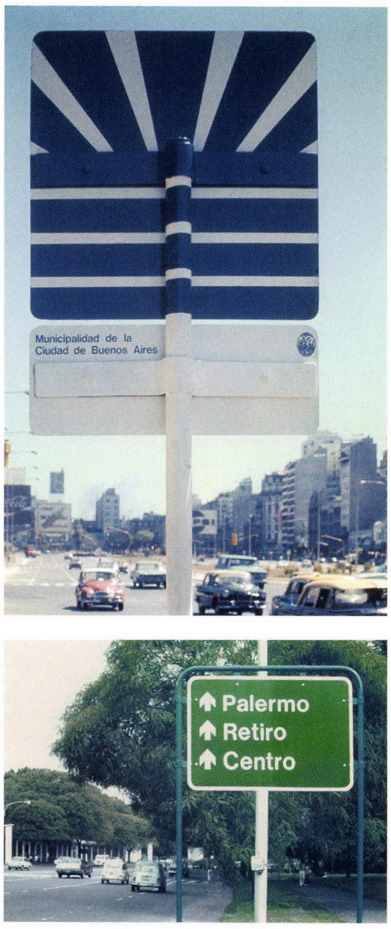
1973 · Gary Viskupic · US · Poster


TOMZÉTODOSOSOLHOS

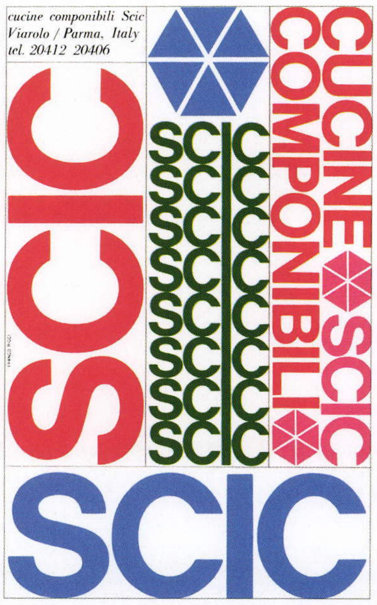
1973 · Décio Pignatari, Marcos Pedro Ferreira, Francisco Eduardo de Andrade · BR · Record cover


The word is...
WAR
"Deliver the word"
UA
A NEW ALBUM ON UNITED ARTISTS RECORDS & TAPES

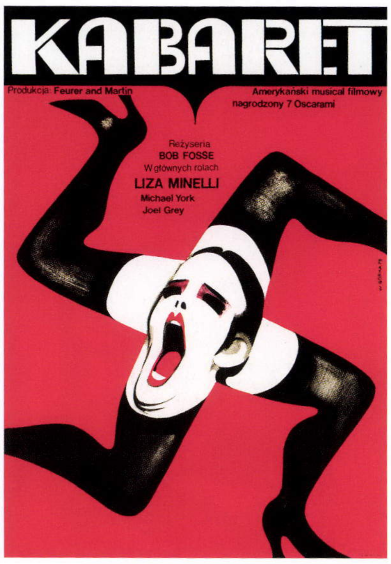
1973 · Anonymous · US · Ad


Municipalidad de la
Ciudad de Buenos Aires
Palermo
Retiro
Centro

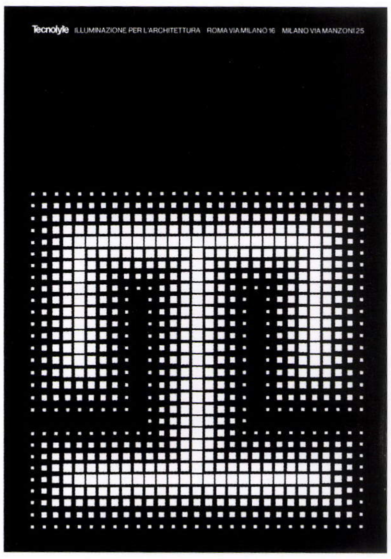
1973 · Guillermo González Ruíz, Ronald Shakespear · AR · Identity, Signage · City of Buenos Aires


cucine componibili Scic
Viarolo / Parma, Italy
tel. 20412 20406
SCIC
SCIC
CUCINE COMPONIBILI
SCIC
SCIC

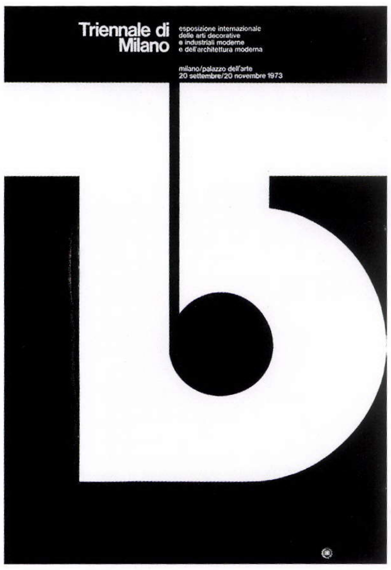
1973 · Franco Maria Ricci · IT · Poster


KABARET
Produkcja: Feurer and Martin
Amerykański musical filmowy
nagrodzony 7 Oscarami
Reżyseria
BOB FOSSE
W głównych rolach
LIZA MINELLI
Michael York
Joel Grey

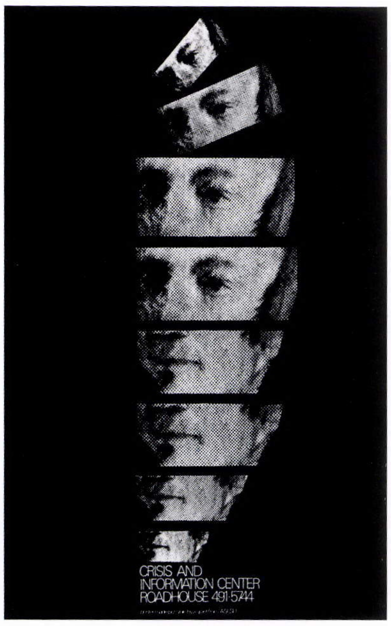
1973 · Wiktor Górka · PL · Poster


Tecnolyte ILLUMINAZIONE PER L'ARCHITETTURA ROMA VIA MILANO 16 MILANO VIA MANZONI 25

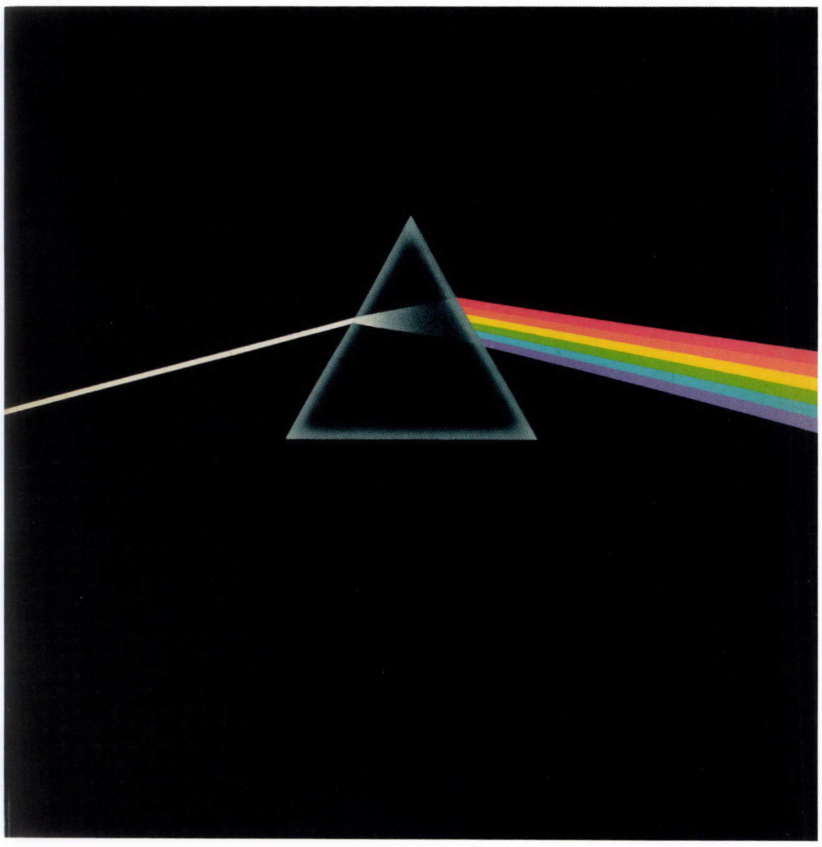
1973 · Ettore Vitale · IT · Poster


Triennale di
Milano
esposizione internazionale
delle arti decorative
e industriali moderne
e dell'architettura moderna
milano/palazzo dell'arte
20 settembre/20 novembre 1973

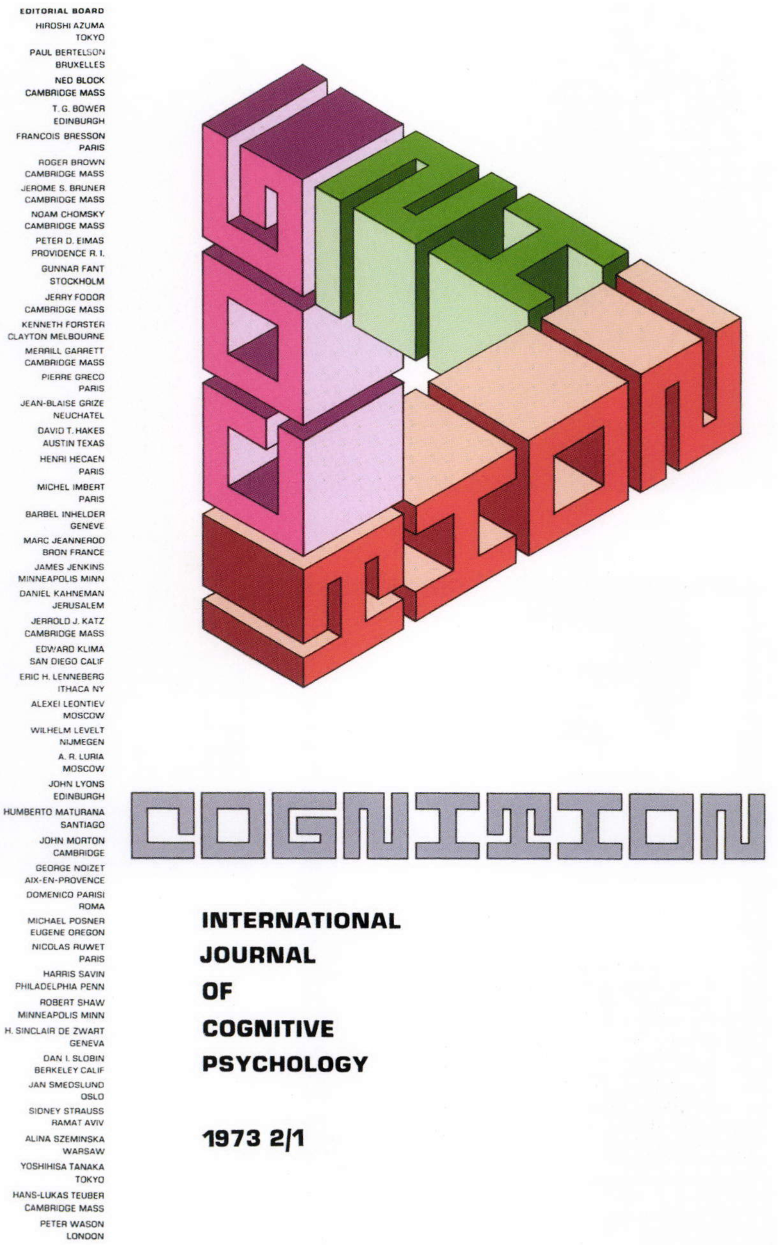
1973 · Giulio Confalonieri · IT · Poster


CRISIS AND
INFORMATION CENTER
ROADHOUSE 491 5744

1973 · John J. Sorbie · US · Poster



1973 · Hipgnosis, George Hardie (ILL) · UK · Record cover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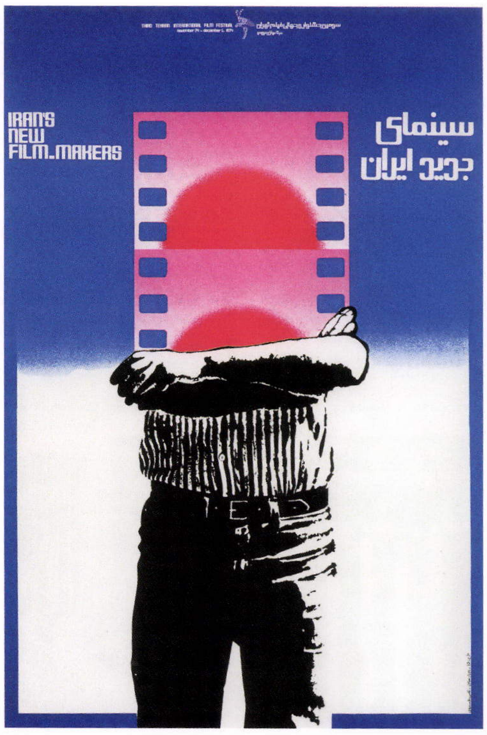
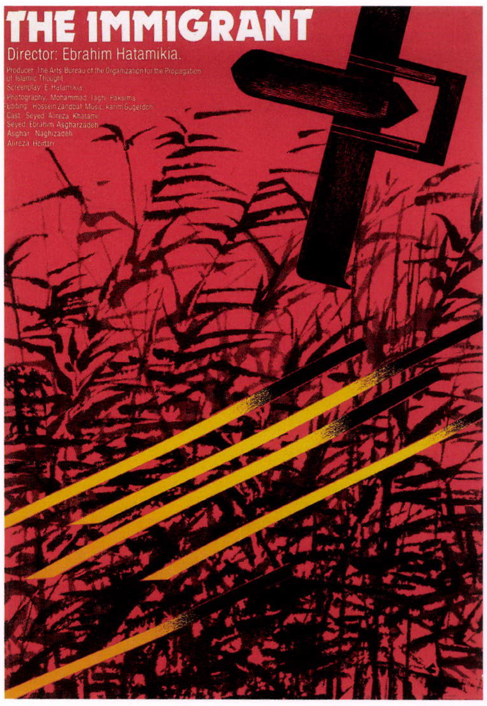
SIDNEY STRAUSS
RAMAT AVIV
ALINA SZEMINSKA
WARSAW
YOSHIHISA TANAKA
TOKYO
HANS-LUKAS TEUBER
CAMBRIDGE MASS
PETER WASON
LONDON
COGNITION
INTERNATIONAL
JOURNAL
OF
COGNITIVE
PSYCHOLOGY
1973 2/1

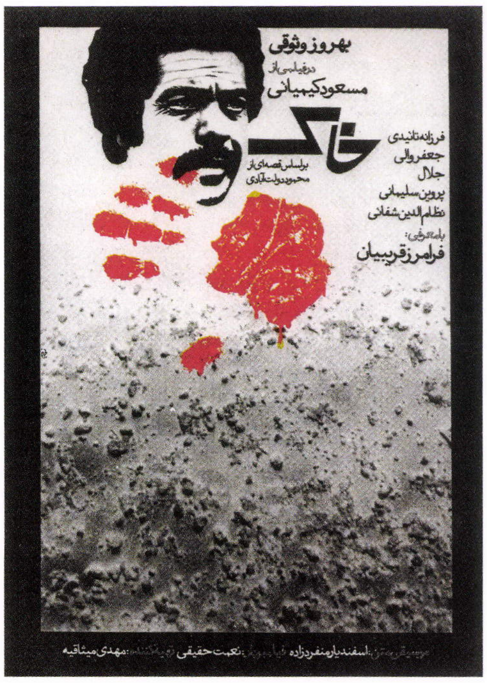
1973 · Jurriaan Schrofer · NL · Brochure cover


THIRD TEHRAN INTERNATIONAL FILM FESTIVAL
سومین جشنواره جهانی فیلم تهران
IRAN'S
NEW
FILM_MAKERS
سینمای
جدید ایران

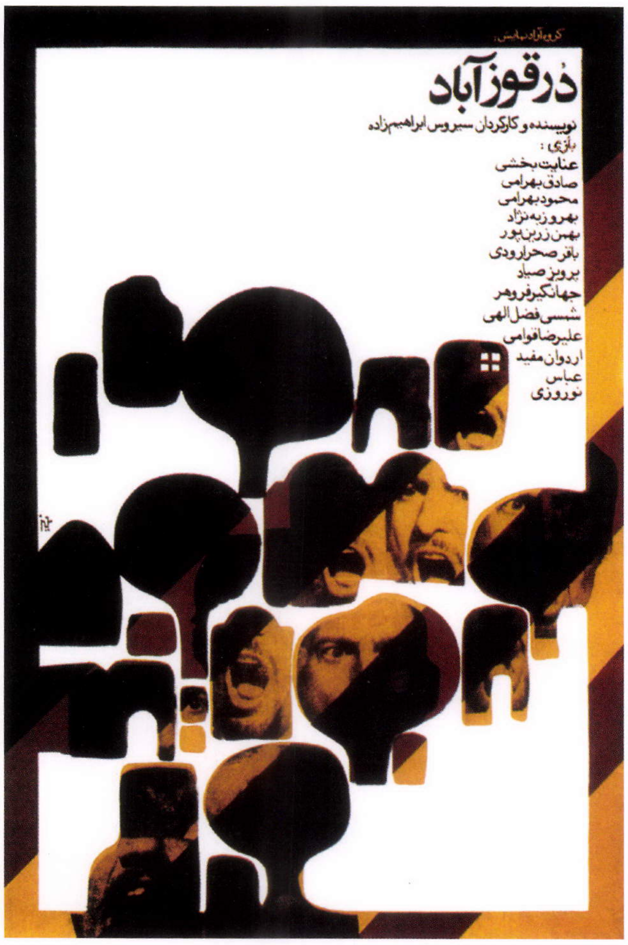
1973 · Morteza Momayez · IR · Poster


THE IMMIGRANT
Director: Ebrahim Hatamikia.
Producer: The Arts Bureau of the Organization for the Propagation of Islamic Thought
Screenplay: E. Hatamikia
Photography: Mohammad Taghi Paksima
Editing: Hossein Zandbaf Music: Karim Gugerdchi
Cast: Seyed Alireza Khatami
Seyed Ebrahim Asgharzadeh
Asghar Naghizadeh
Alireza Heidari

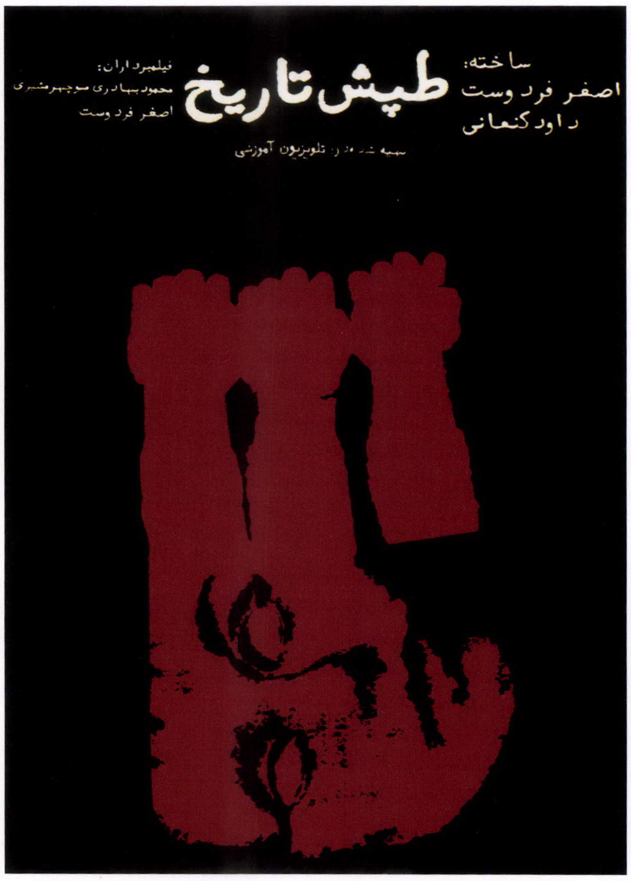
1990 · Morteza Momayez · IR · Poster


بهروز وثوقی
در فیلمی از
مسعود کیمیائی
خاک
براساس قصه‌ای از
محمود دولت‌آبادی
فرزانه تائیدی
جعفر والی
جلال
پروین سلیمانی
نظام‌الدین شقانی
با معرفی:
فرامرز قریبیان

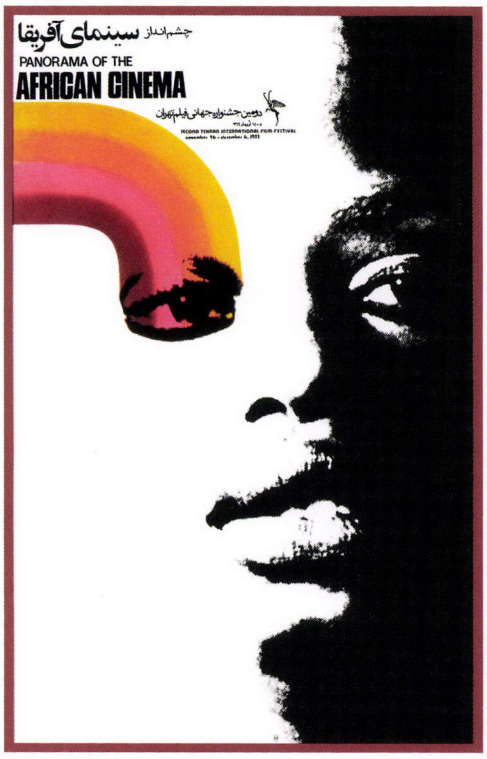
1975 · Morteza Momayez · IR · Poster


گروه آزاد نمایش:
در قوز آباد
نویسنده و کارگردان سیروس ابراهیم‌زاده
بازی:
عنایت بخشی
صادق بهرامی
محمود بهرامی
بهروز به‌نژاد
بهمن زرین‌پور
باقر صحرارودی
پرویز صیاد
جهانگیر فروهر
شمسی فضل‌الهی
علیرضا قوامی
اردوان مفید
عباس
نوروزی

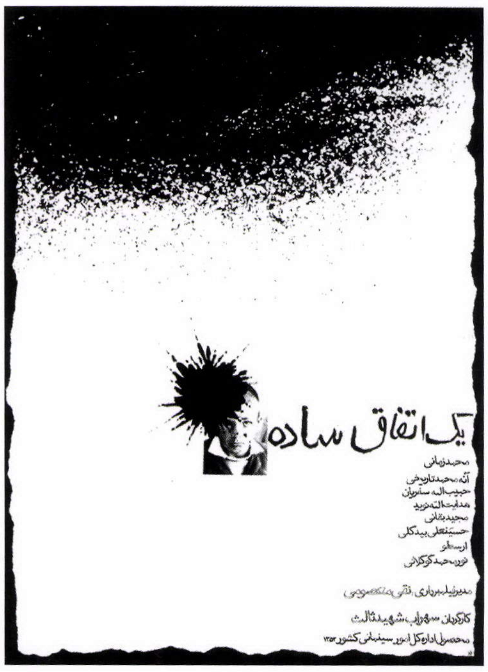
1973 · Morteza Momayez · IR · Poster


ساخته:
اصفر فرد وست
داود کنعانی
طپش تاریخ
فیلمبرداران:
محمود بهادری منوچهر مشیری
اصفر فرد وست
تهیه شده در تلویزیون آموزشی

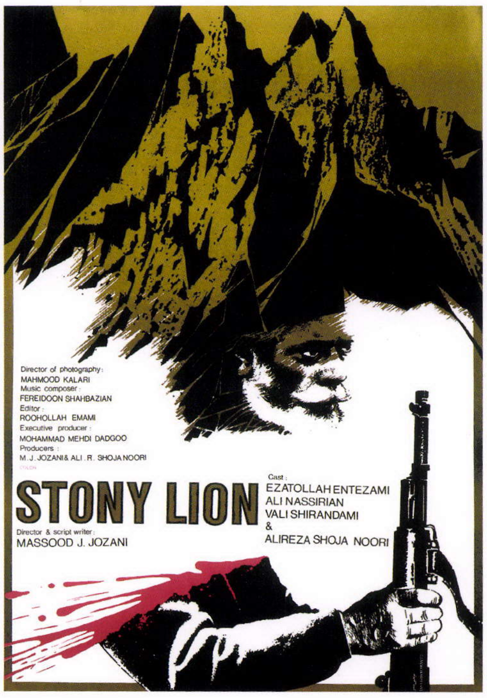
1980 · Morteza Momayez · IR · Poster


چشم‌انداز سینمای آفریقا
PANORAMA OF THE
AFRICAN CINEMA
دومین جشنواره جهانی فیلم تهران
SECOND TEHRAN INTERNATIONAL FILM FESTIVAL
november 26 - december 6, 1973

1973 · Morteza Momayez · IR · Poster

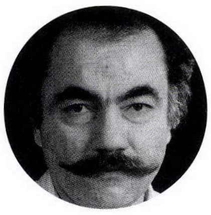

یک اتفاق ساده
محمد زمانی
آنه محمد تاریخی
حبیب‌اله سفریان
هدایت‌اله نوید
مجید بقائی
حسینعلی بیدگلی
ارسطو
نورمحمد کوکلانی
مدیر فیلمبرداری: نقی معصومی
کارگردان: سهراب شهید ثالث
محصول اداره کل امور سینمائی کشور ۱۳۵۲

1974 · Morteza Momayez · IR · Poster


Director of photography:
MAHMOOD KALARI
Music composer:
FEREIDOON SHAHBAZIAN
Editor:
ROOHOLLAH EMAMI
Executive producer:
MOHAMMAD MEHDI DADGOO
Producers:
M. J. JOZANI & ALI. R. SHOJA NOORI
STONY LION
Director & script writer:
MASSOOD J. JOZANI
Cast:
EZATOLLAH ENTEZAMI
ALI NASSIRIAN
VALI SHIRANDAMI
&
ALIREZA SHOJA NOORI

1987 · Morteza Momayez · IR · Poster

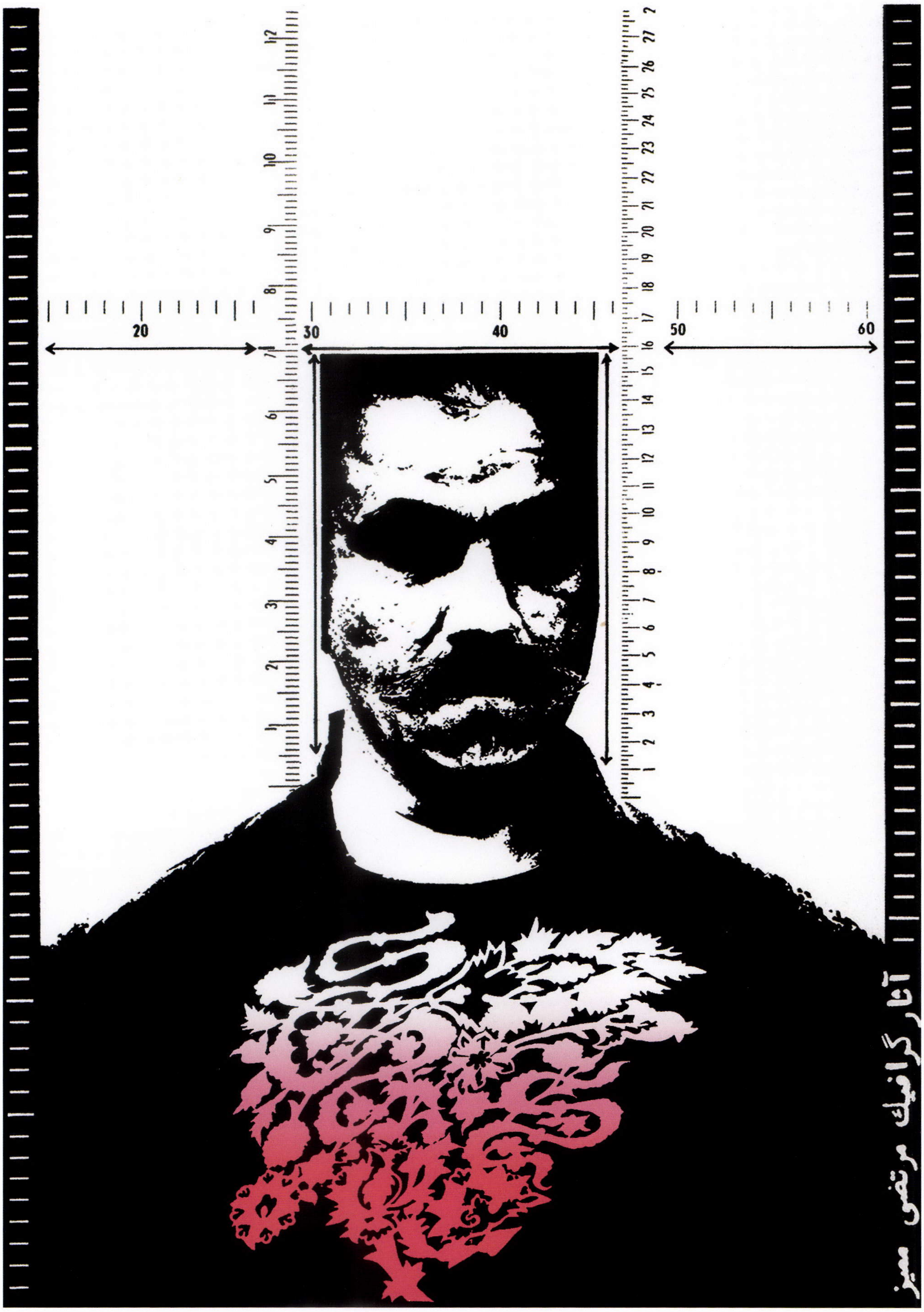
»We have lived under censorship for centuries. We have, therefore, become used to communicating our views each through his own special code. And everyone seeks in every work, not its direct and clear message but the hidden code, and arrives at his own special conclusion.« Morteza Momayez, *Posters/Plakate*, 1989



Morteza Momayez (1935–2002, Tehran) was an Iranian visual artist and co-founder of the Iranian Graphic Design Society (IGDS). A catalyst for design in the country, Momayez was the force behind a number of cultural institutes, publications, and graphic design exhibitions, including the Tehran International Poster Biennial. He attended the School of Fine Art at the University of Tehran, and the École Nationale Supérieure des Arts Décoratifs in Paris. One of the few designers in the region to gain international recognition, Momayez produced posters, logos, and book covers, for which he received several awards.

Morteza Momayez (1935–2002, Teheran) war ein iranischer Künstler und Mitbegründer der Iranian Graphic Design Society (IGDS). Momayez spielte im einheimischen Design die Rolle eines Katalysators und initiierte als solcher eine Reihe von Kulturinstitutionen, Publikationen und Grafikausstellungen wie etwa die Tehran International Poster Biennial. Er studierte an der Kunsthochschule der Universität Teheran und an der École Nationale Supérieure des Arts Décoratifs in Paris. Momayez, einer der wenigen Grafikdesigner in der Region, die auch international Anerkennung fanden, entwarf Plakate, Logos und Buchumschläge, die ihm mehrere Auszeichnungen eintrugen.

Morteza Momayez (1935–2002, Téhéran) fut un artiste visuel iranien et un des fondateurs de l'IGDS (Iranian Graphic Designers Society). Momayez joua un rôle de catalyseur pour le design dans son pays et fut le moteur de nombreux instituts culturels, publications et expositions de graphisme, notamment la Biennale internationale de l'affiche de Téhéran. Après des études à l'École des beaux-arts de l'université de Téhéran et à l'École nationale supérieure des Arts Décoratifs à Paris, il devint un des rares designers locaux à bénéficier d'une reconnaissance internationale. Momayez a produit des affiches, des logos et des couvertures de livres qui lui ont valu plusieurs prix.



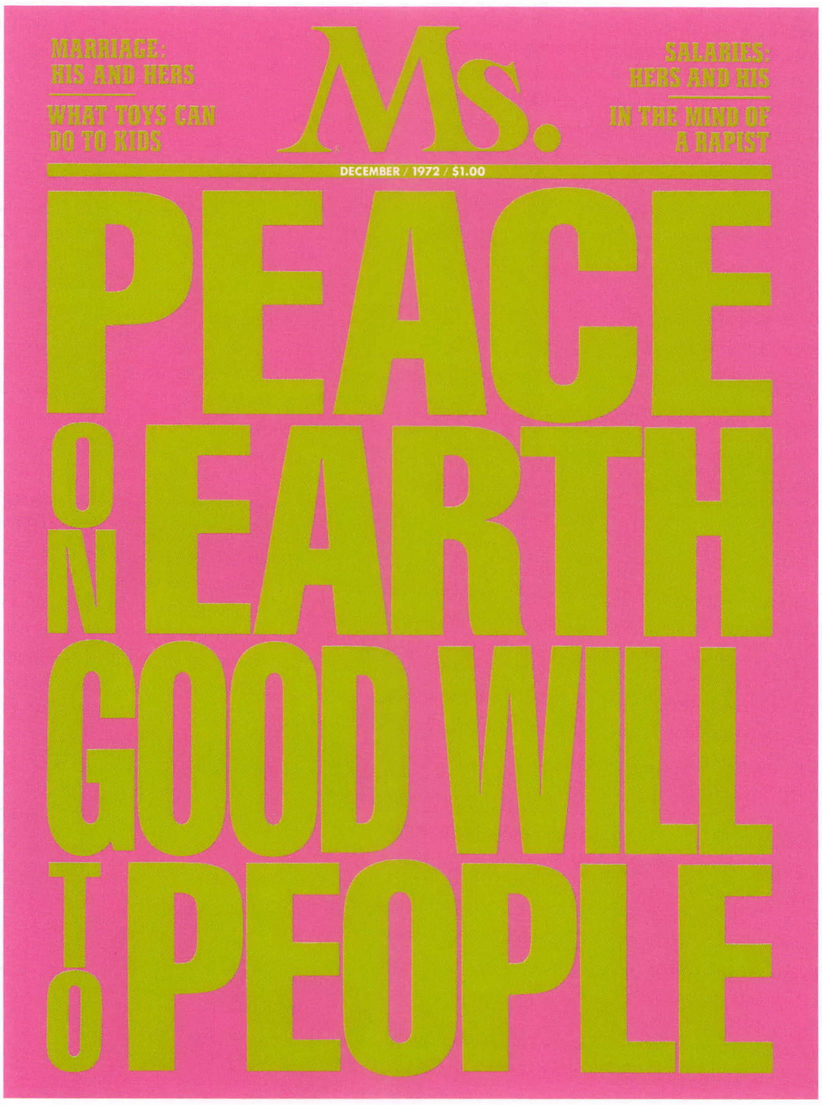
1973 · Morteza Momayez · IR · Poster

Bea Feitler · Brazil/United States

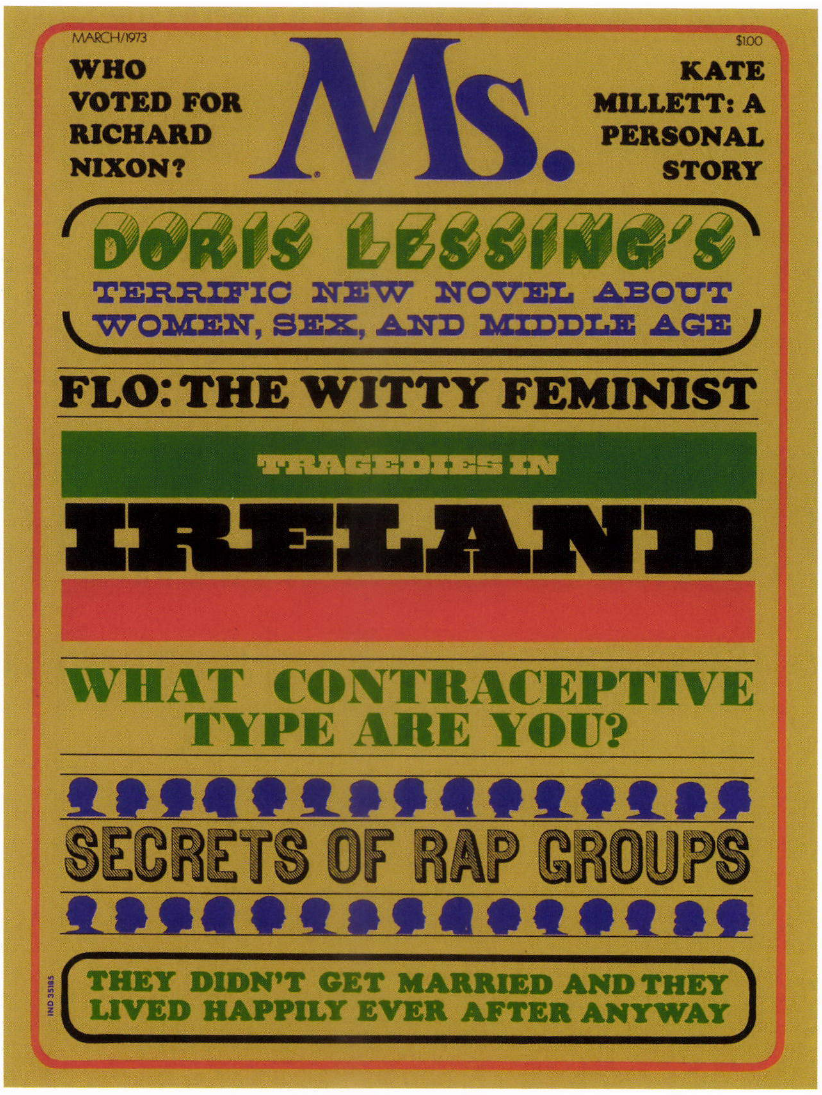
The first issue of *Ms* appeared in the summer of 1972, and with the comic-book heroine Wonder Woman gracing the cover it was a clear statement that *Ms* had nothing in common with traditional women's magazines. This was the first time a publication designed to have popular appeal would focus on feminism and the women's movement, and in support of that aim Bea Feitler developed a uniquely personal style for the magazine's illustrations.

Im Sommer 1972 erschien die Erstausgabe von *Ms.* Das Cover zeigt die Comicheldin Wonder Woman und unterstreicht so, dass das Magazin mit traditionellen Frauenzeitschriften nichts gemein hat. Erstmals beschäftigte sich ein populär aufgemachtes Heft mit Themen der Frauenbewegung und des Feminismus. Bea Feitler entwickelte dafür einen ganz eigenen visuellen Stil.

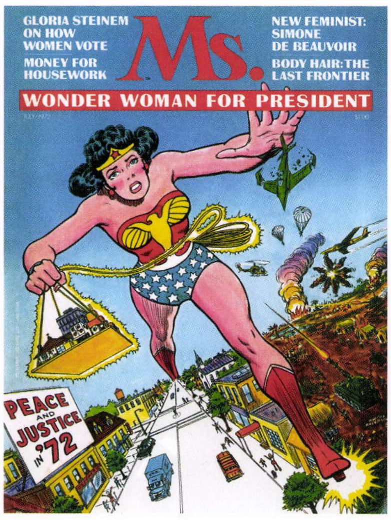
C'est à l'été 1972 que parut le premier numéro de *Ms.* La couverture montrait l'héroïne de bande dessinée Wonder Woman, soulignant le fait que le magazine n'avait rien à voir avec ceux de la presse féminine traditionnelle. Pour la première fois, une revue à vocation populaire abordait des thèmes du mouvement féministe. Bea Feitler développa pour ces illustrations un style visuel tout à fait personnel qui servait la cause.


MARRIAGE: HIS AND HERS
WHAT TOYS CAN DO TO KIDS
Ms.
SALARIES: HERS AND HIS
IN THE MIND OF A RAPIST
DECEMBER / 1972 / $1.00
PEACE ON EARTH GOOD WILL TO PEOPLE

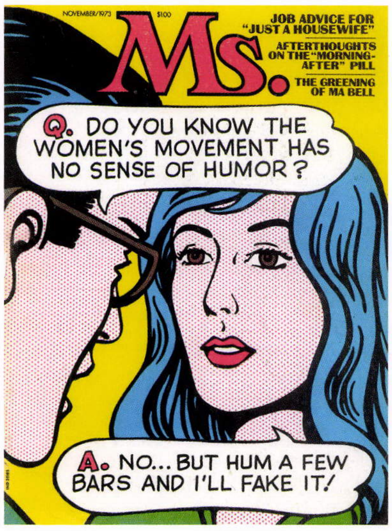
1972 · Bea Feitler · BR/US · Magazine cover


MARCH/1973
$1.00
WHO VOTED FOR RICHARD NIXON?
Ms.
KATE MILLETT: A PERSONAL STORY
DORIS LESSING'S
TERRIFIC NEW NOVEL ABOUT WOMEN, SEX, AND MIDDLE AGE
FLO: THE WITTY FEMINIST
TRAGEDIES IN
IRELAND
WHAT CONTRACEPTIVE TYPE ARE YOU?
SECRETS OF RAP GROUPS
THEY DIDN'T GET MARRIED AND THEY LIVED HAPPILY EVER AFTER ANYWAY

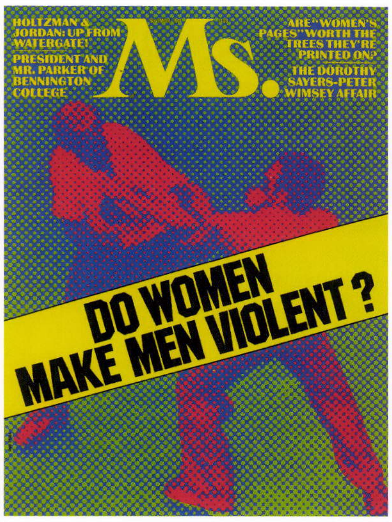
1973 · Bea Feitler · BR/US · Magazine cover


GLORIA STEINEM ON HOW WOMEN VOTE
MONEY FOR HOUSEWORK
Ms.
NEW FEMINIST: SIMONE DE BEAUVOIR
BODY HAIR: THE LAST FRONTIER
WONDER WOMAN FOR PRESIDENT
PEACE AND JUSTICE IN '72

1972 · Bea Feitler · BR/US · Magazine cover


NOVEMBER/1973
$1.00
Ms.
JOB ADVICE FOR "JUST A HOUSEWIFE"
AFTERTHOUGHTS ON THE "MORNING-AFTER" PILL
THE GREENING OF MA BELL
Q. DO YOU KNOW THE WOMEN'S MOVEMENT HAS NO SENSE OF HUMOR?
A. NO... BUT HUM A FEW BARS AND I'LL FAKE IT!

1972 · Bea Feitler · BR/US · Magazine cover


HOLTZMAN & JORDAN: UP FROM WATERGATE!
PRESIDENT AND MR. PARKER OF BENNINGTON COLLEGE
Ms.
ARE "WOMEN'S PAGES" WORTH THE TREES THEY'RE PRINTED ON?
THE DOROTHY SAYERS-PETER WIMSEY AFFAIR
DO WOMEN MAKE MEN VIOLENT?

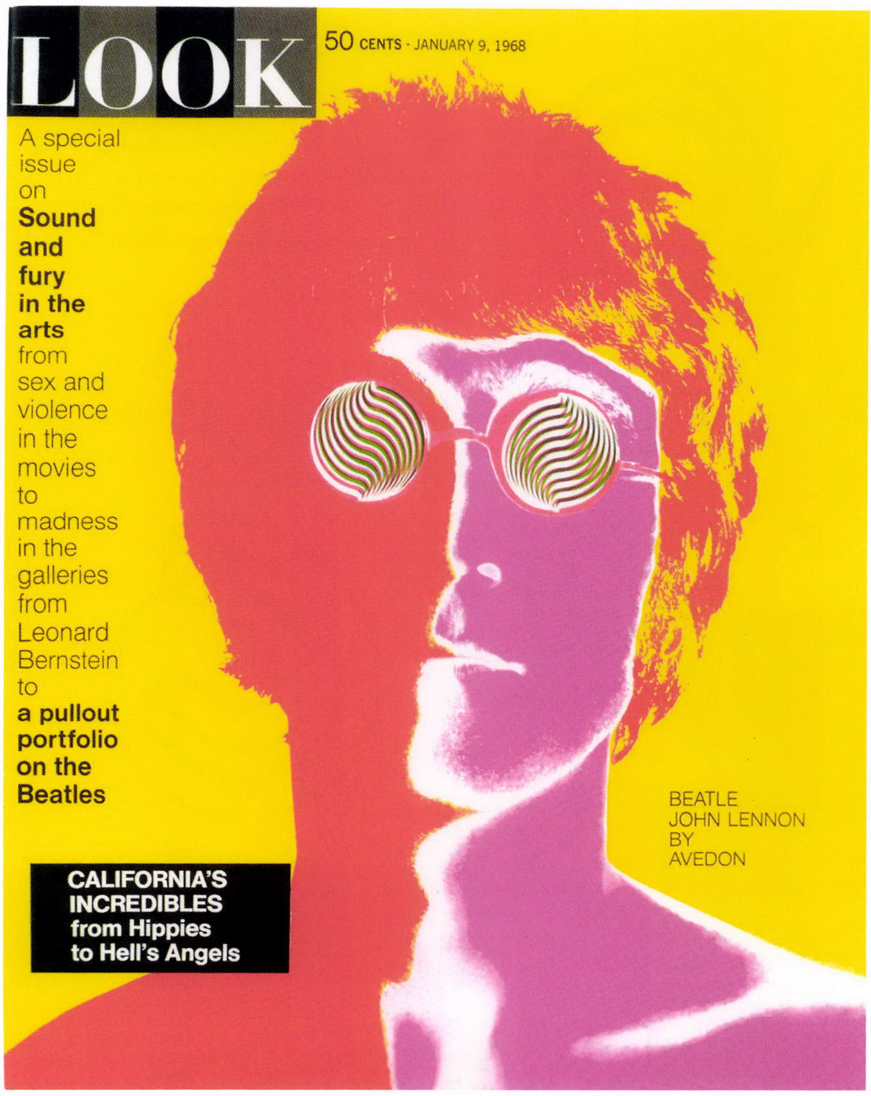
1974 · Bea Feitler · BR/US · Magazine cover

»There's so much visual material in today's world that people can't judge what's good and what's bad. It's up to the graphic designers to set standards.« `Bea Feitler, Idea #151, 1978`

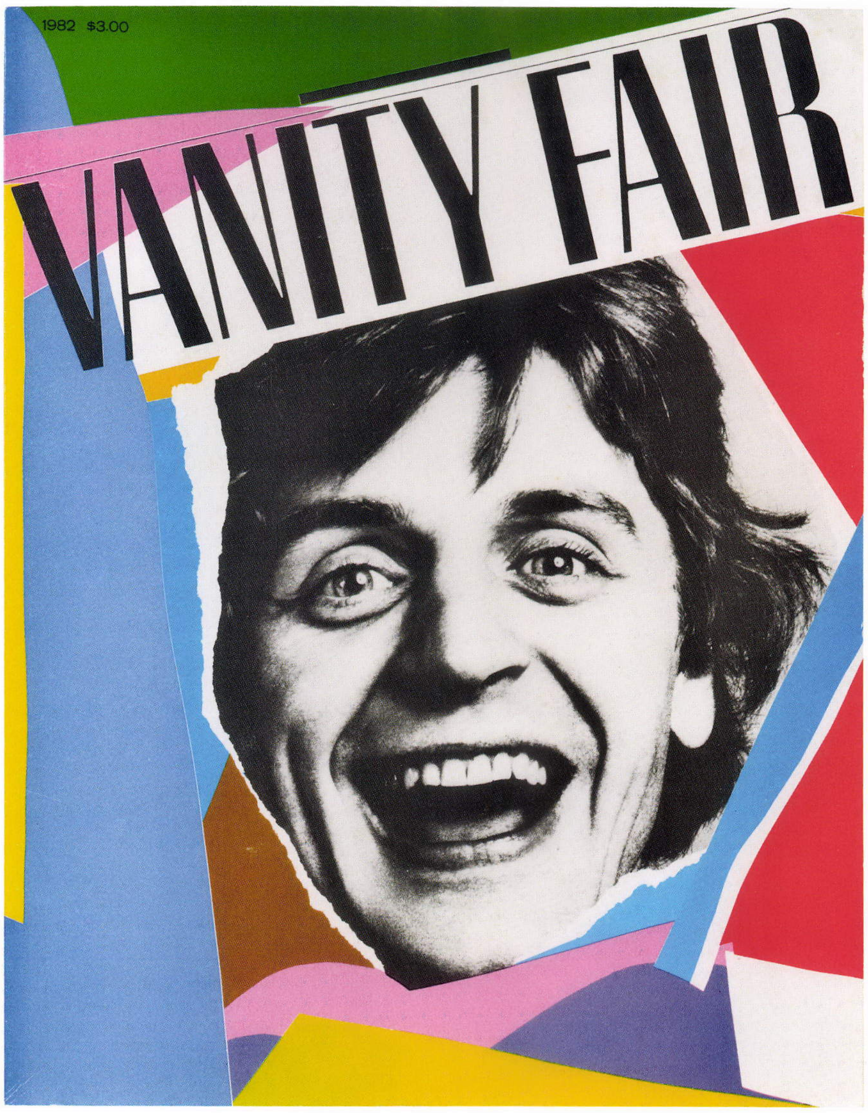
Bea Feitler (1938–1982, Rio de Janeiro) was a visionary Brazilian art director who greatly pushed the boundaries of editorial design. Feitler studied at Parsons School of Design where her use of photography and her experimental approach soon made her name on the New York design scene, securing commissions for books, record sleeves, and fashion brands. Her extensive work on magazines, notably for *Harper's Bazaar* and *Rolling Stone,* sealed her reputation. In 1982, Feitler redesigned the new *Vanity Fair,* though died of cancer before it was published at the age of only 44.

Bea Feitler (1938–1982, Rio de Janeiro) war eine visionäre brasilianische Artdirectorin, die die Grenzen des Zeitschriftendesigns radikal erweiterte. Feitler studierte an der Parsons School of Design in New York, wo sie sich mit ihrer Verwendung von Fotografie und ihrem experimentellen Ansatz schon bald einen Namen in der dortigen Designszene machte, was ihr Aufträge für Bücher, Plattencover und Modemarken einbrachte. Ihr umfangreiches Schaffen im Zeitschriftensektor, namentlich für *Harper's Bazaar* und *Rolling Stone,* trug zur Festigung ihres Rufs bei. 1982 gestaltete Feitler das neue Erscheinungsbild von *Vanity Fair,* starb aber schon vor der Veröffentlichung mit nur 44 Jahren an Krebs.

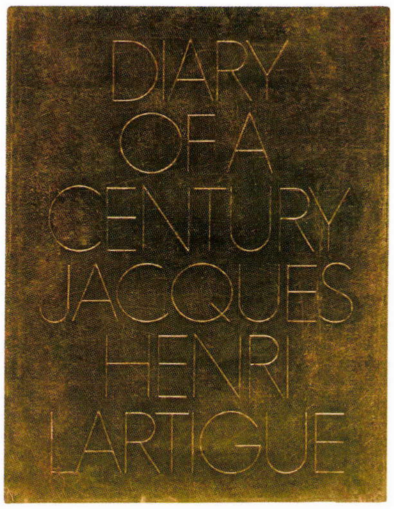
Bea Feitler (1938–1982, Rio de Janeiro) fut une directrice artistique brésilienne visionnaire qui repoussa fortement les limites du graphisme éditorial. Feitler suivit des études à la Parsons School of Design, où son utilisation de la photographie et son approche expérimentale lui permirent de se faire un nom sur la scène du design new-yorkais. S'ensuivirent des commandes pour des livres, des pochettes d'albums et des marques de mode. Son travail de grande envergure pour des magazines, particulièrement pour *Harper's Bazaar* et *Rolling Stone,* assurèrent sa réputation. En 1982, Feitler redessina le nouveau *Vanity Fair,* mais succomba à un cancer avant sa publication, à l'âge de seulement 44 ans.


LOOK
50 CENTS · JANUARY 9, 1968
A special issue on Sound and fury in the arts from sex and violence in the movies to madness in the galleries from Leonard Bernstein to a pullout portfolio on the Beatles
CALIFORNIA'S INCREDIBLES from Hippies to Hell's Angels
BEATLE JOHN LENNON BY AVEDON

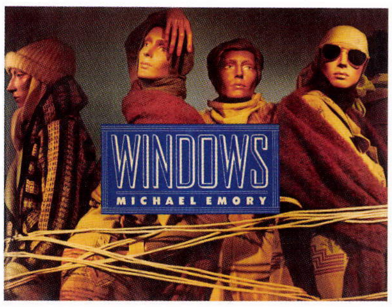
1968 · Bea Feitler, Richard Avedon (PH) · BR/US · Magazine cover


1982 $3.00
VANITY FAIR

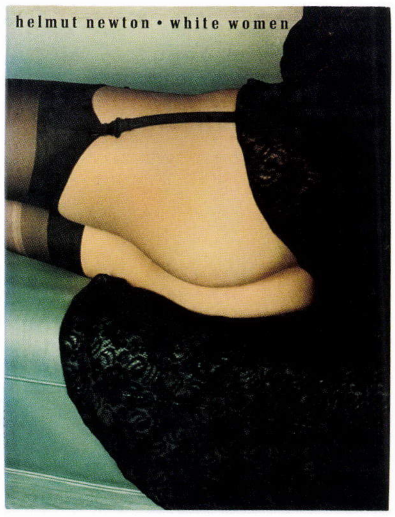
1982 · Bea Feitler · BR/US · Magazine cover


DIARY OF A CENTURY JACQUES HENRI LARTIGUE

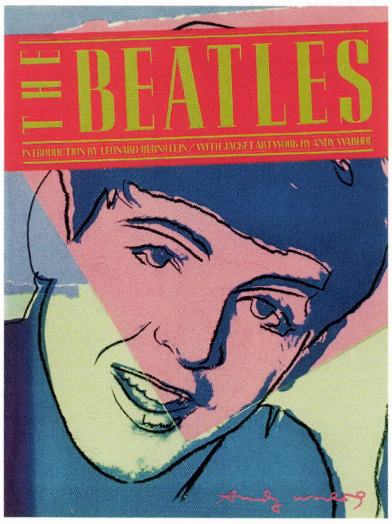
1970 · Bea Feitler · BR/US · Book cover


WINDOWS
MICHAEL EMORY

1976 · Bea Feitler · BR/US · Book cover

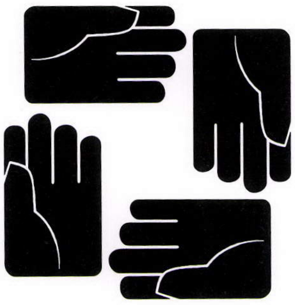

helmut newton • white women

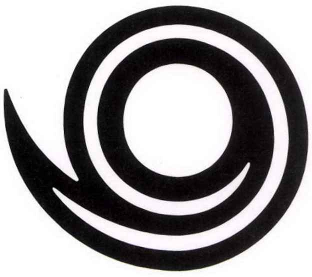
1976 · Bea Feitler, Helmut Newton (PH) · BR/US · Book cover

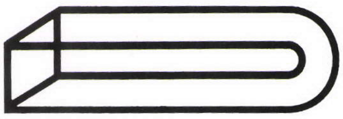

THE BEATLES
INTRODUCTION BY LEONARD BERNSTEIN / WITH JACKET ARTWORK BY ANDY WARHOL

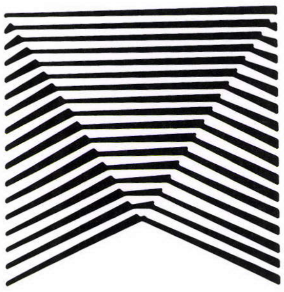
1980 · Bea Feitler · BR/US · Book cover

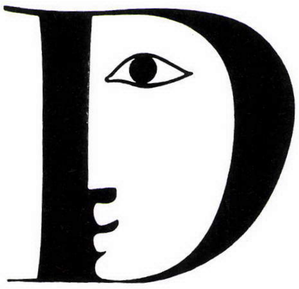
Gerd Leufert · Venezuela

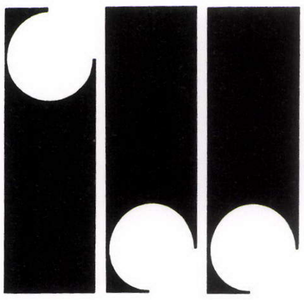

1952 · Gerd Leufert · VE · Logo · Venezuelan Supply

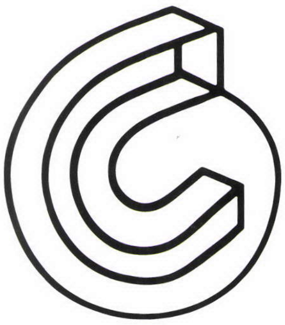

1960s · Gerd Leufert · VE · Logo · Control Center

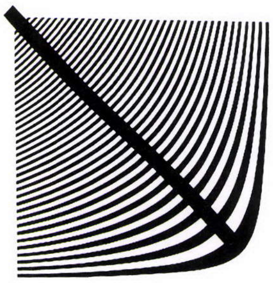

1968 · Gerd Leufert · VE · Logo · Imposibilia

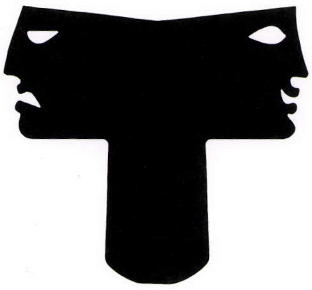

1970 · Gerd Leufert · VE · Logo · Museo Jesús Soto

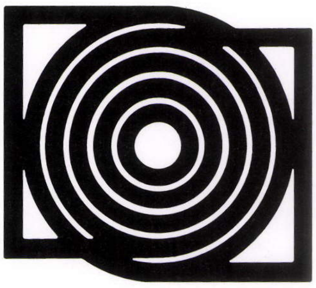

1957 · Gerd Leufert · VE · Logo · Pierre Denis

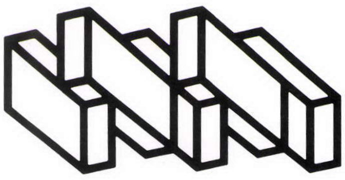

1964 · Gerd Leufert · VE · Logo · Instituto de Diseño

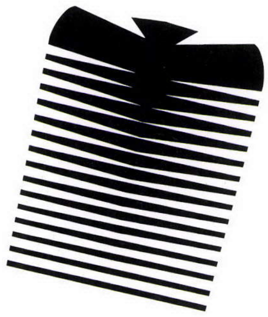

1968 · Gerd Leufert · VE · Logo · Visibilia Caracas

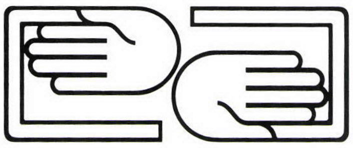

1971 · Gerd Leufert · VE · Logo · Del Libro sin Arco

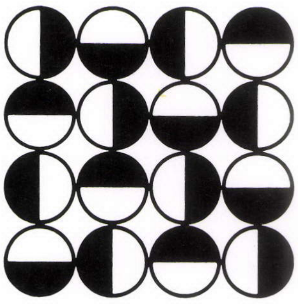

1967 · Gerd Leufert · VE · Logo · Teatro Estable de Maracay

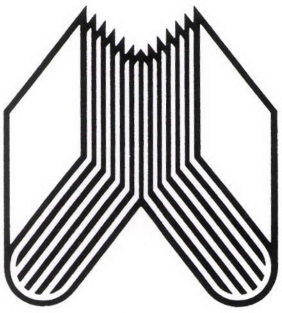

1967 · Gerd Leufert · VE · Logo · Cafetin Cafeteria

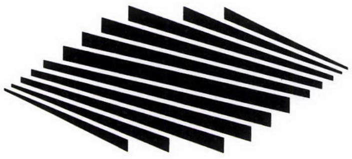

1969 · Gerd Leufert · VE · Logo · Architecture 70

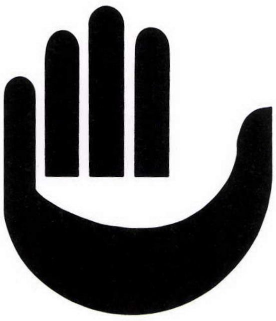

1974 · Gerd Leufert · VE · Logo · Instituto Autónomo Aeropuerto Internacional de Maiquetía Simón

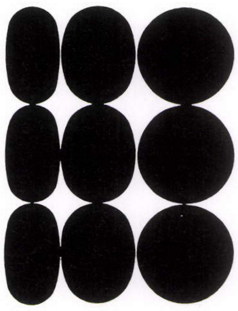

1965 · Gerd Leufert · VE · Logo · Consejo de Artesanías

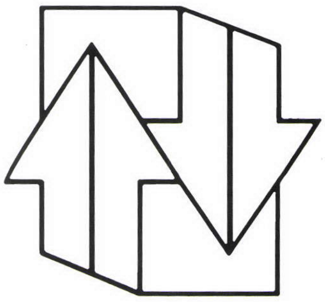

1969 · Gerd Leufert · VE · Logo · Color, Línea, Luz

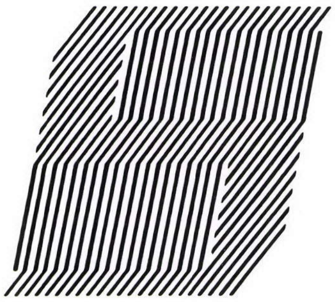

1971 · Gerd Leufert · VE · Logo · Biblioteca Nacional


1978 · Gerd Leufert · VE · Logo · Escuela de Arte


1970 · Gerd Leufert · VE · Logo · Refolit


1970 · Gerd Leufert · VE · Logo · Conicit


1971 · Gerd Leufert · VE · Logo · Del Libro sin Arco

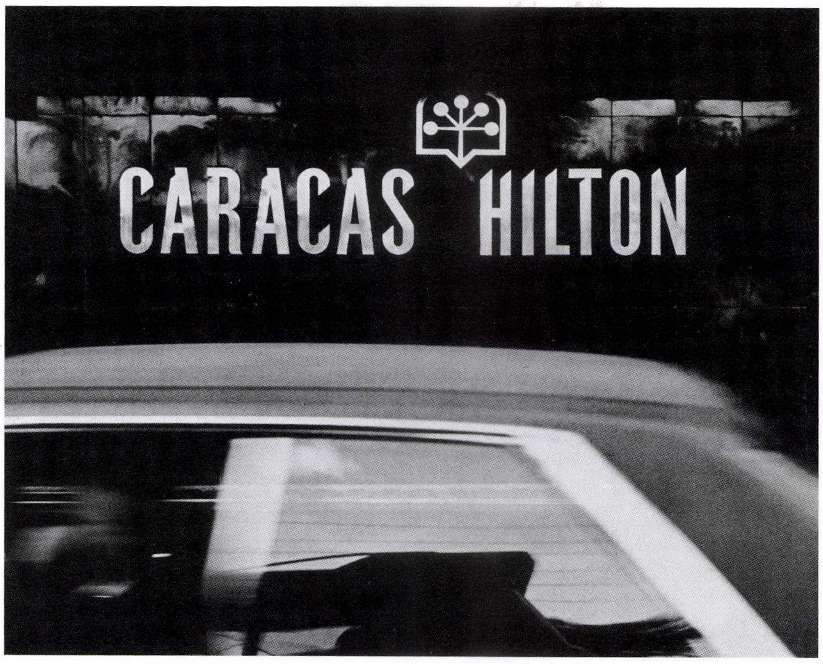

1979 · Gerd Leufert · VE · Logo · Estudio Uno

> **»In due course, electronic processes will take the place of traditional printing methods. This is a situation for which we are ill prepared because our training involved other concepts and techniques, and we can already see that the new technology will go beyond any possibility on our part for professional control.«** `Gerd Leufert, *Leufert Diseñador*, 1976`

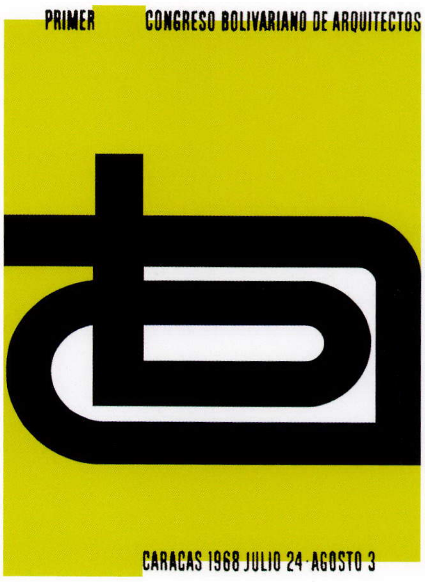
Gerd Leufert (1914, Klaipėda, Lithuania – 1998, Caracas) was a German-Venezuelan designer and a visual communication pioneer in South America. Leufert studied at the Academy of Fine Arts in Munich in 1939, and in the same city took over as head of the studio Bayerisches Bild in 1947. Emigrating to Venezuela in 1952, he built his reputation by producing striking corporate identities, infusing modernist concepts from Europe into South American design. Later in life, Leufert dedicated a great part of his time to teaching, painting, and sculpture.

Gerd Leufert (1914, Klaipėda [Memel], Litauen – 1998, Caracas) war ein deutsch-venezolanischer Grafikdesigner und Wegbereiter der visuellen Kommunikation in Südamerika. Leufert studierte 1939 an der Akademie der Bildenden Künste in München und übernahm dort 1947 die Leitung des Studios Bayerisches Bild. 1952 wanderte er nach Venezuela aus, wo er sich mit seinen Entwürfen prägnanter Corporate Identities einen Namen machte; gleichzeitig führte er damit moderne europäische Konzepte in das südamerikanische Design ein. In den späteren Jahren widmete Leufert einen großen Teil seiner Zeit dem Unterrichten, der Malerei und der Skulptur.

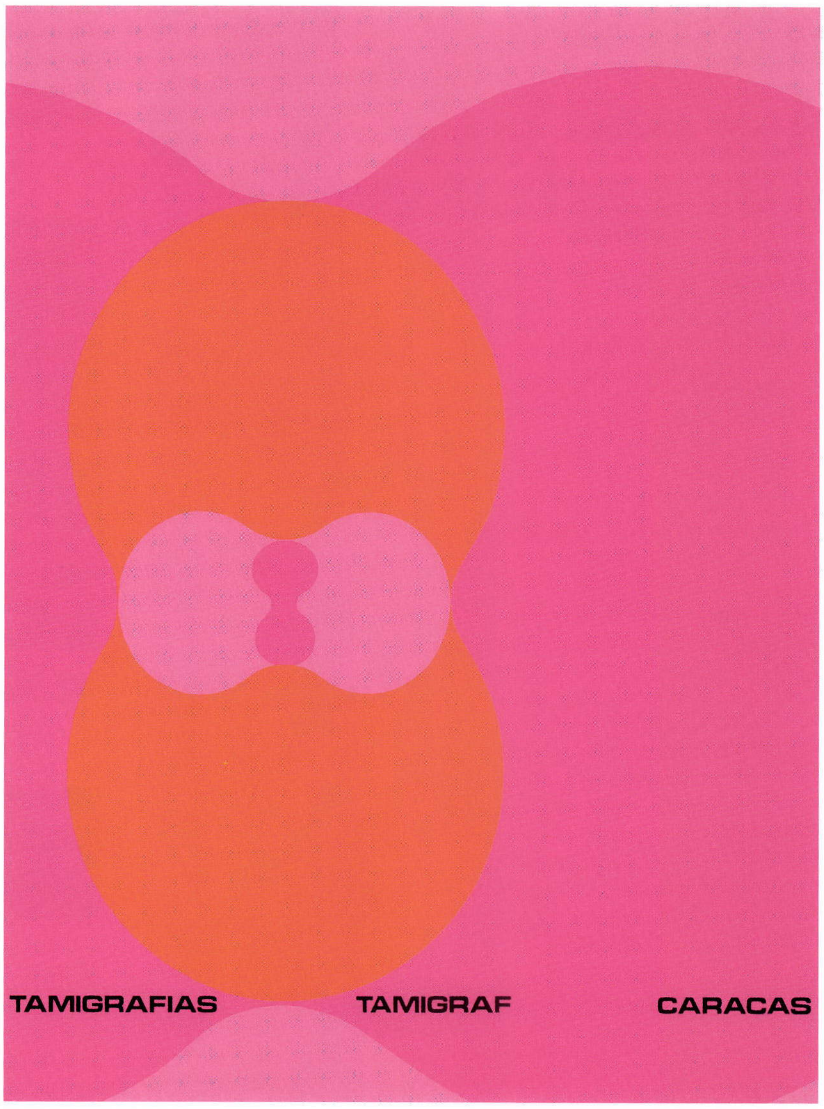
Gerd Leufert (1914, Klaipėda, Lituanie – 1998, Caracas) fut un designer germano-vénézuélien et pionnier de la communication visuelle en Amérique du Sud. Après des études à l'Académie des beaux-arts de Munich en 1939, Leufert prit dans cette même ville la tête du studio Bayerisches Bild en 1947. Après son émigration au Venezuela en 1952, il bâtit sa réputation en produisant de remarquables images de marque introduisant les concepts modernistes européens dans le graphisme d'Amérique du Sud. Plus tard dans sa vie, Leufert consacra une grande partie de son temps à l'enseignement, à la peinture et à la sculpture.



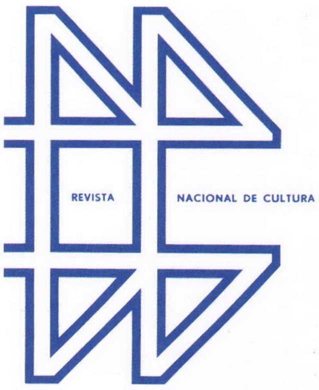
1968 · Gerd Leufert · VE · Identity · Caracas Hilton


PRIMER
CONGRESO BOLIVARIANO DE ARQUITECTOS
CARACAS 1968 JULIO 24 · AGOSTO 3

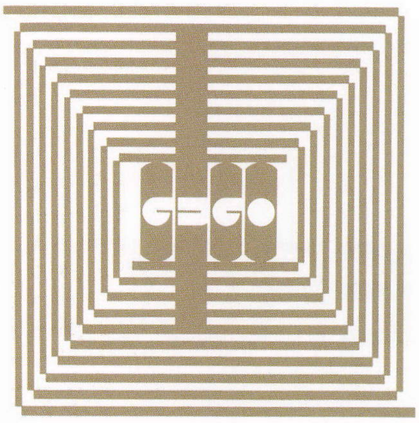
1968 · Gerd Leufert · VE · Poster



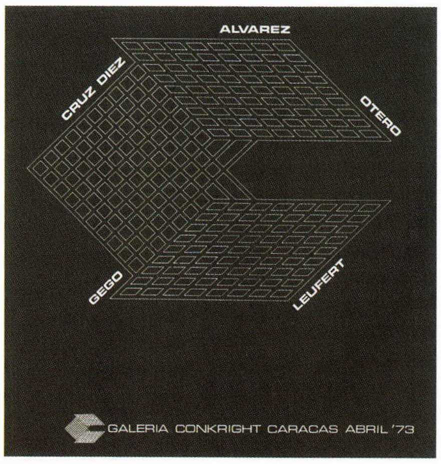
1969 · Gerd Leufert · VE · Poster



1965 · Gerd Leufert · VE · Magazine cover



1973 · Gerd Leufert · VE · Brochure cover

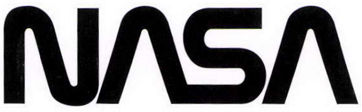


1973 · Gerd Leufert · VE · Poster

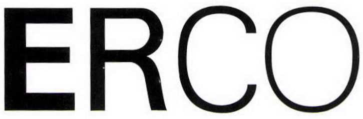
1974

John Murphy and his wife open the branding consultancy Novamark, which evolves to become **Interbrand** in 1979

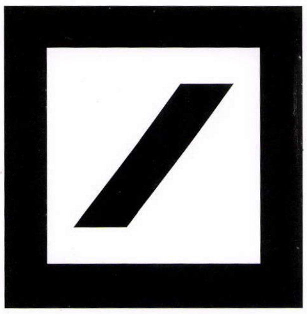
The first issue of the typography magazine **Upper and Lower Case** is published



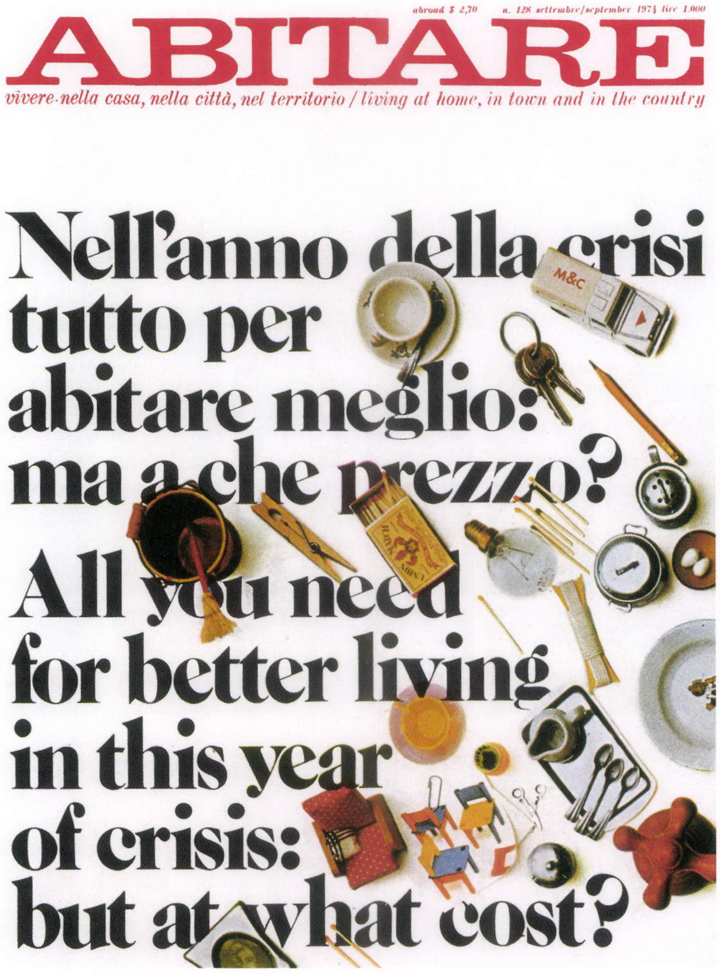
1974 · Danne & Blackburn · US · Logo · NASA



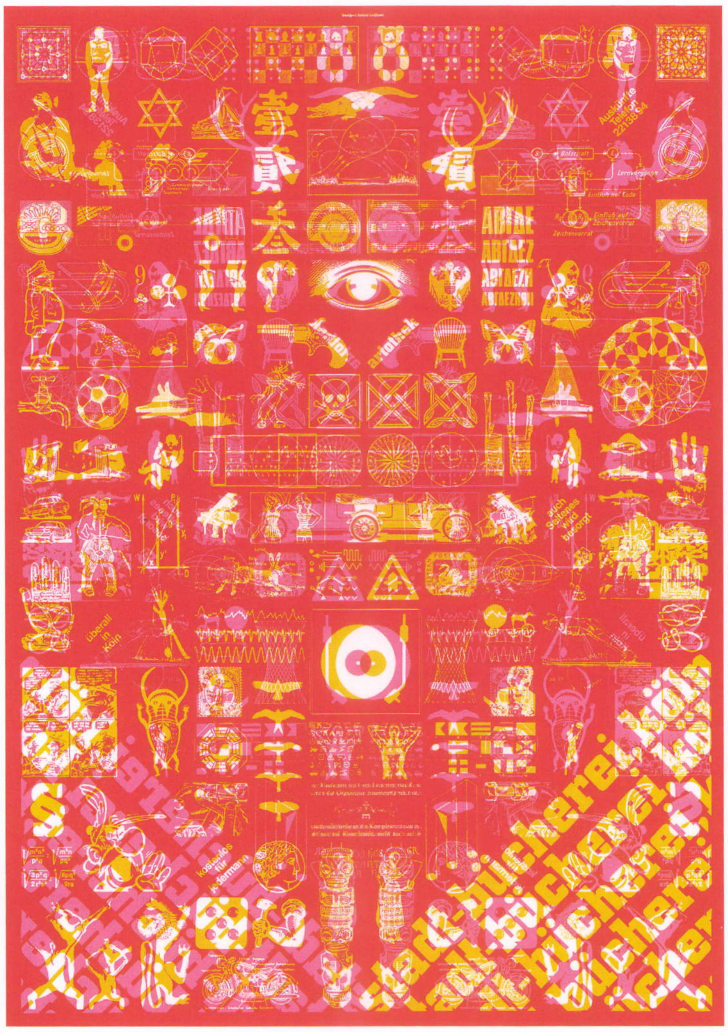
1974 · Otl Aicher · DE · Logo · Erco



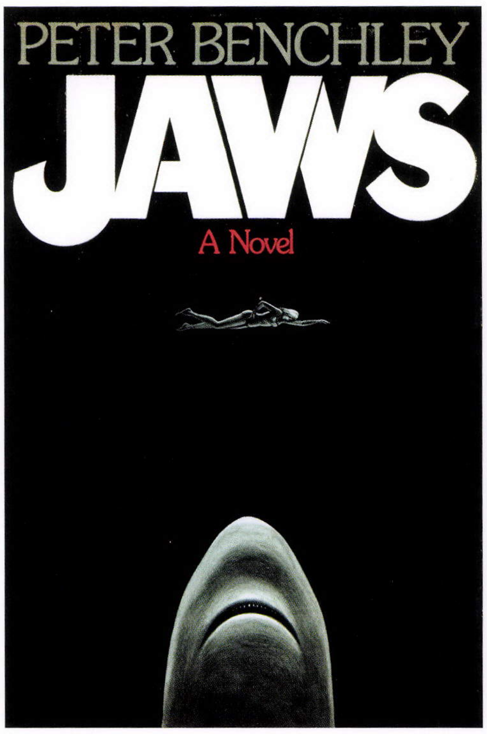
1974 · Anton Stankowski · DE · Logo · Deutsche Bank


abroad $ 2,70 n. 128 settembre/september 1974 lire 1.000
ABITARE
vivere nella casa, nella città, nel territorio / living at home, in town and in the country
Nell'anno della crisi tutto per abitare meglio: ma a che prezzo?
All you need for better living in this year of crisis: but at what cost?

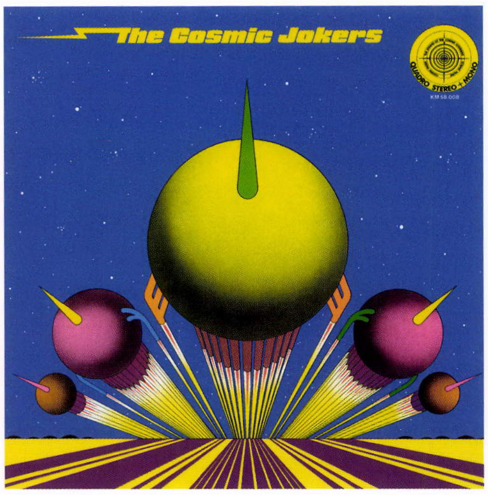
1974 · Italo Lupi, Liliana Collavo · IT · Magazine cover



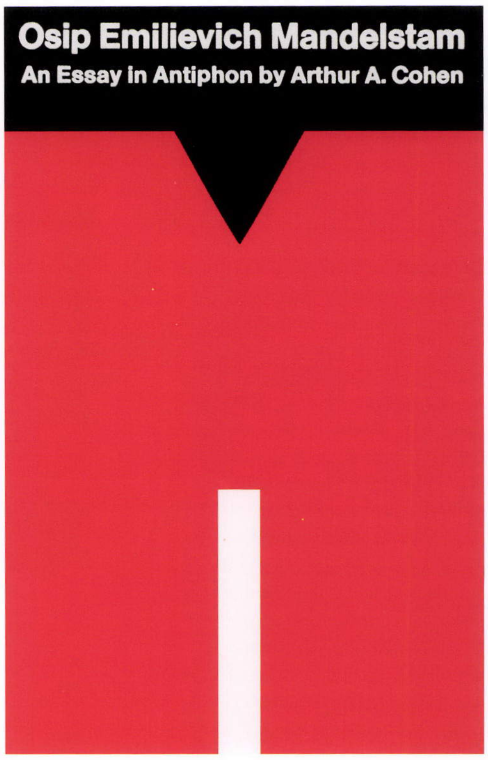
1974 · Helmut Schmidt-Rhen · DE · Poster


PETER BENCHLEY
JAWS
A Novel

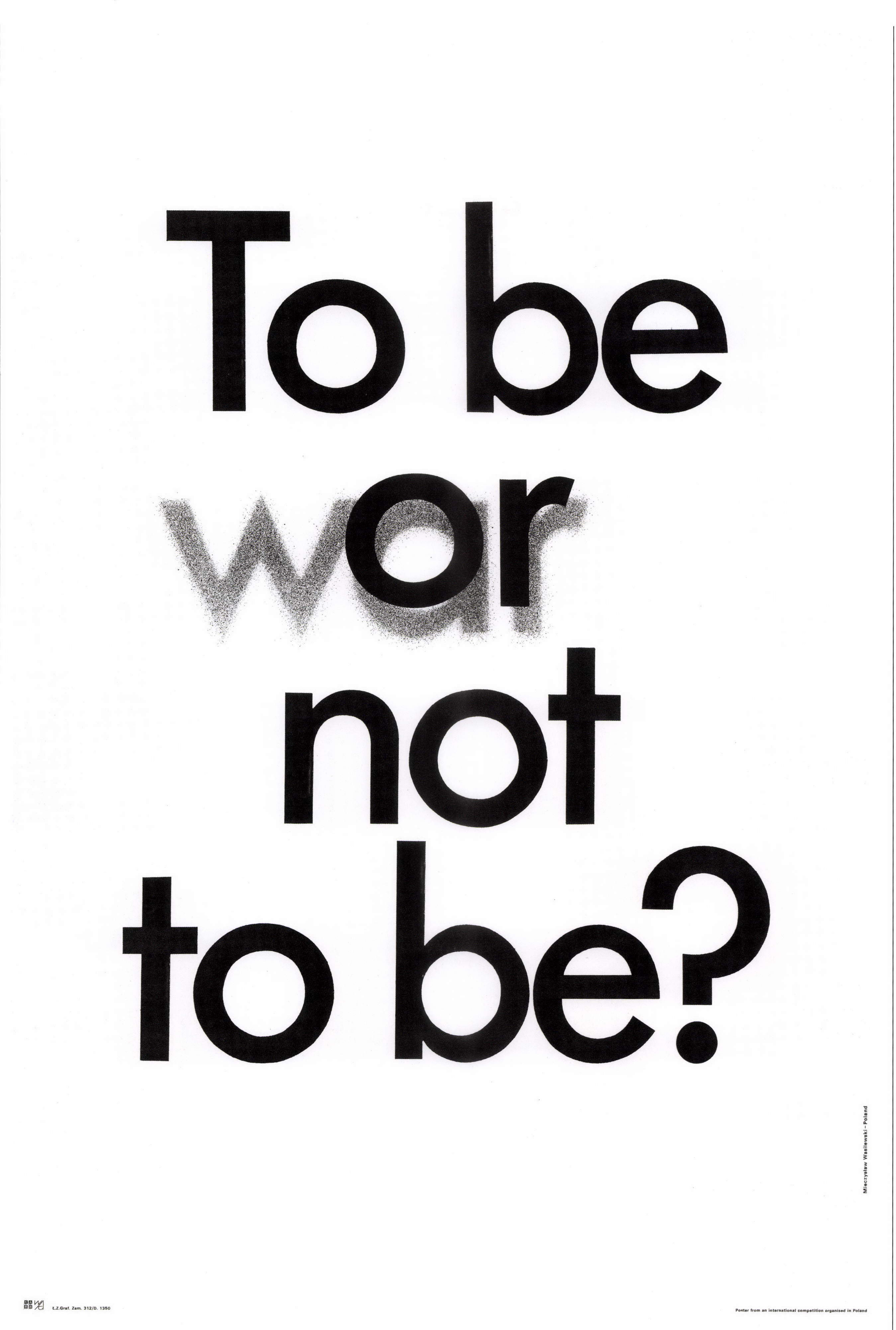
1974 · Paul Bacon · US · Book cover


The Cosmic Jokers

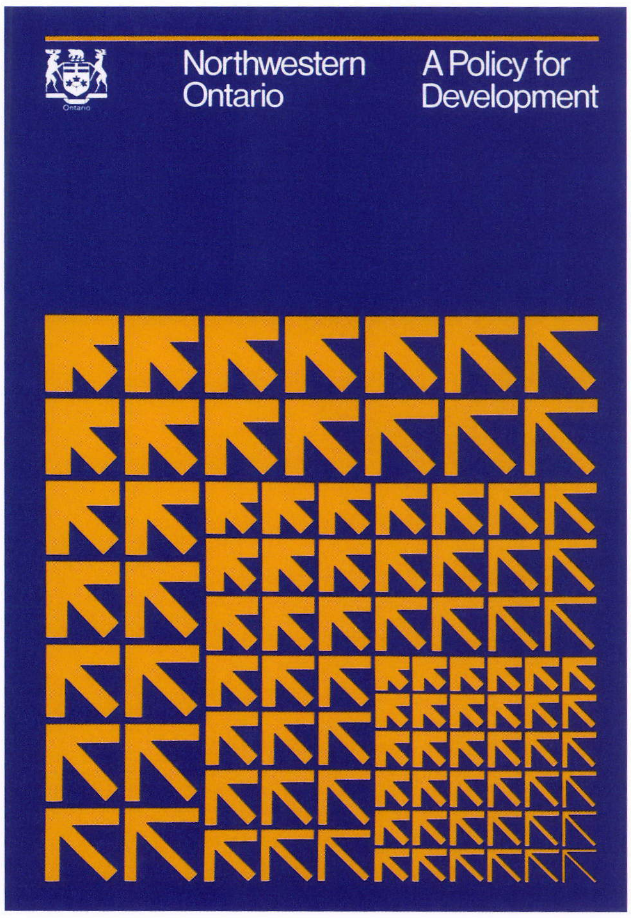
1974 · Peter Geitner · DE · Record cover


Osip Emilievich Mandelstam
An Essay in Antiphon by Arthur A. Cohen

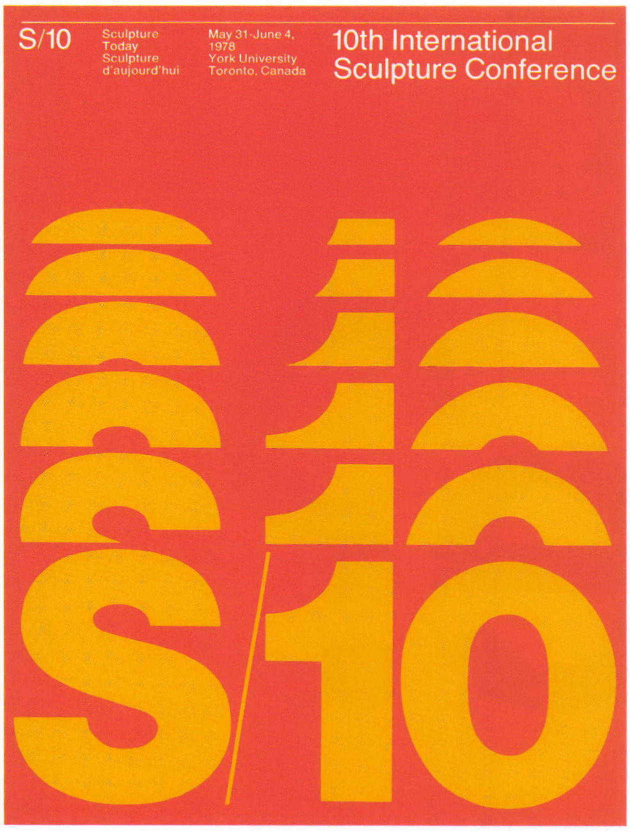
1974 · Elaine Lustig · US · Book cover


To be
war
or
not
to be?
Mieczysław Wasilewski – Poland
Ł.Z.Graf. Zam. 312/D. 1350
Poster from an international competition organised in Poland

1974 · Mieczysław Wasilewski · PL · Poster


Ontario
Northwestern Ontario
A Policy for Development

1972 · Burton Kramer · CA · Brochure cover

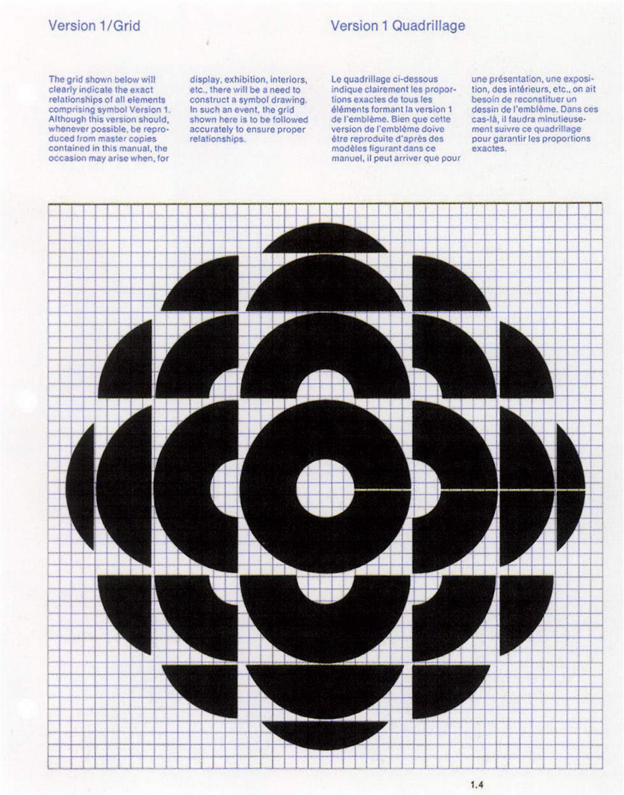

S/10
Sculpture Today
Sculpture d'aujourd'hui
May 31–June 4, 1978
York University
Toronto, Canada
10th International Sculpture Conference
S/10

1978 · Burton Kramer · CA · Brochure cover

Burton Kramer (1932, New York) is a Canadian graphic designer and artist who studied visual communication at Yale and the Institute of Design in Chicago. Kramer first worked as an assistant to Will Burtin in New York, then at the Geigy Chemical Corp. before becoming art director at the Erwin Halpern advertising agency in Zurich. He moved to Toronto in 1965, where he designed graphics, signage, and the map system for Expo 67 in Montreal, then was design director at Clairtone Sound Corp. In the same year he founded Kramer Design Associates, and went on to create the logo for the Canadian Broadcasting Corp. in 1974. Kramer was a professor at the Ontario College of Art and Design for over 20 years.

Burton Kramer (1932, New York) ist ein kanadischer Künstler und Grafikdesigner, der in Yale und am Institute of Design in Chicago visuelle Kommunikation studierte. Kramer arbeitete zunächst als Assistent von Will Burtin in New York, dann bei Geigy Chemical, und später wurde er Artdirector in der Zürcher Werbeagentur Erwin Halpern. Er zog 1965 nach Toronto, wo er die Grafik für die Expo 67 in Montreal gestaltete, darunter auch das Wegeleitsystem, dann wurde er Designdirector bei Clairtone Sound Corp. Im selben Jahr gründete er die Agentur Kramer Design Associates, mit der er unter anderem 1974 das Logo für die Canadian Broadcasting Corp. entwarf. Kramer lehrte über 20 Jahre lang als Professor am Ontario College of Art and Design.

Burton Kramer (1932, New York) est un artiste et graphiste canadien formé en communication visuelle à l'université Yale et à l'Institute of Design à Chicago. Kramer a d'abord travaillé à New York en qualité d'assistant de Will Burtin, puis pour Geigy Chemical Corp., avant de devenir directeur artistique de l'agence de publicité Erwin Halpern à Zurich. À son installation à Toronto en 1965, il a produit le graphisme, la signalétique et les plans de l'Exposition universelle de Montréal (1967), puis a été engagé chez Clairtone Sound Corp. comme directeur du design. La même année, il a fondé Kramer Design Associates et en 1974, il a créé le logo de la Canadian Broadcasting Corp. Kramer a enseigné à l'Université de l'École d'art et de design de l'Ontario pendant plus de vingt ans.



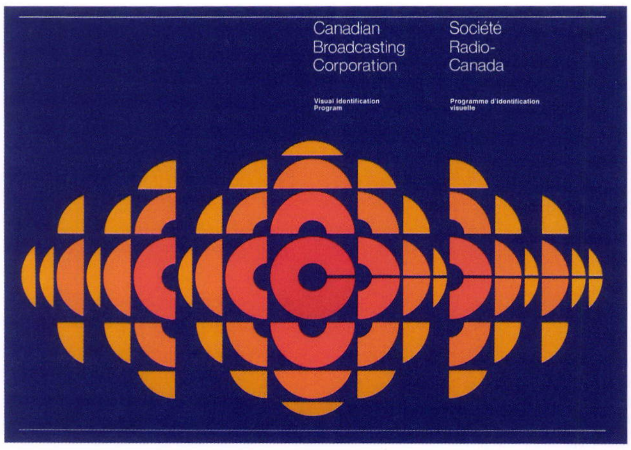
Version 1/Grid

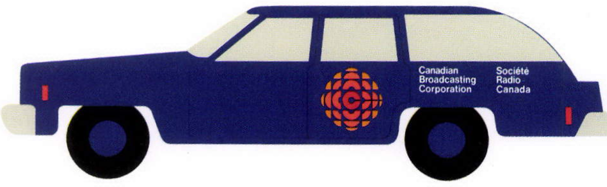
The grid shown below will clearly indicate the exact relationships of all elements comprising symbol Version 1. Although this version should, whenever possible, be reproduced from master copies contained in this manual, the occasion may arise when, for display, exhibition, interiors, etc., there will be a need to construct a symbol drawing. In such an event, the grid shown here is to be followed accurately to ensure proper relationships.

Version 1 Quadrillage

Le quadrillage ci-dessous indique clairement les proportions exactes de tous les éléments formant la version 1 de l'emblème. Bien que cette version de l'emblème doive être reproduite d'après des modèles figurant dans ce manuel, il peut arriver que pour une présentation, une exposition, des intérieurs, etc., on ait besoin de reconstituer un dessin de l'emblème. Dans ces cas-là, il faudra minutieusement suivre ce quadrillage pour garantir les proportions exactes.

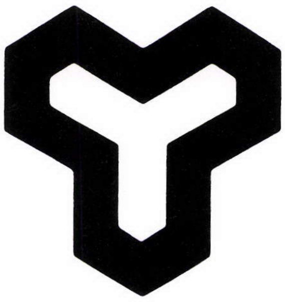
1.4

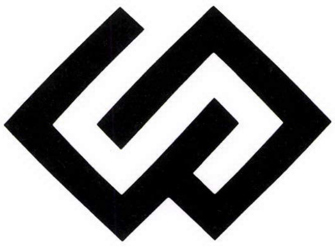

Canadian Broadcasting Corporation
Société Radio-Canada
Visual Identification Program
Programme d'identification visuelle

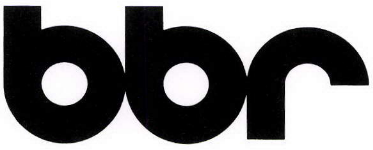

Canadian Broadcasting Corporation
Société Radio Canada

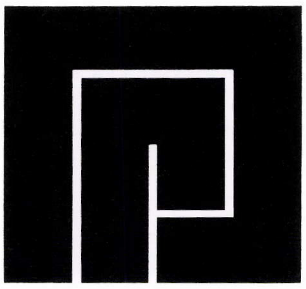
1974 · Burton Kramer · CA · Identity · Canadian Broadcasting Corporation

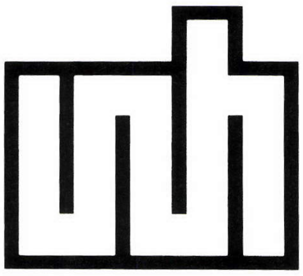
»The opportunity to create works that have some longevity, that do not rapidly become 'waste paper', has been a satisfying experience, along with the opportunity to pass on some of that thinking to others.« `Burton Kramer, *Burton Kramer Identities*, 2008`

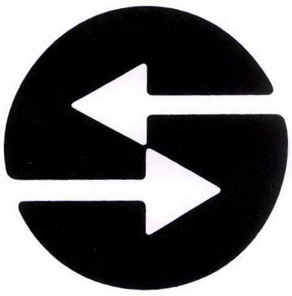

1961 · Burton Kramer · CA · Logo · Ytong Construction

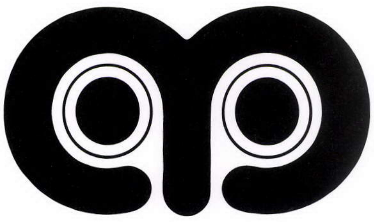

1965 · Burton Kramer · CA · Logo · Canadian Society & Anthropology Association

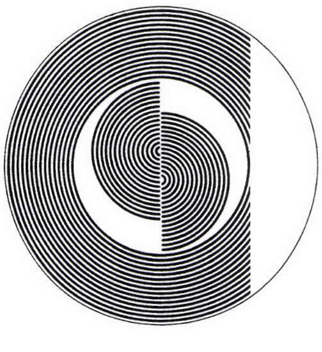

1967 · Burton Kramer · CA · Logo · BBR Canada

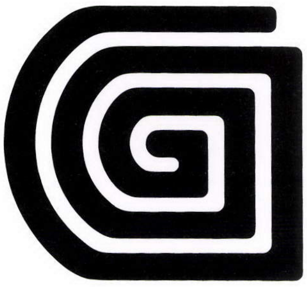

1967 · Burton Kramer · CA · Logo · Peter Robinson Industrial Design

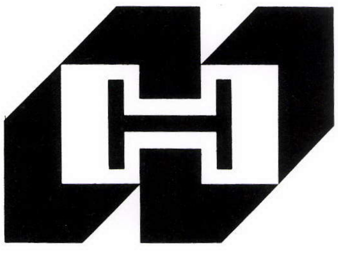

1967 · Burton Kramer · CA · Logo · Werner Herterich Associates

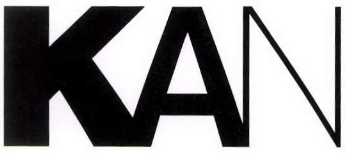

1968 · Burton Kramer · CA · Logo · Student Action for International Dialogue


1969 · Burton Kramer · CA · Logo · Children's Playgrounds

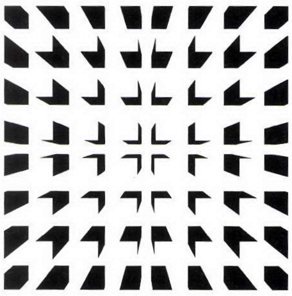

1969 · Burton Kramer · CA · Logo · Craft Dimensions Canada

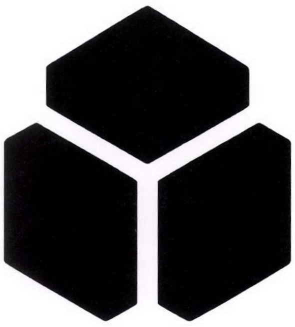

1969 · Burton Kramer · CA · Logo · Gentil Plastics

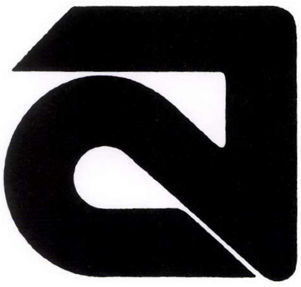

1969 · Burton Kramer · CA · Logo · Hamilton Hastings

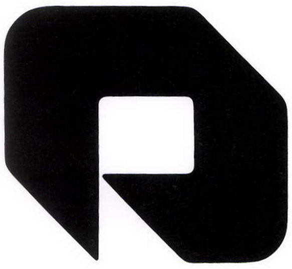


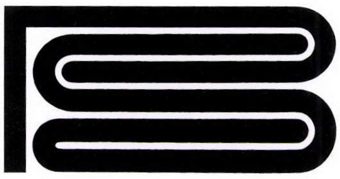
1971 · Burton Kramer · CA · Logo · Kuypers Adamson Norton

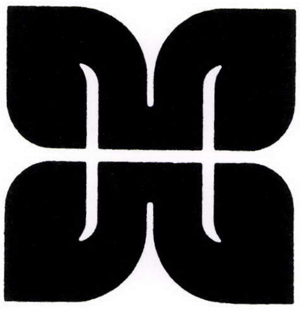

1972 · Burton Kramer · CA · Logo · Canada Systems Group

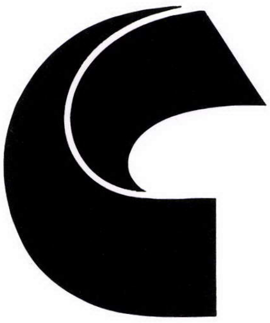

1972 · Burton Kramer · CA · Logo · York Construction

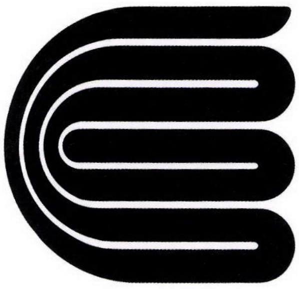

1973 · Burton Kramer · CA · Logo · Anglo-Canadian Pulp & Paper

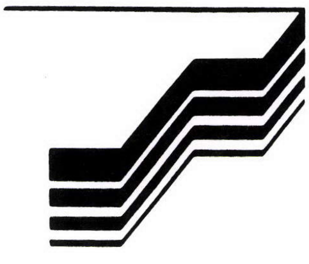

1974 · Burton Kramer · CA · Logo · Reed Paper

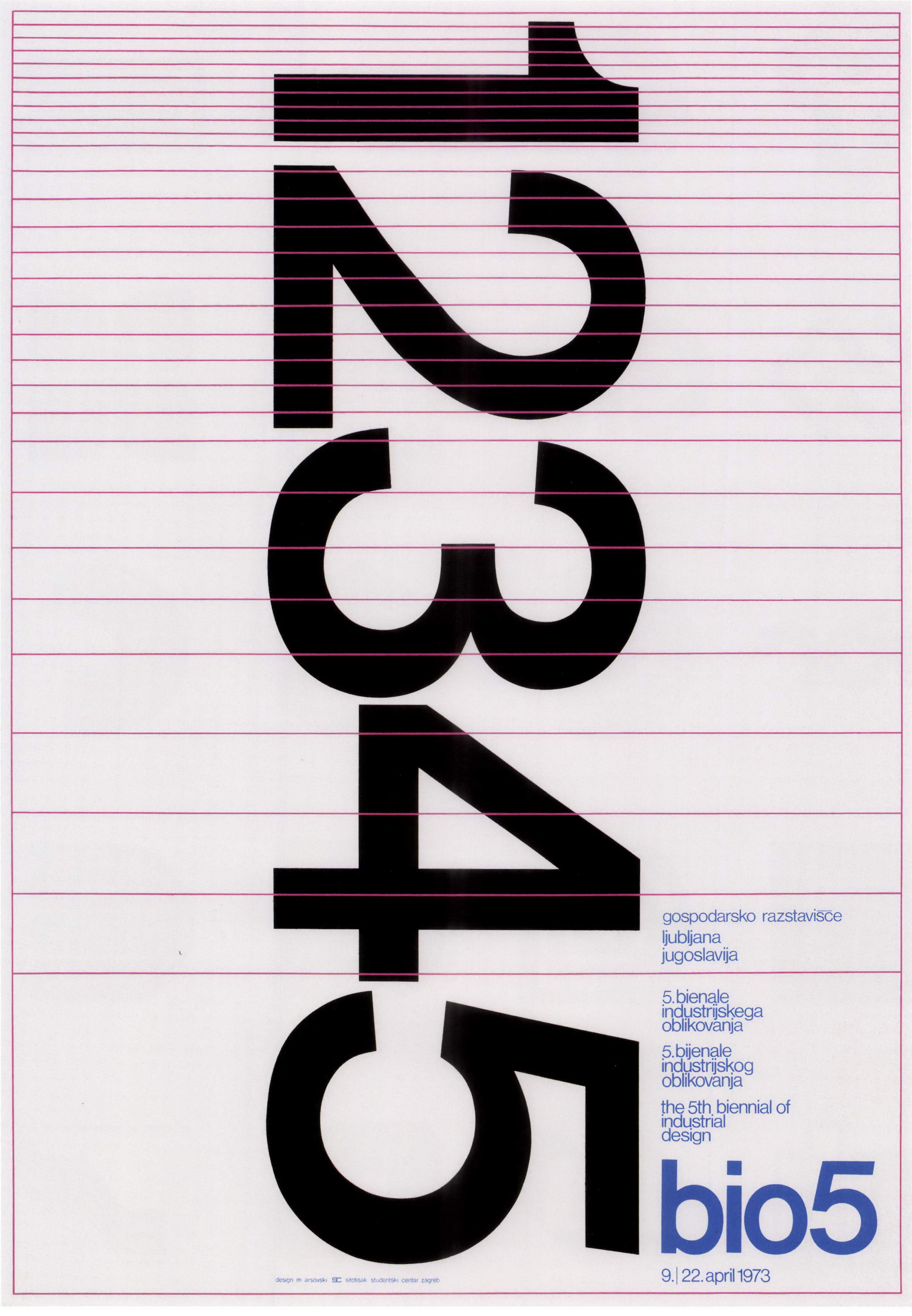

1975 · Burton Kramer · CA · Logo · Pinestone Inn Hotel


1977 · Burton Kramer · CA · Logo · Hallmark Hotels


1980 · Burton Kramer · CA · Logo · Copps Coliseum


1980 · Burton Kramer · CA · Logo · Glassworks Toronto


1978 · Burton Kramer · CA · Logo · Trade Typesetting


1
2
3
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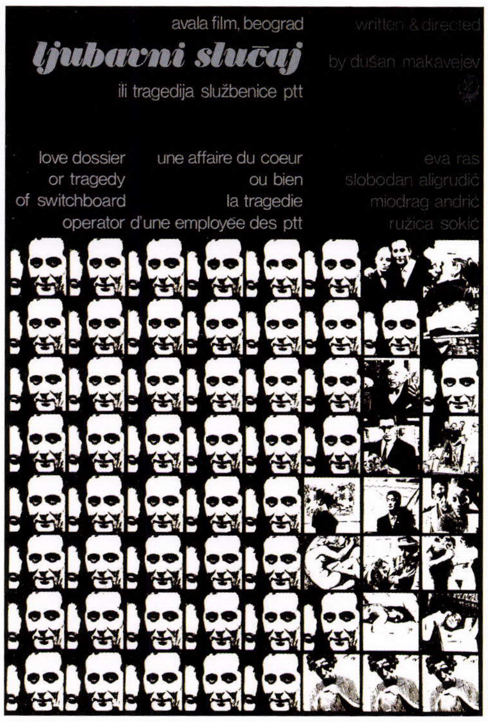
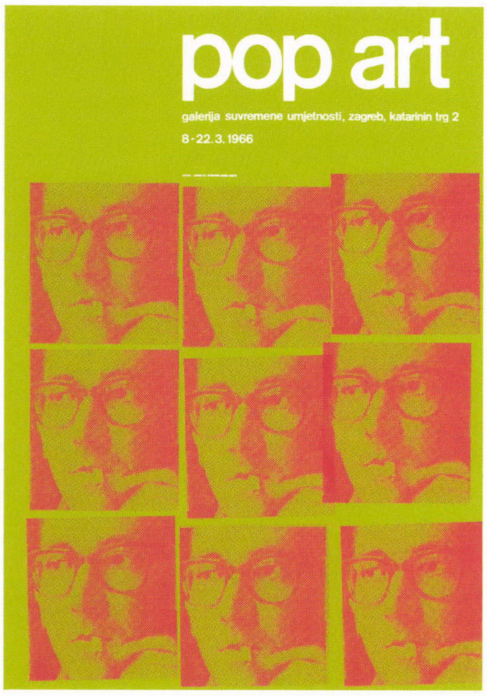
5
gospodarsko razstavišče
ljubljana
jugoslavija
5.bienale industrijskega oblikovanja
5.bijenale industrijskog oblikovanja
the 5th biennial of industrial design
bio5
9.| 22.april 1973
design m arsovski SC sitotisak studentski centar zagreb

1973 · Mihajlo Arsovski · HR · Poster

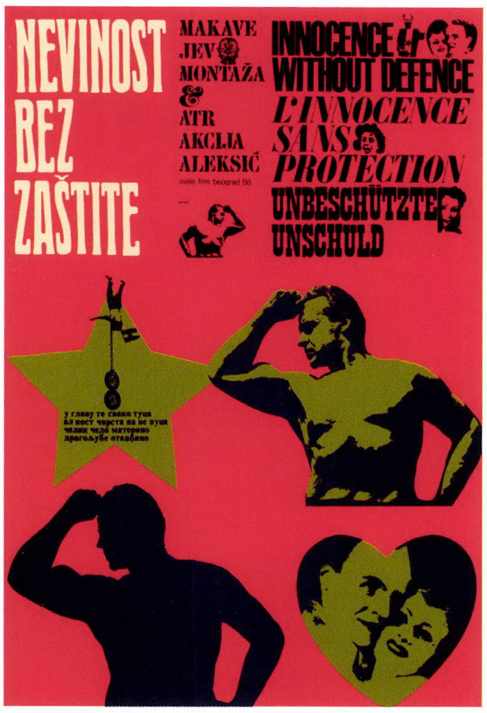
> **»Arsovski's work from this period combines pop culture references and a collage style with carefully composed structures in which everything locks together tightly; the typography has an exhilarating sense of playfulness, like a pictorial element in its own right, as well as visual drama.«** Rick Poynor, *Design Observer*, 2013


avala film, beograd
ljubavni slučaj
ili tragedija službenice ptt
written & directed
by dušan makavejev
love dossier
or tragedy
of switchboard
operator
une affaire du coeur
ou bien
la tragedie
d'une employée des ptt
eva ras
slobodan aligrudić
miodrag andrić
ružica sokić

1966 · Mihajlo Arsovski · HR · Poster


pop art
galerija suvremene umjetnosti, zagreb, katarinin trg 2
8-22.3.1966

1966 · Mihajlo Arsovski · HR · Poster

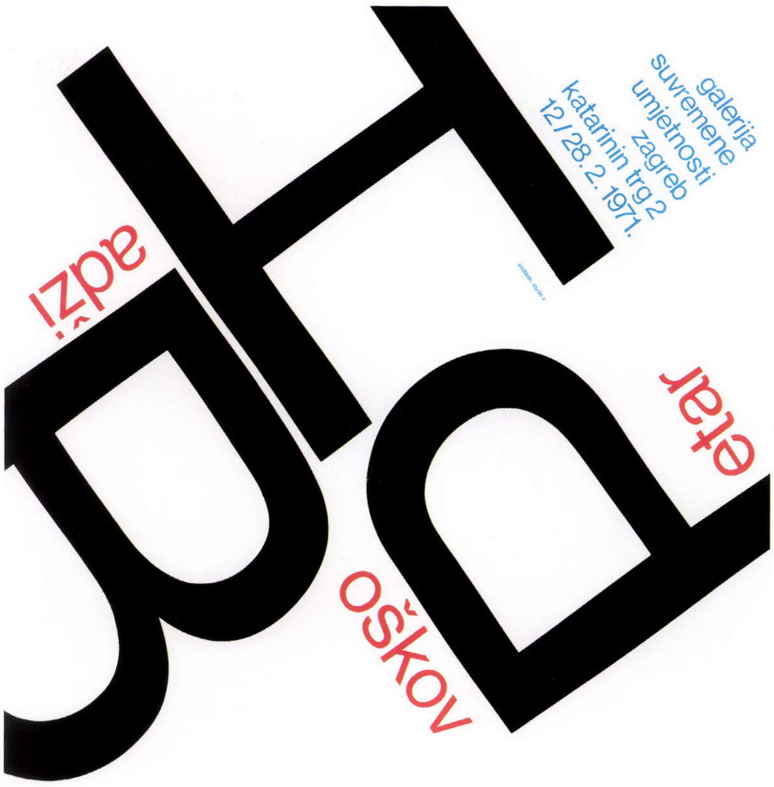

NEVINOST
BEZ
ZAŠTITE
MAKAVE
JEV
MONTAŽA
&
ATR
AKCIJA
ALEKSIĆ
avala film beograd 68
INNOCENCE
WITHOUT DEFENCE
L'INNOCENCE
SANS
PROTECTION
UNBESCHÜTZTE
UNSCHULD

1968 · Mihajlo Arsovski · HR · Poster

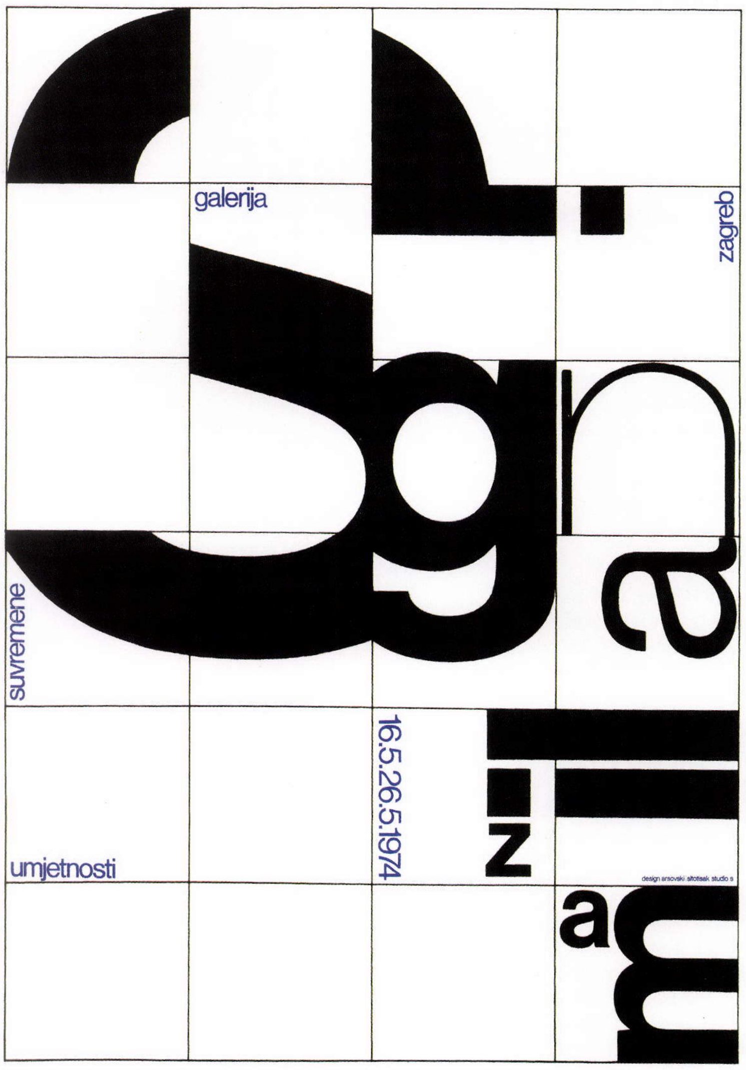
Mihajlo Arsovski (1937, Skopje, Macedonia – 2020, Zagreb) is a Croatian graphic artist. Arsovski studied art history and architecture in Zagreb, before discovering his talent as a poster artist; his work during the 1960s often featured a subtle critique of the Soviet-supported regime of Yugoslavian dictator Josip Tito. Managing to avoid becoming a propaganda artist for the state, he developed into one of the most prominent design figures in the region, in company with Boris Bućan. Combining smart typography, photomontage, and collage, Arsovski is especially noted for his poster work for the ITD Theater in Zagreb.

Mihajlo Arsovski (1937, Skopje, heute Mazedonien – 2020, Zagreb) ist ein kroatischer Grafikdesigner, der in Zagreb Kunstgeschichte und Architektur studierte, um später sein Talent als Plakatkünstler zu entdecken. Sein Schaffen der 1960er-Jahre enthielt oft eine subtile Kritik an dem von den Sowjets unterstützten Regime des jugoslawischen Diktators Josip Tito. Er konnte es vermeiden, zu einem Künstler für Staatspropaganda zu werden, und entwickelte sich neben Boris Bućan zu einem der prominentesten Designer in der Region. Arsovski, der intelligente Typografie mit Collage und Fotomontage kombiniert, ist vor allem für seine Plakate für das ITD Theater in Zagreb bekannt.

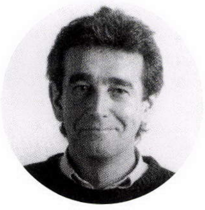
Mihajlo Arsovski (1937, Skopje, Macédoine – 2020, Zagreb) est un artiste graphiste croate. C'est seulement après des études d'histoire de l'art et d'architecture qu'il découvre son talent d'affichiste. Ses œuvres des années 1960 dénotent souvent une critique subtile du régime du dictateur yougoslave Josip Tito soutenu par l'Union soviétique. Il réussit toutefois à ne pas devenir un artiste de propagande au service de l'État et s'impose comme une des plus éminentes figures locales avec Boris Bućan. Associant savamment la typographie, le collage et le photomontage, Arsovski s'est fait particulièrement remarquer par ses affiches pour le théâtre ITD à Zagreb.


galerija
suvremene
umjetnosti
zagreb
katarinin trg 2
12/28. 2. 1971.
adži
etar
oškov

1971 · Mihajlo Arsovski · HR · Poster


galerija
zagreb
suvremene
umjetnosti
16.5.26.5.1974

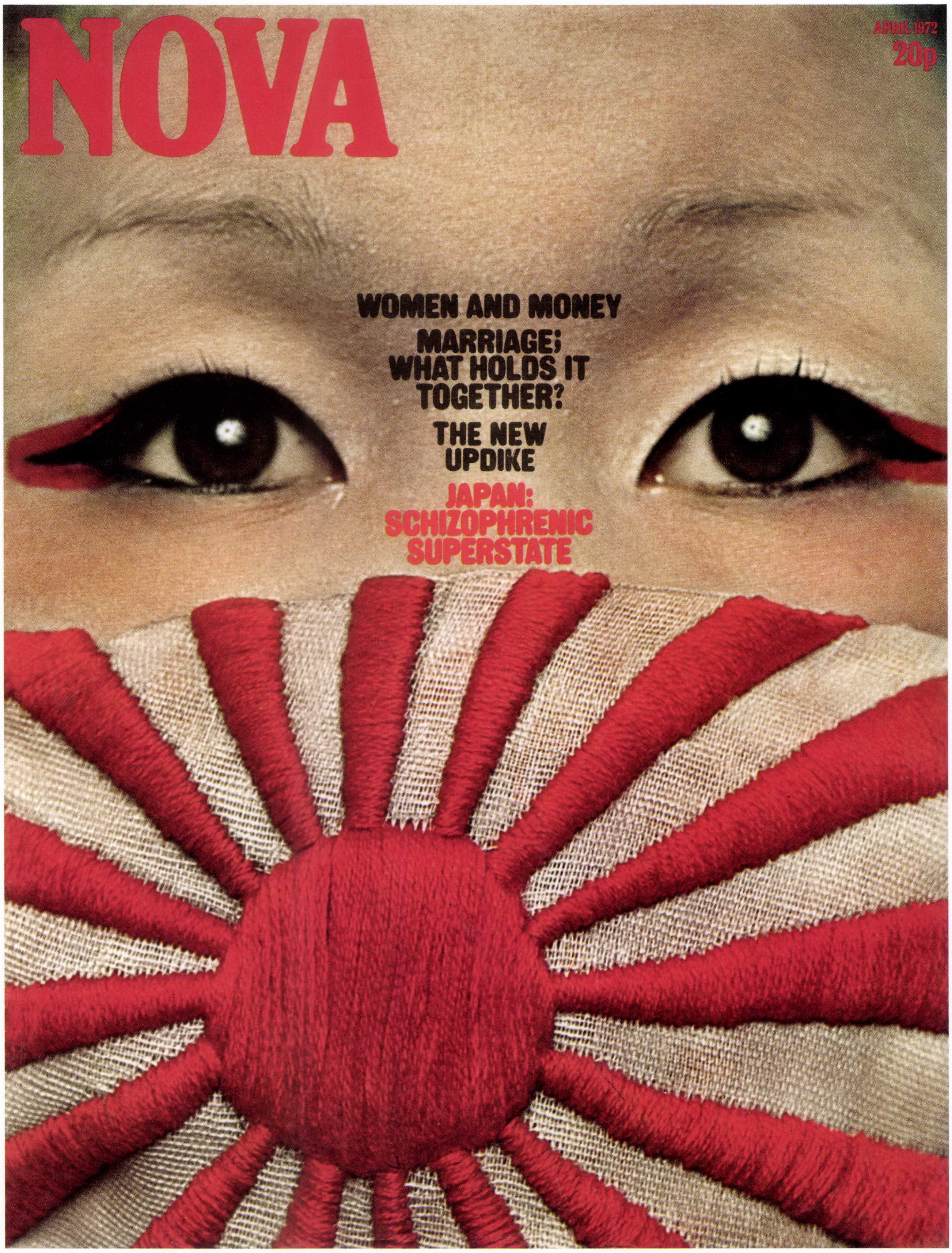
1974 · Mihajlo Arsovski · HR · Poster



David Hillman (1943, Oxford, England) is a British designer with a vast portfolio, ranging from editorial design and identities to stamps and web design. A partner at Pentagram in London since 1978, Hillman worked at the agency for clients across the world for nearly three decades before opening his own practice in 2006, Studio David Hillman. He attended the London School of Printing, and was later made a Fellow at the Royal College of Art. Hillman redesigned the *Guardian* newspaper in 1988, and is also D&AD's most awarded designer of all time.

David Hillman (1943, Oxford, England) ist ein britischer Grafikdesigner, dessen breit gefächertes Schaffen von Zeitschriftengestaltung und Corporate Identities bis zu Briefmarken und Webdesign reicht. Als Partner von Pentagram in London seit 1978 arbeitete Hillman fast drei Jahrzehnte lang für Auftraggeber auf der ganzen Welt, ehe er 2006 mit Studio David Hillman sein eigenes Büro eröffnete. Er besuchte die London School of Printing und wurde später zum Fellow am Royal College of Art ernannt. Hillman gestaltete 1988 die Tageszeitung *The Guardian* neu und ist bei der D&AD derjenige Grafikdesigner, der die meisten Auszeichnungen aller Zeiten erhielt.

David Hillman (1943, Oxford, Angleterre) est un designer britannique dont le vaste portefeuille s'étend du design éditorial et des identités visuelles à des timbres et à la conception de sites Web. Collaborateur du studio londonien Pentagram depuis 1978, Hillman a travaillé pour des clients du monde entier pendant trois décennies avant d'ouvrir en 2006 sa propre agence, Studio David Hillman. Après des études à la London School of Printing, il a reçu plus tard le titre de *Fellow* du Royal College of Art. Hillman a fait une refonte totale du journal *The Guardian* en 1988 et il est aussi le designer le plus primé de tous les temps de la D&AD.


NOVA
APRIL 1972
20p
WOMEN AND MONEY
MARRIAGE; WHAT HOLDS IT TOGETHER?
THE NEW UPDIKE
JAPAN: SCHIZOPHRENIC SUPERSTATE

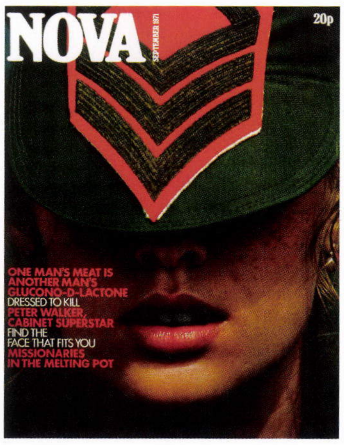
1972 · David Hillman, Harri Peccinotti (PH) · UK · Magazine cover

»The client is never right. I know exactly what I'm doing and they don't. Let's face it, if a client really knew what they wanted they wouldn't come to anybody else to solve their problems. The successful jobs are based on equal partnerships, living off each other's experiences.« David Hillman, 2009

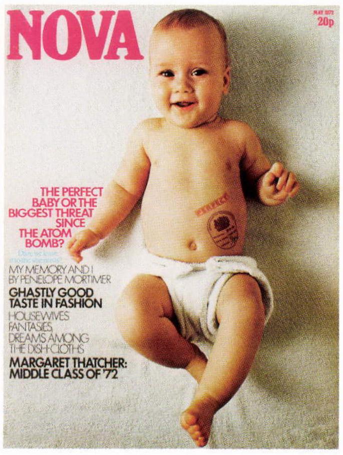
From 1969 to 1975 the British designer David Hillman was responsible for the art direction of *Nova* magazine, which Hillman himself referred to as the "women's magazine for everyone." An unusual way of presenting contemporary photography, exciting layouts, and an innovative editorial policy all made *Nova* an exhilarating lifestyle publication in the era of Swinging London.

Zwischen 1969 und 1975 war der britische Designer David Hillman für die Gestaltung der Zeitschrift *Nova* verantwortlich, die sich als „women's magazine for everyone" positionierte. Ein ungewöhnlicher Umgang mit zeitgenössischer Fotografie, anregende Layouts und innovative redaktionelle Ideen machten die Hefte zu aufregenden Lifestyleobjekten in den Zeiten von „Swinging London".

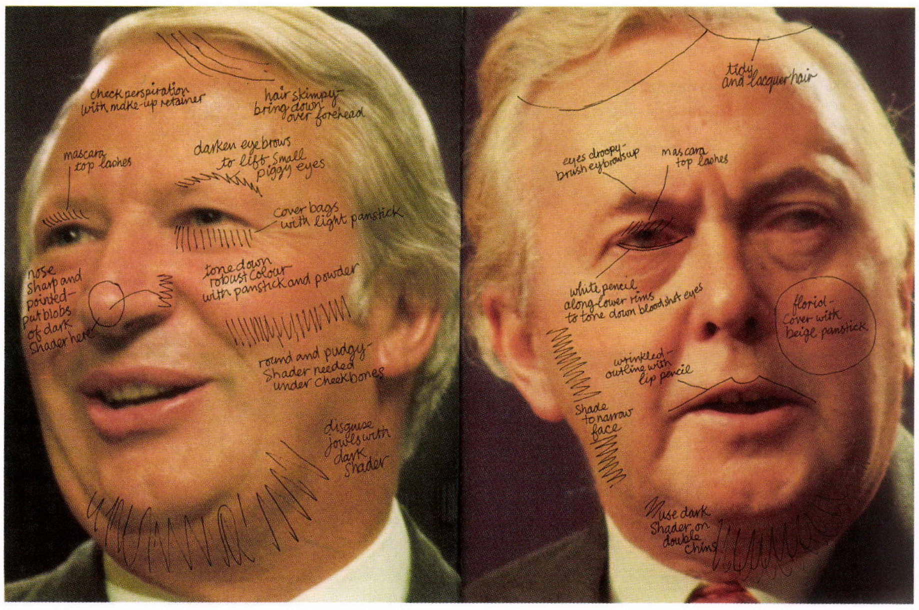
De 1969 à 1975, le graphiste britannique David Hillman fut chargé du design éditorial de la revue *Nova*, que lui-même qualifiait de «magazine féminin pour tout le monde». Grâce à un maniement inhabituel de la photographie contemporaine, aux mises en pages attirantes et aux idées rédactionnelles innovantes, *Nova* s'est vu comme un passionnant magazine d'art de vivre à l'époque du «Swinging London».

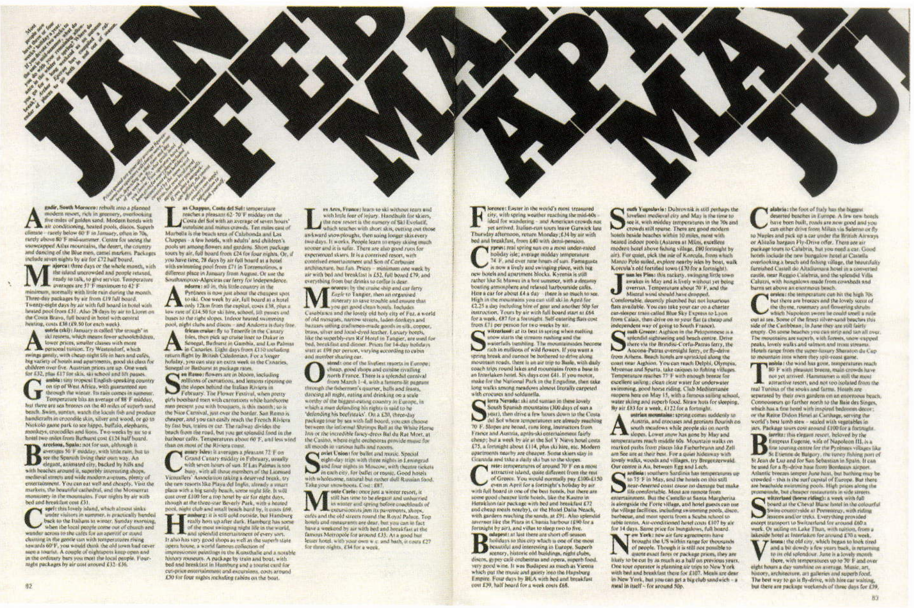

NOVA
SEPTEMBER 1971
20p
ONE MAN'S MEAT IS ANOTHER MAN'S GLUCONO-D-LACTONE
DRESSED TO KILL
PETER WALKER, CABINET SUPERSTAR
FIND THE FACE THAT FITS YOU
MISSIONARIES IN THE MELTING POT

1971 · David Hillman, Hans Feurer (PH) · UK · Magazine cover


NOVA
MAY 1972
28p
THE PERFECT BABY OR THE BIGGEST THREAT SINCE THE ATOM BOMB?
MY MEMORY AND I BY PENELOPE MORTIMER
GHASTLY GOOD TASTE IN FASHION
HOUSEWIVES FANTASIES
DREAMS AMONG THE DISHCLOTHS
MARGARET THATCHER: MIDDLE CLASS OF '72

1972 · David Hillman, Tony Evans (PH) · UK · Magazine cover


check perspiration with make-up retainer
hair skimpy-bring down over forehead
mascara top lashes
darken eyebrows to lift small piggy eyes
cover bags with light panstick
nose sharp and pointed-put blobs of dark shader here
tone down robust colour with panstick and powder
round and pudgy-shader needed under cheekbones
disguise jowls with dark shader
tidy and lacquer hair
eyes droopy-brush eyebrows up
mascara top lashes
white pencil along lower rims to tone down bloodshot eyes
florid-cover with beige panstick
wrinkled-outline with lip pencil
Shade to narrow face
use dark shader on double chins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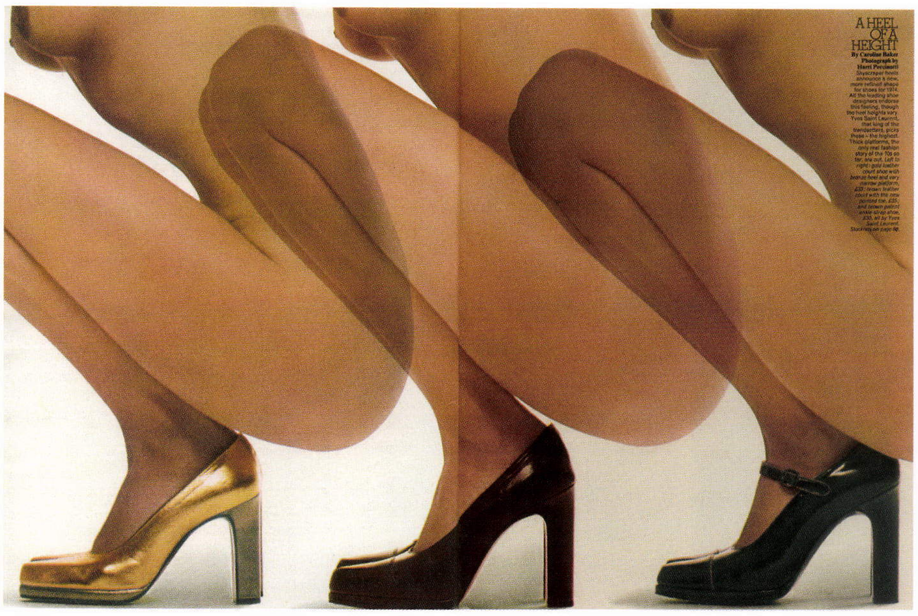
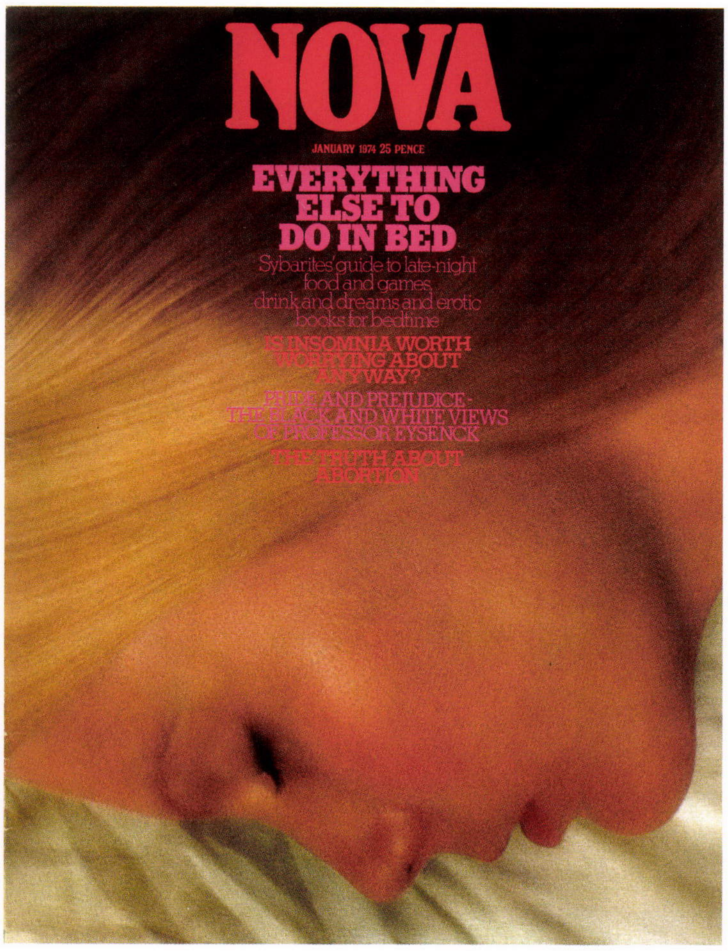
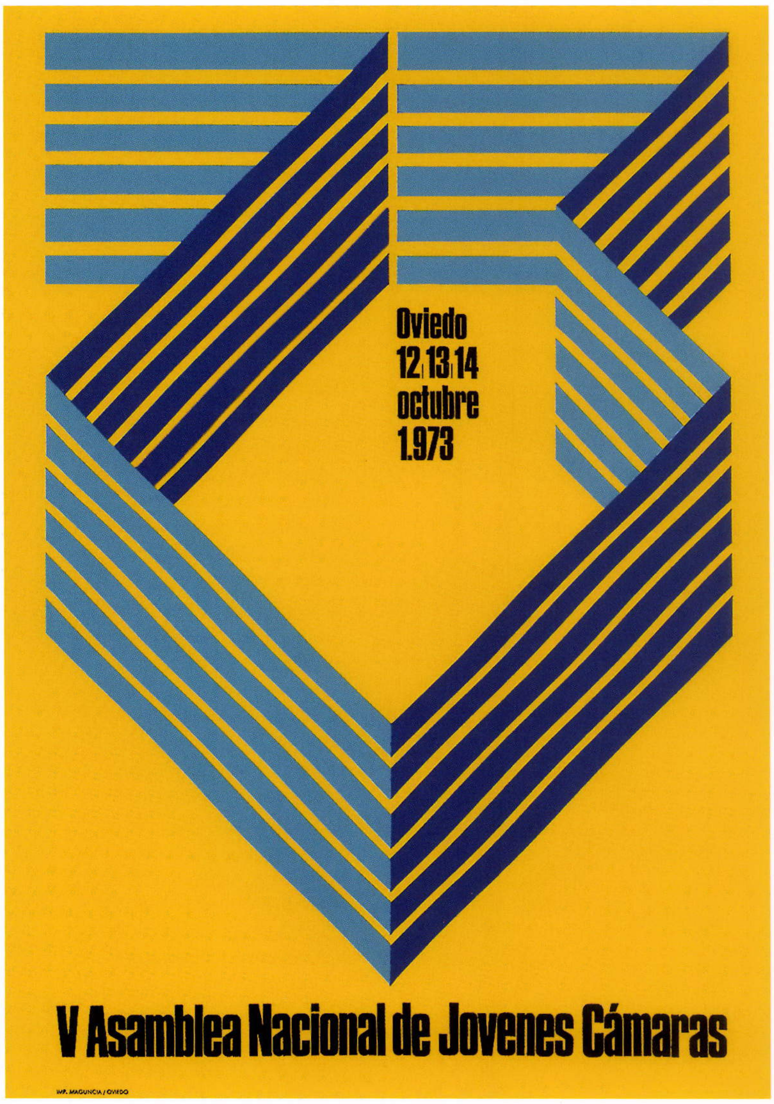

A HEEL OF A HEIGHT

1974 · David Hillman · UK · Magazine spreads

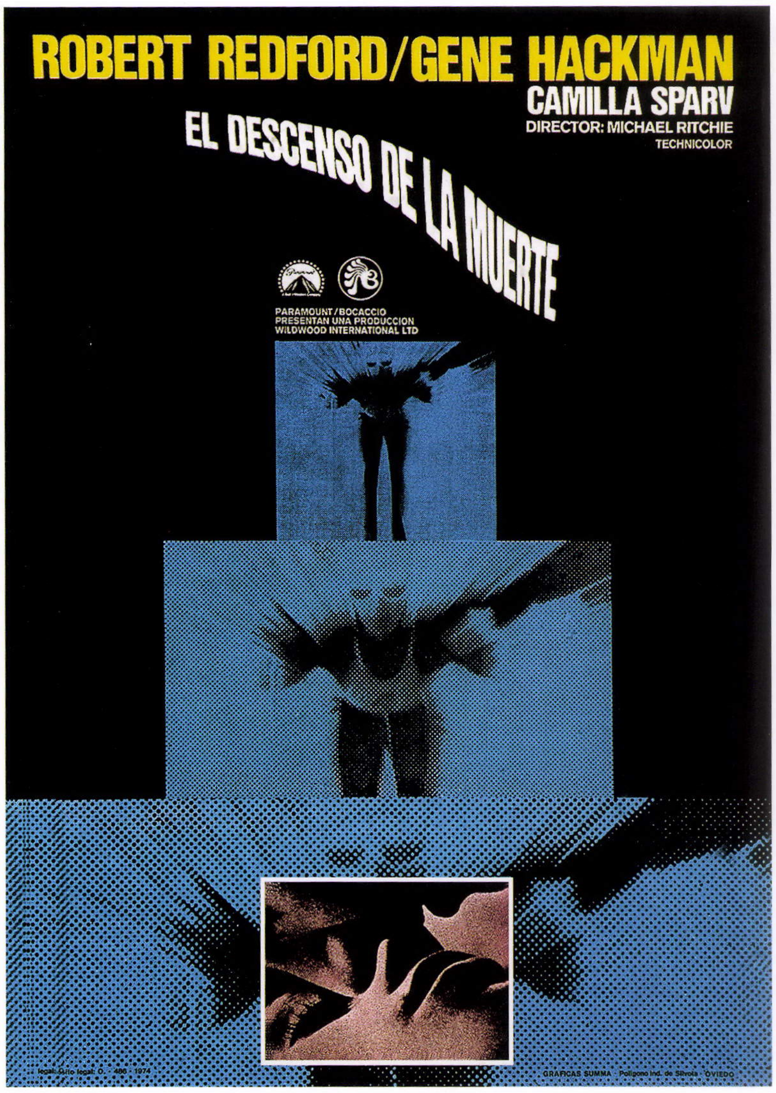

NOVA
JANUARY 1974 25 PENCE
EVERYTHING ELSE TO DO IN BED
Sybarites' guide to late-night food and games drink and dreams and erotic books for bedtime
IS INSOMNIA WORTH WORRYING ABOUT ANYWAY?
PRIDE AND PREJUDICE: THE BLACK AND WHITE VIEWS OF PROFESSOR EYSENCK
THE TRUTH ABOUT ABORTION

1974 · David Hillman, Harri Peccinotti (PH) · UK · Magazine cover

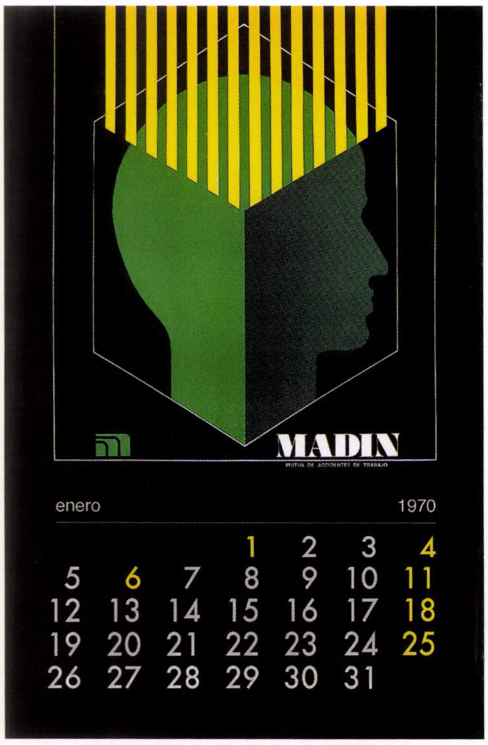
José Santamarina · Spain

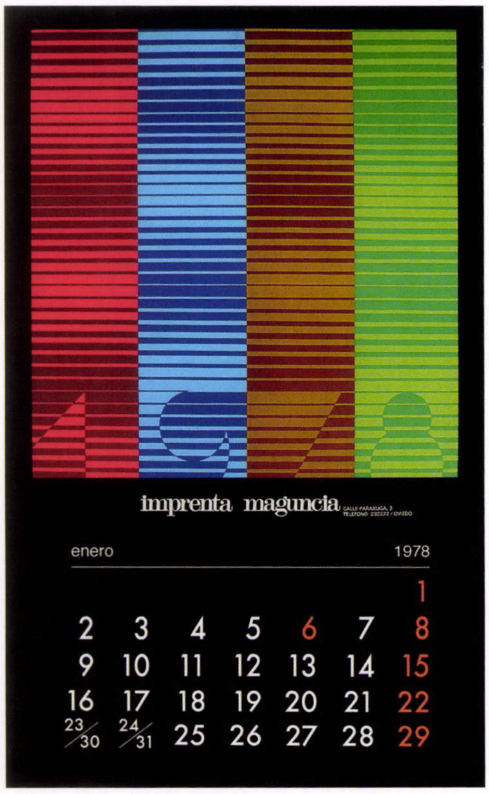

Oviedo
12 13 14
octubre
1.973
V Asamblea Nacional de Jovenes Cámaras
IMP. MAGUNCIA / OVIEDO

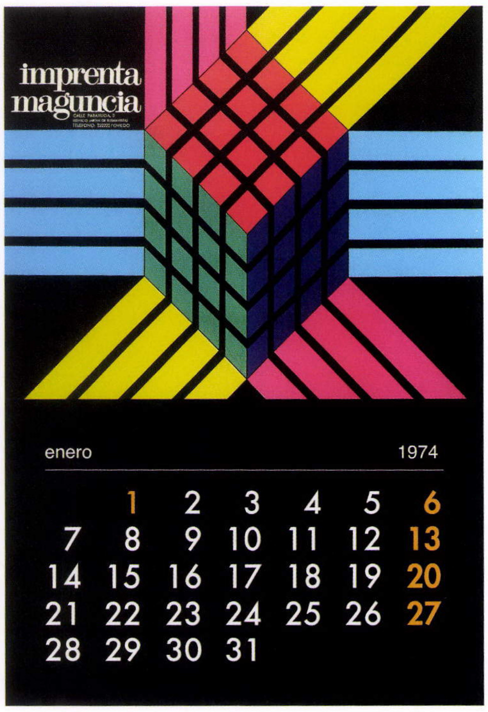
1973 · José Santamarina · ES · Poster


ROBERT REDFORD/GENE HACKMAN
CAMILLA SPARV
DIRECTOR: MICHAEL RITCHIE
TECHNICOLOR
EL DESCENSO DE LA MUERTE
PARAMOUNT / BOCACCIO
PRESENTAN UNA PRODUCCION
WILDWOOD INTERNATIONAL LTD
GRAFICAS SUMMA

1974 · José Santamarina · ES · Poster


MADIN
enero
1970
1 2 3 4
5 6 7 8 9 10 11
12 13 14 15 16 17 18
19 20 21 22 23 24 25
26 27 28 29 30 31


imprenta maguncia
enero
1978
1
2 3 4 5 6 7 8
9 10 11 12 13 14 15
16 17 18 19 20 21 22
23/30 24/31 25 26 27 28 29


imprenta maguncia
enero
1974
1 2 3 4 5 6
7 8 9 10 11 12 13
14 15 16 17 18 19 20
21 22 23 24 25 26 27
28 29 30 31

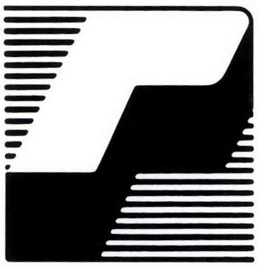
1974 · José Santamarina · ES · Calendar

José Santamarina (1941, Oviedo) is a Spanish designer and educator who taught at the Escuela de Artes Aplicadas y Oficios Artísticos in Zaragoza. After initially working in advertising he founded the design studio Elías & Santamarina in 1969 with Elías García Benavides, before moving into a shared studio with his children Carmen and Miguel in 1997, Santamarina Disenadores. His approach to design has had a great influence in Spain through its combination of national heritage with modern visual interpretations, and his work has been widely exhibited at home and abroad.

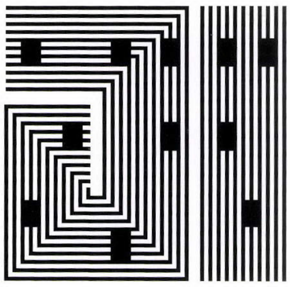
José Santamarina (1941, Oviedo) ist ein spanischer Grafikdesigner und Dozent, der an der Escuela de Artes Aplicadas y Oficios Artísticos in Zaragoza lehrte. Santamarina war zunächst in der Werbung tätig, 1969 dann gründete er mit seinem Partner Elías García Benavides das Studio Elías+Santamarina; später arbeitete er gemeinsam mit seinen Kindern Carmen und Miguel in seinem Studio Santamarina Diseñadores. In seinen einflussreichen Ideen für Grafikdesign in Spanien verband er moderne visuelle Interpretationen mit landestypischen Wurzeln. Sein Werk kam vielfach zur Ausstellung, sowohl in Spanien als auch weltweit.

José Santamarina (1941, Oviedo) est un graphiste et professeur espagnol qui a enseigné à la Escuela de Artes Aplicadas y Oficios Artísticos de Saragosse. Santamarina a d'abord travaillé dans le domaine publicitaire avant de fonder Elías+Santamarina en 1969 en partenariat avec Elías García Benavides. En 1997, il partage son studio avec ses enfants Carmen et Miguel sous l'appellation Santamarina Diseñadores. Son approche influente du graphisme en Espagne associe des racines nationales et des interprétations visuelles modernes. Son travail a été abondamment exposé dans son pays et à l'étranger.

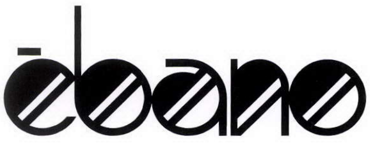
»I try to reduce the idea to the bare minimum by designing a graphic along classic lines, with the aim of grabbing the viewer's attention, whether they like it or not.« `José Santamarina, 2017`



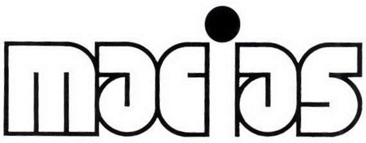
1983 · José Santamarina · ES · Logo · Promusel Cargo



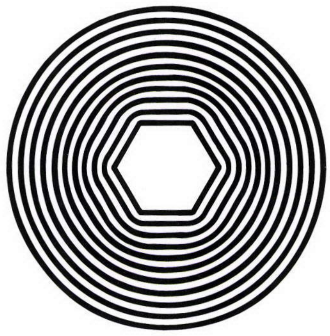
1967 · José Santamarina · ES · Logo · Asturiana de Informática



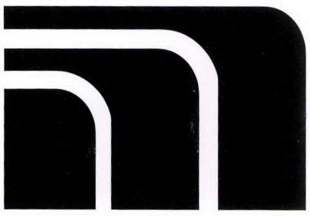
1970 · José Santamarina · ES · Logo · Ébano Boutique



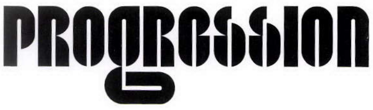
1978 · José Santamarina · ES · Logo · Macias



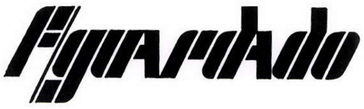
1978 · José Santamarina · ES · Logo · Balbuena



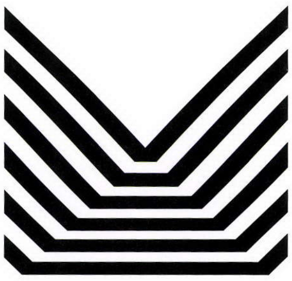
1969 · José Santamarina · ES · Logo · Madin



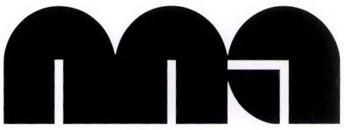
1973 · José Santamarina · ES · Logo · Progression



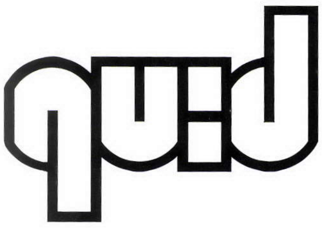
1978 · José Santamarina · ES · Logo · F. Guardado



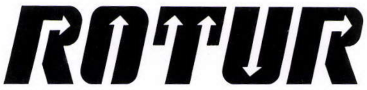
1970 · José Santamarina · ES · Logo · Estavisol



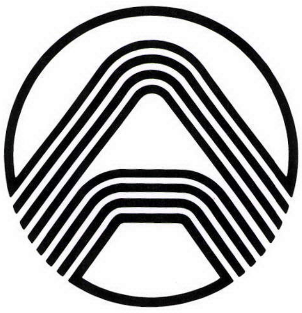
1970 · José Santamarina · ES · Logo · Muebles Arias



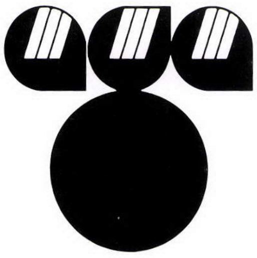
1984 · José Santamarina · ES · Logo · Quid



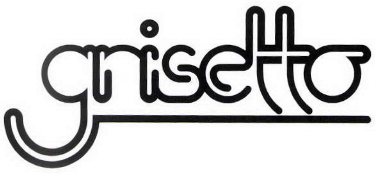
1979 · José Santamarina · ES · Logo · Rotur



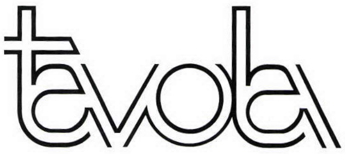
1975 · José Santamarina · ES · Logo · Asociación de Peluqueros de Asturias



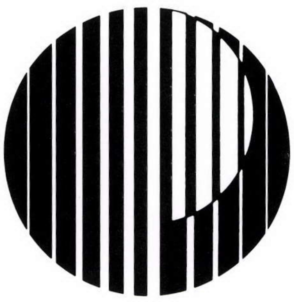
1973 · José Santamarina · ES · Logo · Asociación de Diseñadores Gráficos de Asturias



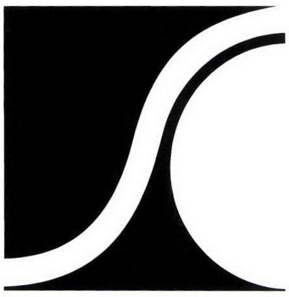
1979 · José Santamarina · ES · Logo · Grisetto Boutique



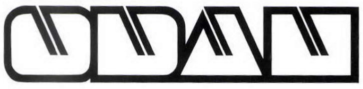
1978 · José Santamarina · ES · Logo · Tavola Art



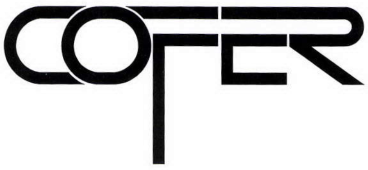
1981 · José Santamarina · ES · Logo · Optica Piñile



1974 · José Santamarina · ES · Logo · S. Claudio

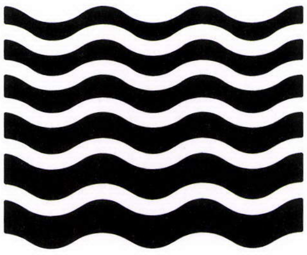


1977 · José Santamarina · ES · Logo · Odan

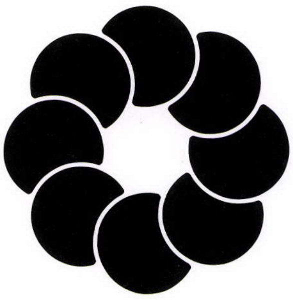


1974 · José Santamarina · ES · Logo · Cofer TV

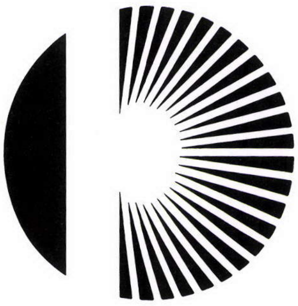
Kazumasa Nagai · Japan



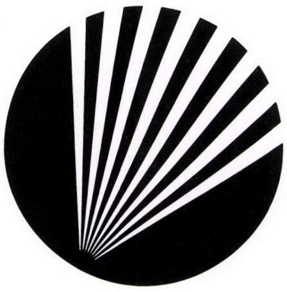
1972 · Kazumasa Nagai · JP · Logo · Plus



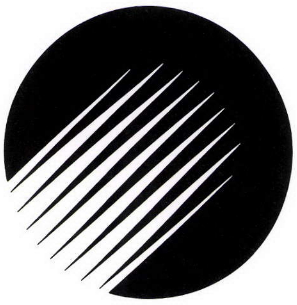
1973 · Kazumasa Nagai · JP · Logo · Saitama Bank



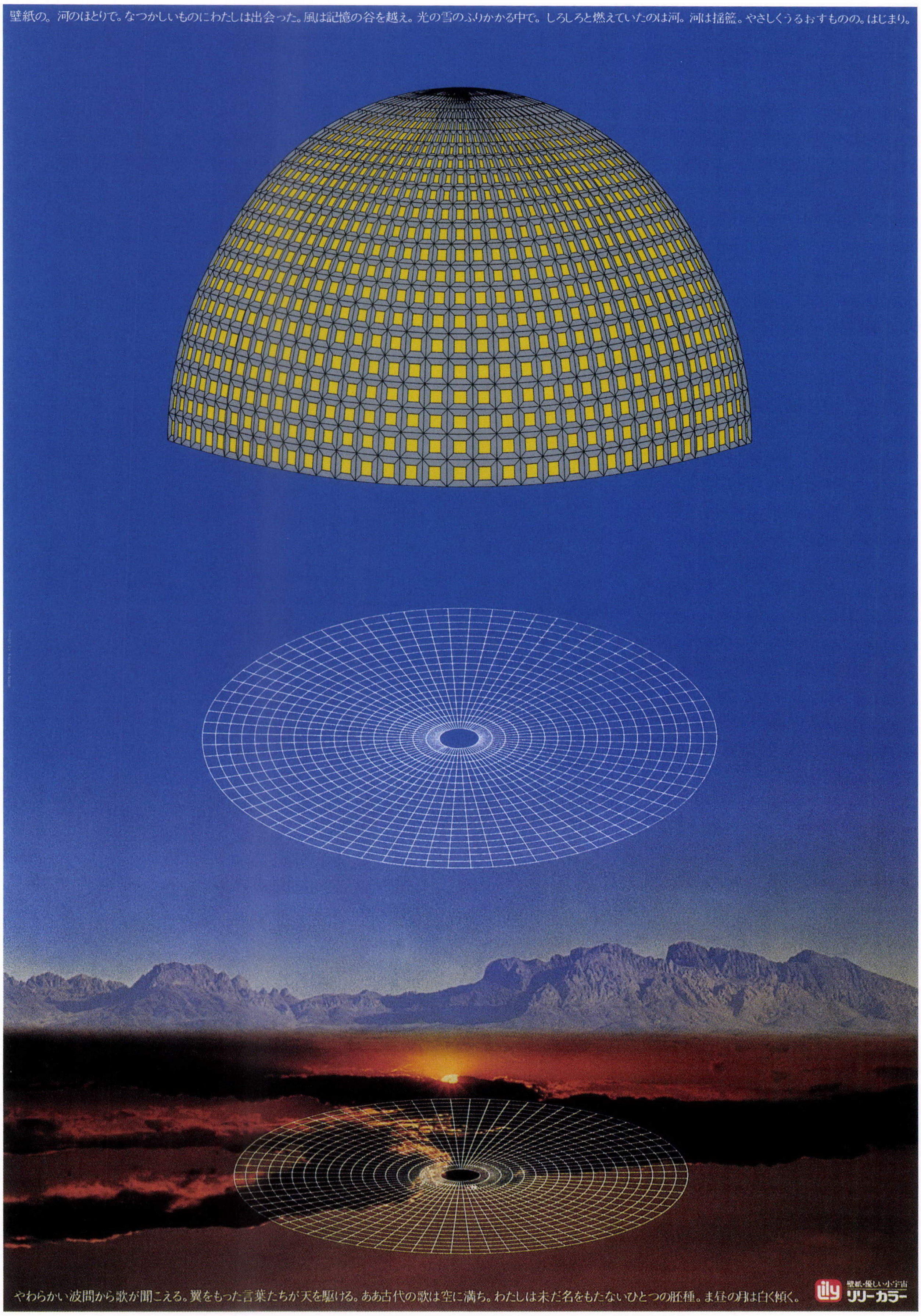
1973 · Kazumasa Nagai · JP · Logo · Kawakichi



1974 · Kazumasa Nagai · JP · Logo · Japan Amateur Sports



1983 · Kazumasa Nagai · JP · Logo · Minami-nihon TV



壁紙の。河のほとりで。なつかしいものにわたしは出会った。風は記憶の谷を越え。光の雪のふりかかる中で。しろしろと燃えていたのは河。河は揺籃。やさしくうるおすものの。はじまり。
やわらかい波間から歌が聞こえる。翼をもった言葉たちが天を駆ける。ああ古代の歌は空に満ち。わたしは未だ名をもたないひとつの胚種。ま昼の月は白く傾く。
Lily
壁紙・優しい小宇宙
リリーカラー

1974 · Kazumasa Nagai · JP · Poster

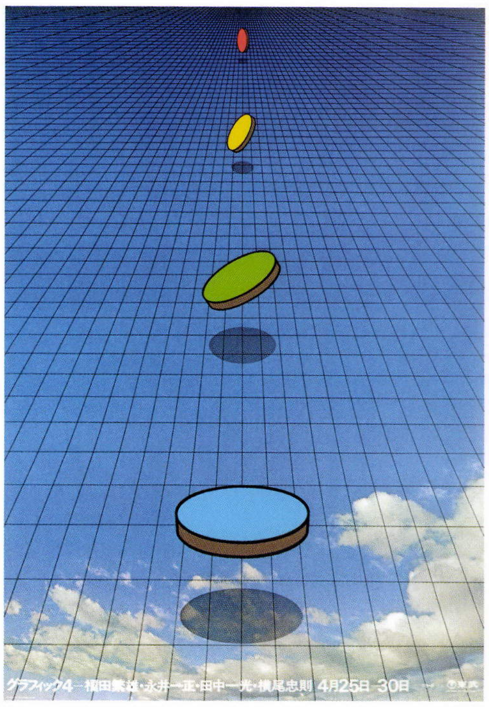
»Abstraction tends to be constructed on the basis of mathematical ideas. However, all that can be done by using this method is to destroy a completed work again in order to reconstruct it and remodel it. When I use a rule and compasses, I hope to create an art form that is tinged with human feeling, that can change by itself with the passage of time like a living thing.«

`Kazumasa Nagai, *Graphis* #164, 1973`

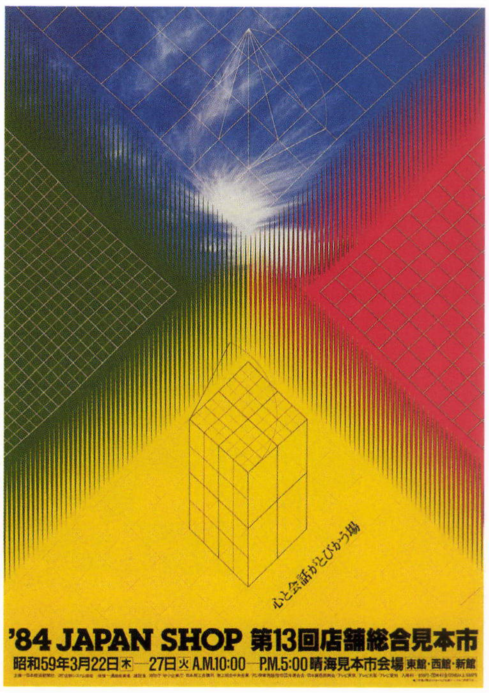
Kazumasa Nagai (1929, Osaka) is a pioneering graphic artist and printmaker, and co-founder of the Nippon Design Center in Tokyo (1960). Combining an abstract modernist approach with traditional Japanese styles, Nagai has created his own particular visual language and has employed it in work for cultural institutions as well as Japanese brands, such as Asahi Beer, Nikon, and Toshiba. He first studied art in Tokyo in the 1950s before co-founding the A-Club in Osaka, a meeting space for local designers, and subsequently joining the 21 Association, a creative group in Tokyo that met on the 21st day of each month to discuss new ideas in design. Nagai also designed the identity for the 1972 Winter Olympics in Sapporo.

Kazumasa Nagai (1929, Osaka) gilt als Pionier unter den Grafikdesignern und ist ein Mitbegründer des Nippon Design Center in Tokio (1960). Nagai verbindet die abstrakte Sprache der Moderne mit traditionellen japanischen Stilen, wodurch er eine ganz eigene visuelle Sprache schafft. Damit gestaltet er Arbeiten für Kulturinstitutionen ebenso wie für japanische Firmen wie Asahi Beer, Nikon und Toshiba. Nach dem Kunststudium in Tokio in den 1950er-Jahren rief er mit anderen den A-Club in Osaka ins Leben, einen Treffpunkt für die dortigen Designer, und wurde später Mitglied der 21 Association, einer Gruppe von Kreativen in Tokio, die sich am 21. eines jeden Monats traf, um über neue Ideen in der Gestaltung zu diskutieren. Nagai entwarf auch den grafischen Auftritt der Winterolympiade 1972 in Sapporo.

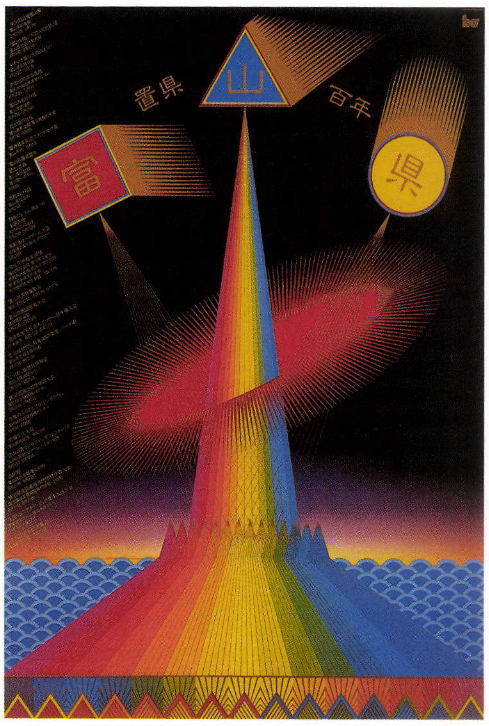
Kazumasa Nagai (1929, Osaka) est un graphiste et graveur pionnier dans son domaine, ainsi qu'un des fondateurs du Nippon Design Center à Tokyo (1960). En associant une approche moderniste abstraite aux styles japonais traditionnels, Nagai a créé un langage visuel personnel qu'il a appliqué dans ses créations pour des institutions culturelles et des marques japonaises, comme Asahi Beer, Nikon et Toshiba. Après des études d'art à Tokyo dans les années 1950, il devient un des fondateurs de l'A-Club à Osaka, un forum pour des designers locaux, avant de rejoindre la 21 Association, un groupe créatif de Tokyo qui se réunit le 21 de chaque mois pour débattre de nouvelles idées dans le domaine du design. Nagai a aussi conçu l'identité des jeux Olympiques d'hiver de 1972 à Sapporo.


グラフィック4—福田繁雄・永井一正・田中一光・横尾忠則 4月25日–30日

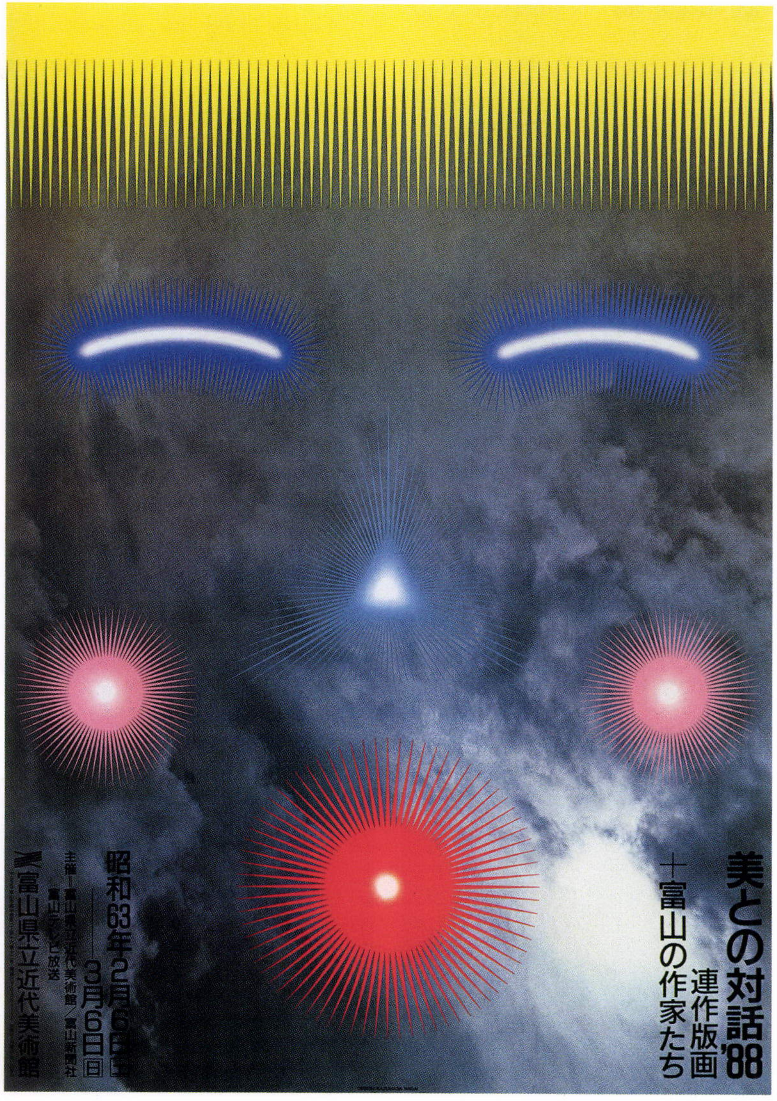
1979 · Kazumasa Nagai · JP · Poster


心と会話がとびかう場
'84 JAPAN SHOP 第13回店舗総合見本市
昭和59年3月22日木—27日火 A.M.10:00—P.M.5:00 晴海見本市会場 東館・西館・新館

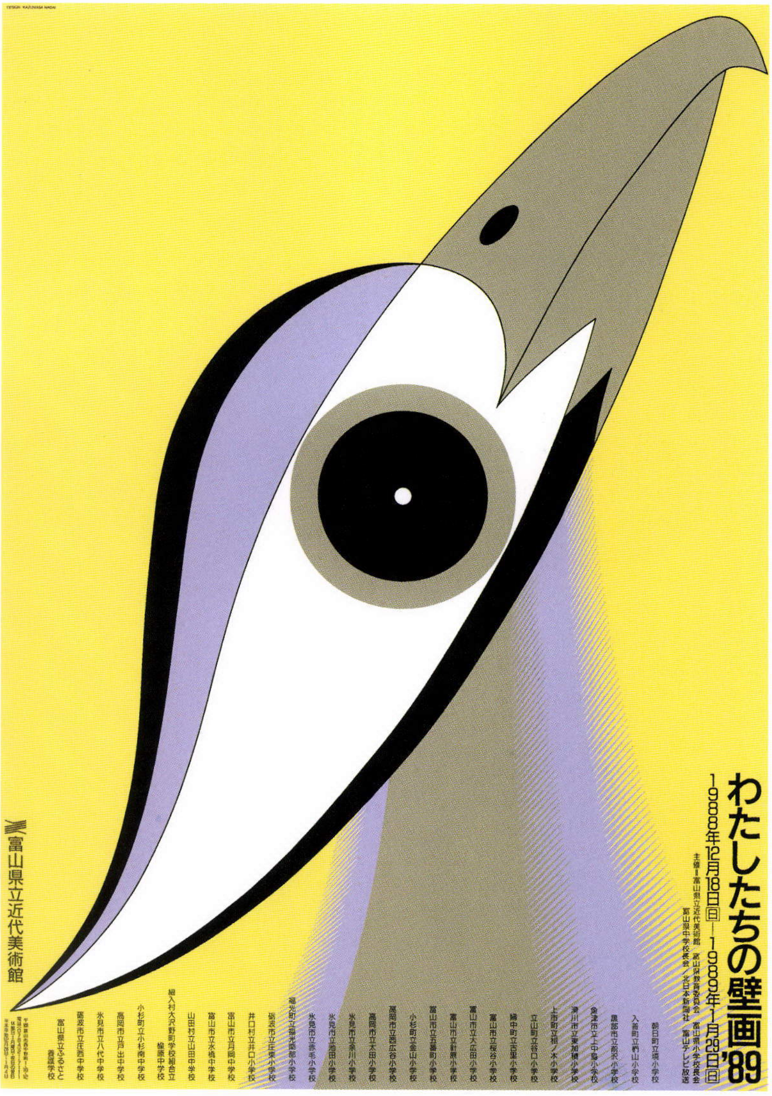
1984 · Kazumasa Nagai · JP · Poster



1985 · Kazumasa Nagai · JP · Poster


美との対話'88
連作版画
十富山の作家たち
昭和63年2月6日土—3月6日日
主催—富山県立近代美術館／富山新聞社
富山テレビ放送
富山県立近代美術館

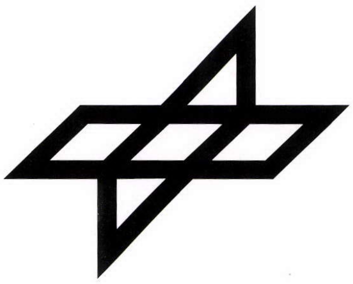
1988 · Kazumasa Nagai · JP · Poster


わたしたちの壁画'89
1988年12月18日日—1989年1月29日日
主催＝富山県立近代美術館　富山県教育委員会　富山県小学校長会
富山県中学校長会／北日本新聞社　富山テレビ放送
富山県立近代美術館

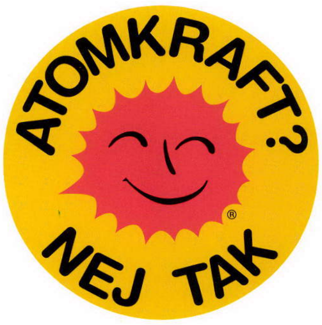
1989 · Kazumasa Nagai · JP · Poster

1975

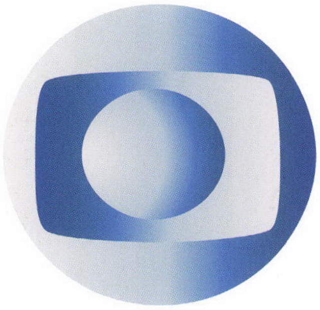
Austrian designer Othmar Motter creates **Motter Tektura**, a typeface later used in the identities of Apple and Reebok



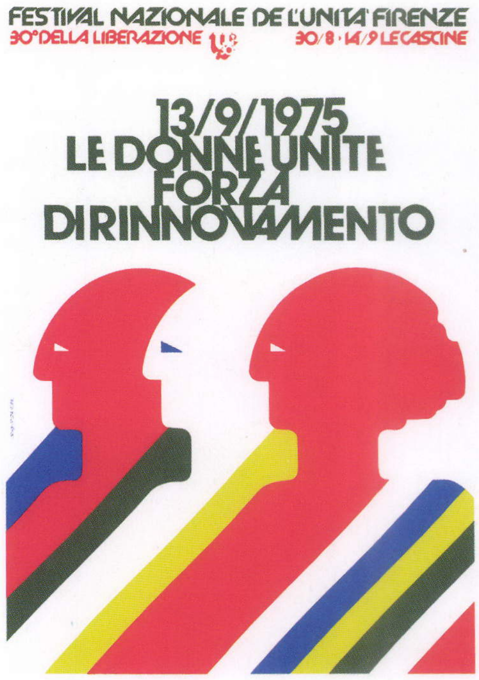
1975 · Bruno K. Wiese · DE · Logo · German Aerospace Center


ATOMKRAFT?
NEJ TAK

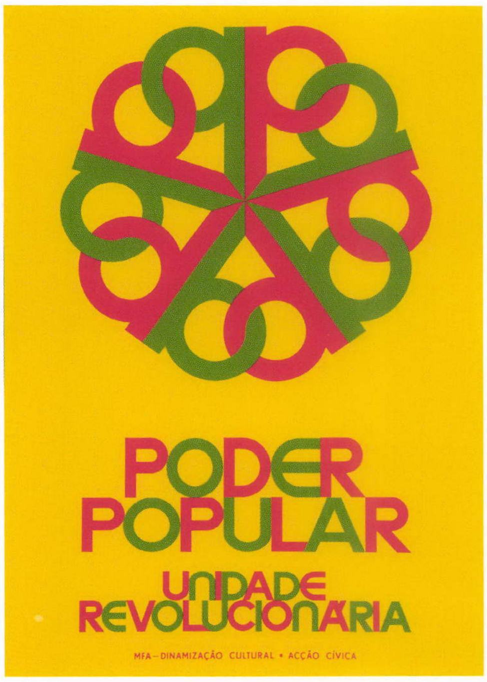
1975 · Anne Lund · DK · Logo · The Smiling Sun



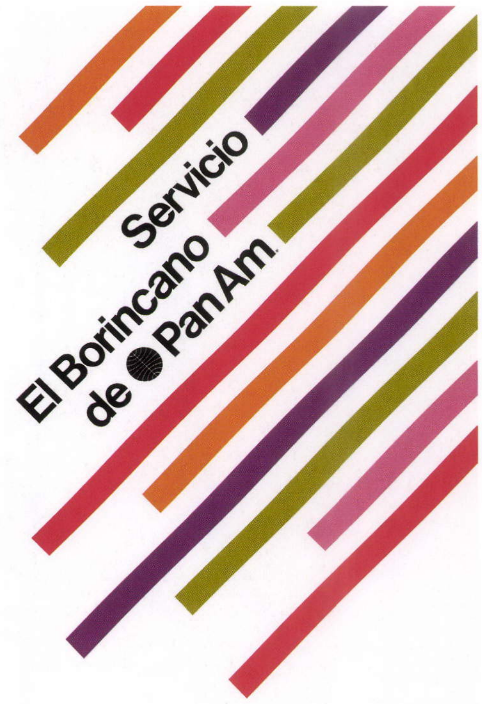
1975 · Hans Donner · DE/BR · Logo · Rede Globo


FESTIVAL NAZIONALE DE L'UNITA' FIRENZE
30° DELLA LIBERAZIONE
30/8 · 14/9 LE CASCINE
13/9/1975
LE DONNE UNITE
FORZA
DI RINNOVAMENTO

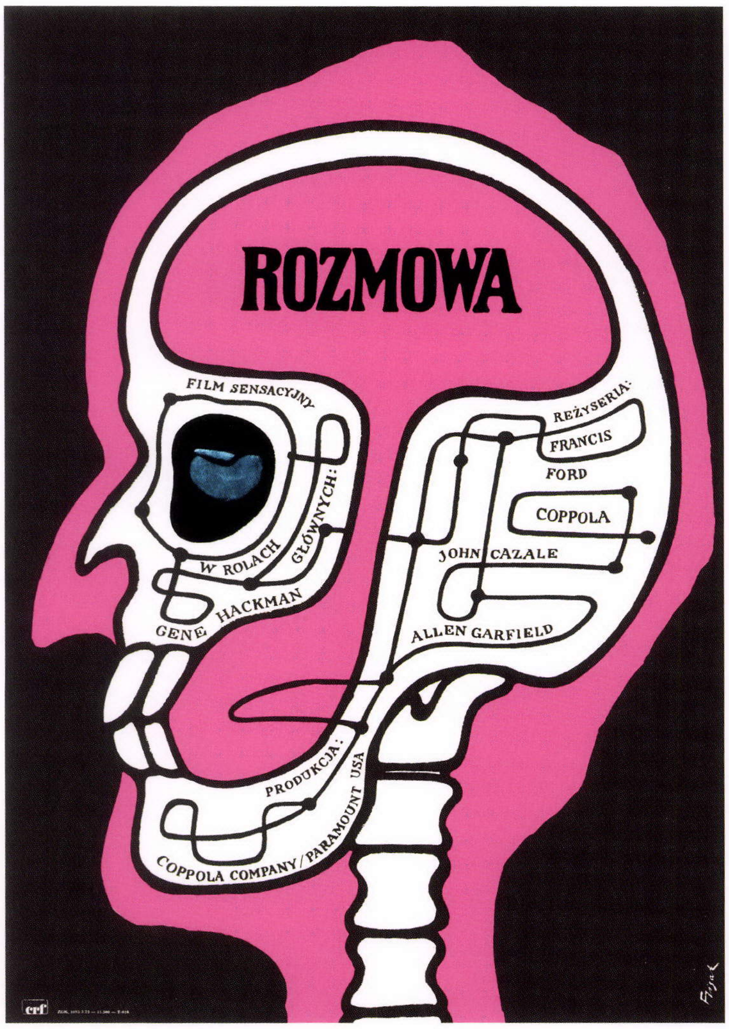
1975 · Mario Lovergine · IT · Poster


PODER
POPULAR
UNIDADE
REVOLUCIONÁRIA
MFA—DINAMIZAÇÃO CULTURAL • ACÇÃO CÍVICA

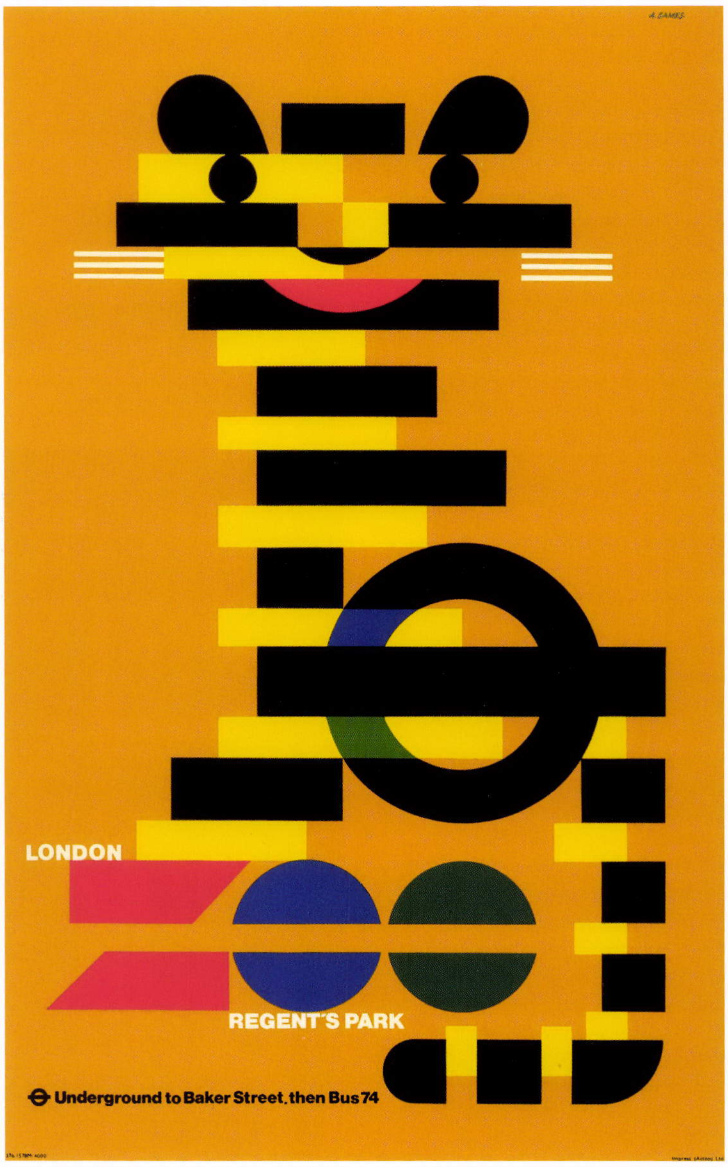
1975 · Marcelino Vespeira · PT · Poster


Servicio
El Borincano
de PanAm

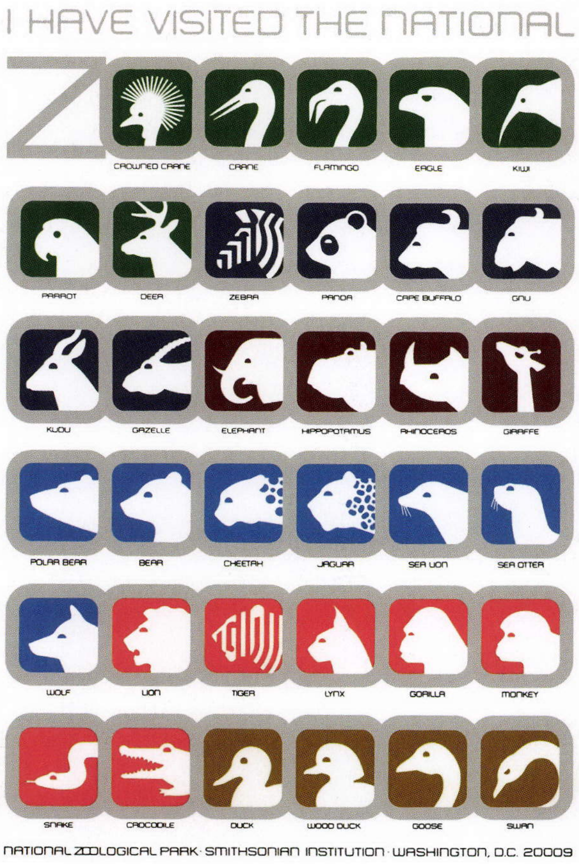
1975 · George Tscherny · US · Poster


ROZMOWA
FILM SENSACYJNY
REŻYSERIA:
FRANCIS
FORD
COPPOLA
W ROLACH GŁÓWNYCH:
GENE HACKMAN
JOHN CAZALE
ALLEN GARFIELD
PRODUKCJA:
COPPOLA COMPANY/PARAMOUNT USA
crf

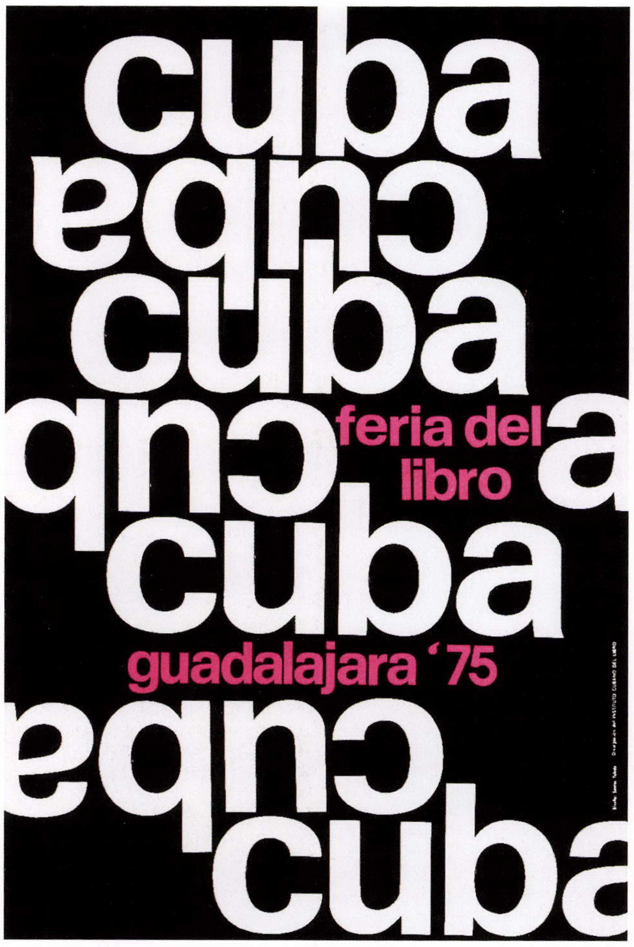
1975 · Jerzy Flisak · PL · Poster


A. GAMES
LONDON
ZOO
REGENT'S PARK
Underground to Baker Street, then Bus 74

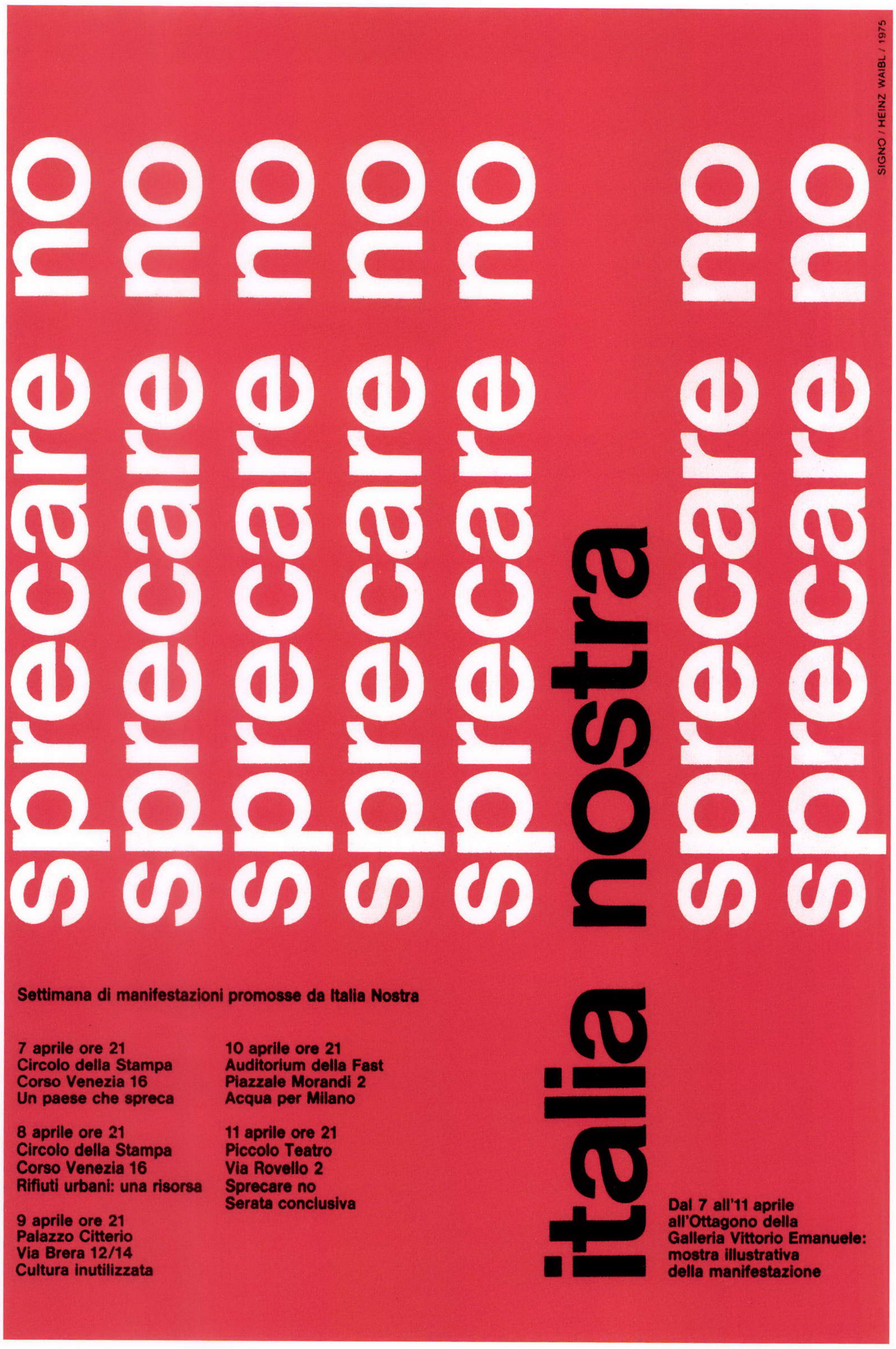
1975 · Abram Games · UK · Poster


I HAVE VISITED THE NATIONAL
ZOO
CROWNED CRANE
CRANE
FLAMINGO
EAGLE
KIWI
PARROT
DEER
ZEBRA
PANDA
CAPE BUFFALO
GNU
KUDU
GAZELLE
ELEPHANT
HIPPOPOTAMUS
RHINOCEROS
GIRAFFE
POLAR BEAR
BEAR
CHEETAH
JAGUAR
SEA LION
SEA OTTER
WOLF
LION
TIGER
LYNX
GORILLA
MONKEY
SNAKE
CROCODILE
DUCK
WOOD DUCK
GOOSE
SWAN
NATIONAL ZOOLOGICAL PARK · SMITHSONIAN INSTITUTION · WASHINGTON, D.C. 20009

1975 · Lance Wyman · US · Identity · Washington Zoo


cuba
cuba
cuba
cuba
feria del
libro
cuba
guadalajara '75
cuba
cuba

1975 · Santos Toledo · CU · Poster


sprecare no
sprecare no
sprecare no
sprecare no
sprecare no
italia nostra
sprecare no
sprecare no
SIGNO / HEINZ WAIBL / 1975

Settimana di manifestazioni promosse da Italia Nostra

7 aprile ore 21
Circolo della Stampa
Corso Venezia 16
Un paese che spreca

8 aprile ore 21
Circolo della Stampa
Corso Venezia 16
Rifiuti urbani: una risorsa

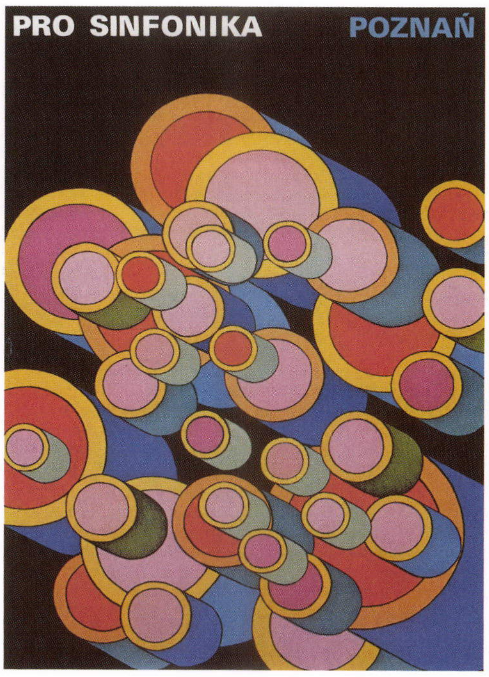
9 aprile ore 21
Palazzo Citterio
Via Brera 12/14
Cultura inutilizzata

10 aprile ore 21
Auditorium della Fast
Piazzale Morandi 2
Acqua per Milano

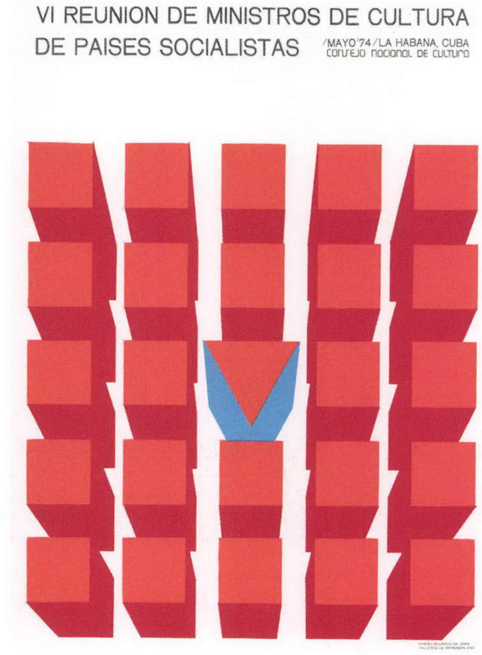
11 aprile ore 21
Piccolo Teatro
Via Rovello 2
Sprecare no
Serata conclusiva

Dal 7 all'11 aprile
all'Ottagono della
Galleria Vittorio Emanuele:
mostra illustrativa
della manifestazione

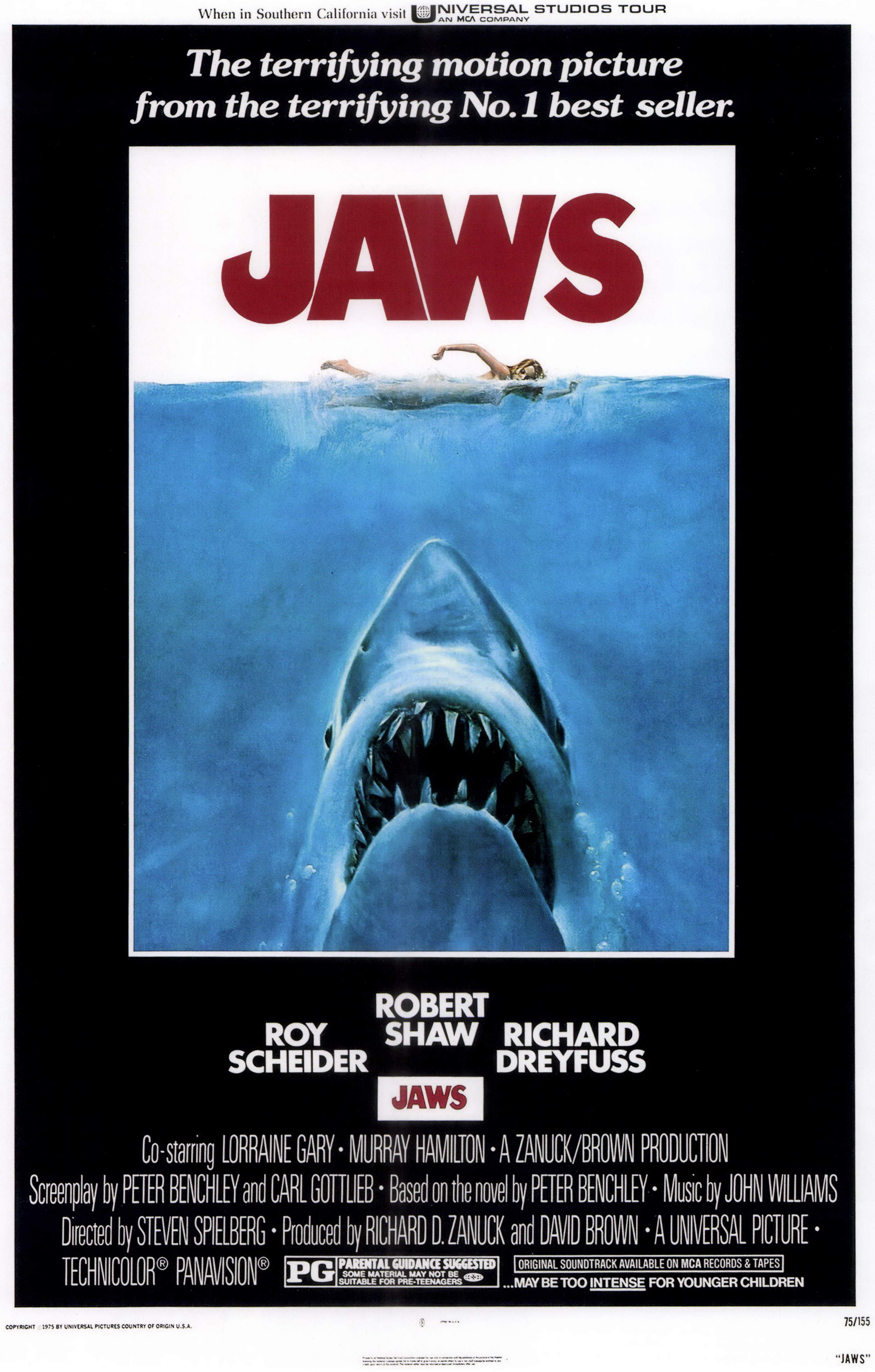
1975 · Heinz Waibl · IT · Poster


PRO SINFONIKA
POZNAŃ

1975 · Tadeusz Piskorski · PL · Poster


VI REUNION DE MINISTROS DE CULTURA
DE PAISES SOCIALISTAS
/MAYO'74/LA HABANA, CUBA
CONSEJO NACIONAL DE CULTURA

1975 · Rolando de Oraá · CU · Poster

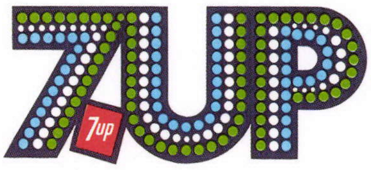

When in Southern California visit UNIVERSAL STUDIOS TOUR AN MCA COMPANY
The terrifying motion picture from the terrifying No.1 best seller.
JAWS
ROY SCHEIDER
ROBERT SHAW
RICHARD DREYFUSS
JAWS
Co-starring LORRAINE GARY · MURRAY HAMILTON · A ZANUCK/BROWN PRODUCTION
Screenplay by PETER BENCHLEY and CARL GOTTLIEB · Based on the novel by PETER BENCHLEY · Music by JOHN WILLIAMS
Directed by STEVEN SPIELBERG · Produced by RICHARD D. ZANUCK and DAVID BROWN · A UNIVERSAL PICTURE ·
TECHNICOLOR® PANAVISION®
PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR PRE-TEENAGERS
ORIGINAL SOUNDTRACK AVAILABLE ON MCA RECORDS & TAPES
...MAY BE TOO INTENSE FOR YOUNGER CHILDREN
COPYRIGHT © 1975 BY UNIVERSAL PICTURES COUNTRY OF ORIGIN U.S.A.
75/155
"JAWS"

1975 · Roger Kastel · US · Poster

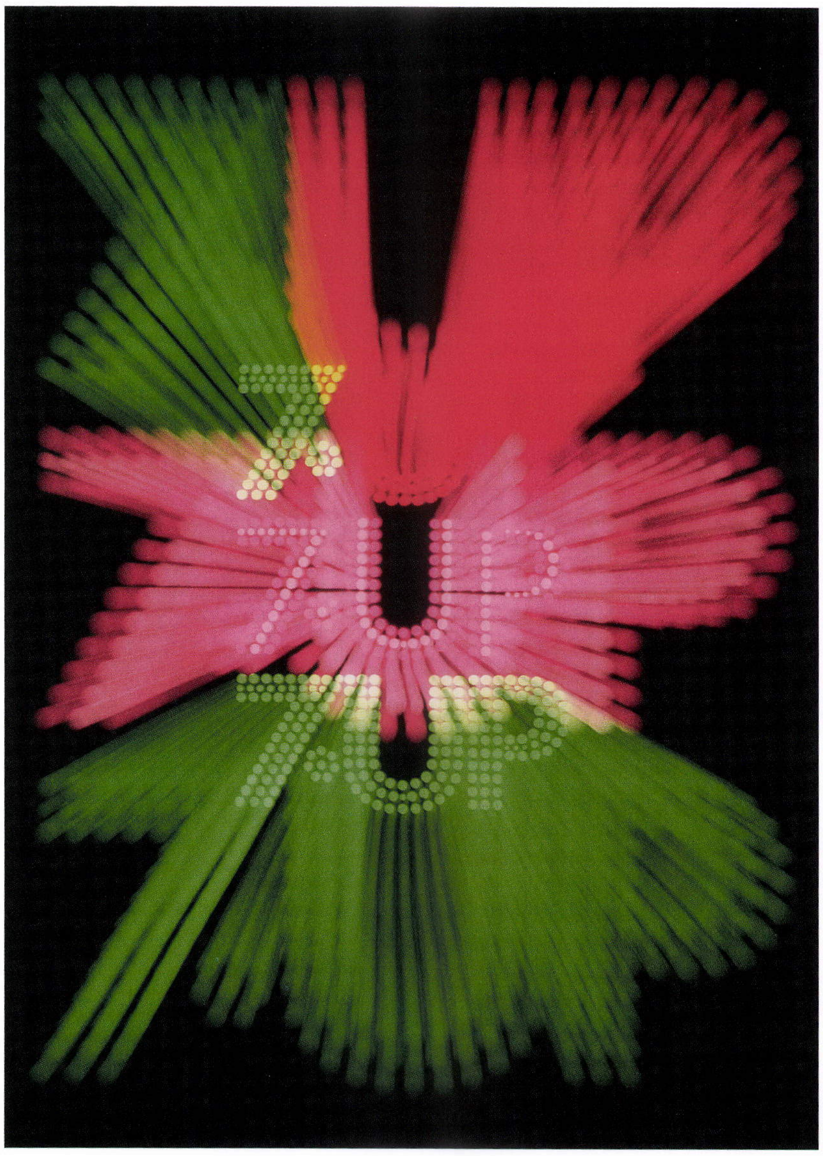
The relaunch in 1975 of the revamped 7Up brand, designed by Morton Goldsholl and his Chicago-based studio, delivered a colorful, illuminated image that is now seen to exemplify the spirit of the 1970s. The new way of advertising the soft drink struck exactly the right note in the heyday of the disco and funk movements.

Der von Morton Goldsholl und seinem Chicagoer Designbüro 1975 umgesetzte Markenrelaunch von 7Up zeigte eine bunte und strahlende Ästhetik, die heute beispielhaft für die 1970er-Jahre steht. Die neue Werbeinszenierung des Softdrinks traf genau den richtigen Ton am Höhepunkt der Disco- und Funkbewegung.

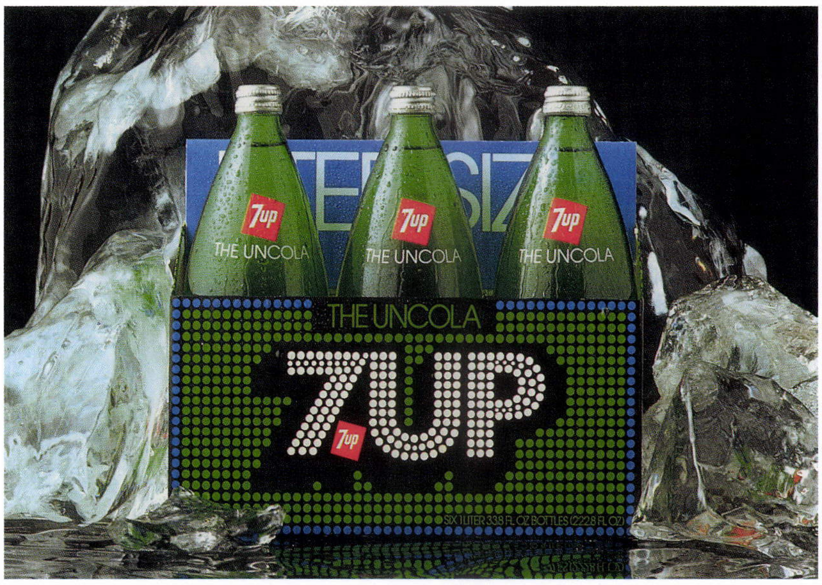
Après sa refonte en 1975 par Morton Goldsholl et son agence de graphisme basée à Chicago, la marque 7Up affichait une esthétique radieuse et colorée qui est aujourd'hui encore emblématique des années 1970. La nouvelle approche publicitaire de la boisson gazeuse trouva le ton juste au plus fort des mouvements funk et disco.



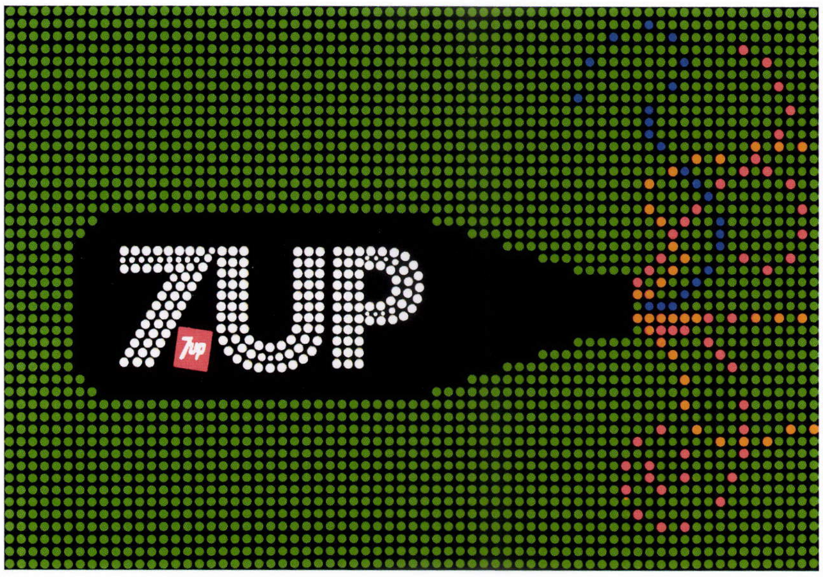
1975 · Morton Goldsholl · US · Logo



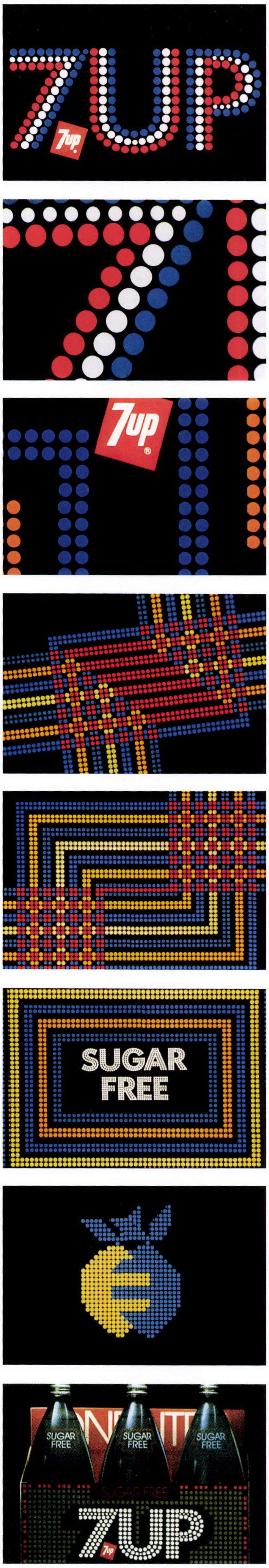
1975 · Morton Goldsholl · US · Identity



1975 · Morton Goldsholl · US · Packaging



1975 · Morton Goldsholl · US · Identity

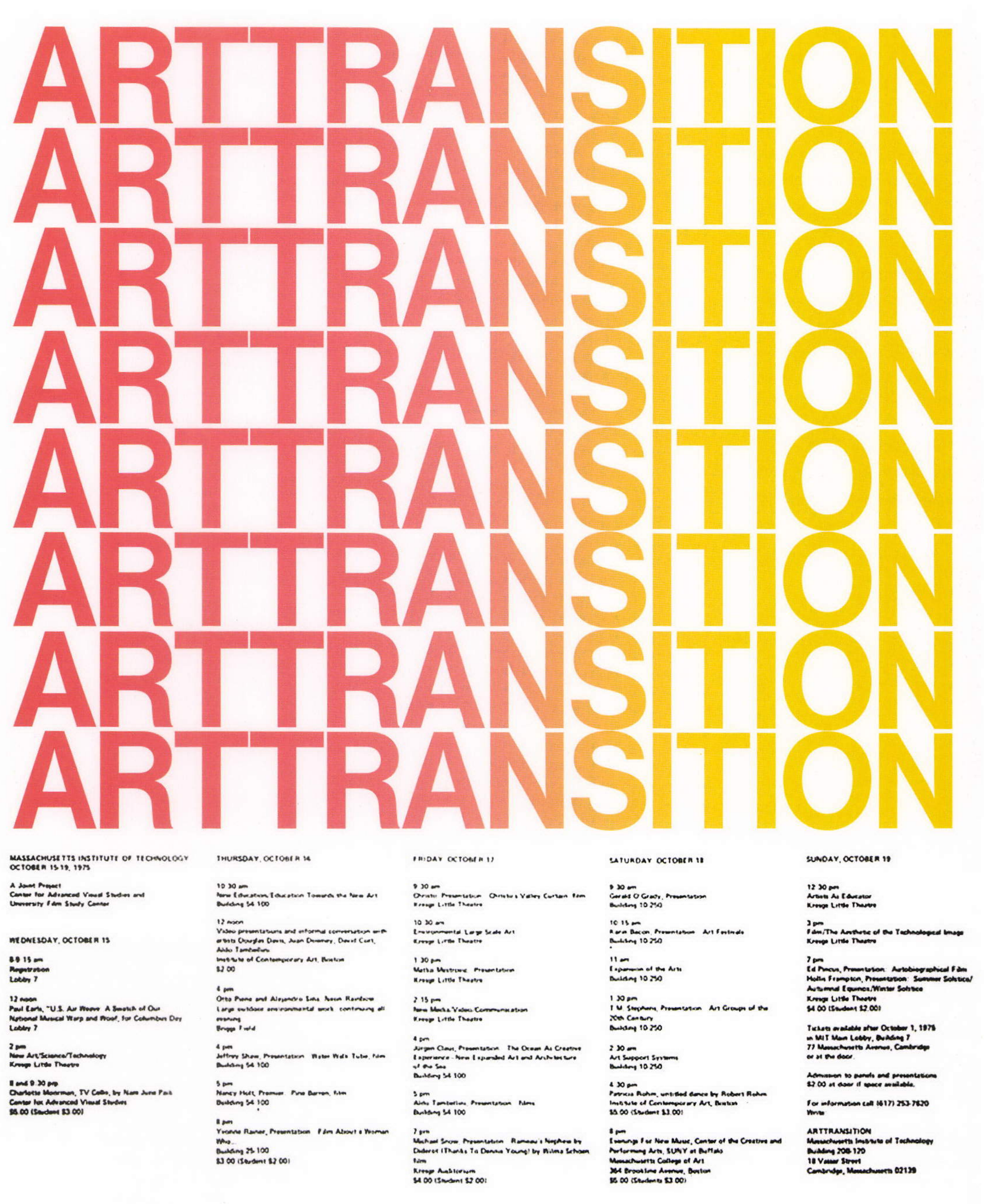


1975 · Morton Goldsholl · US · TV commercial

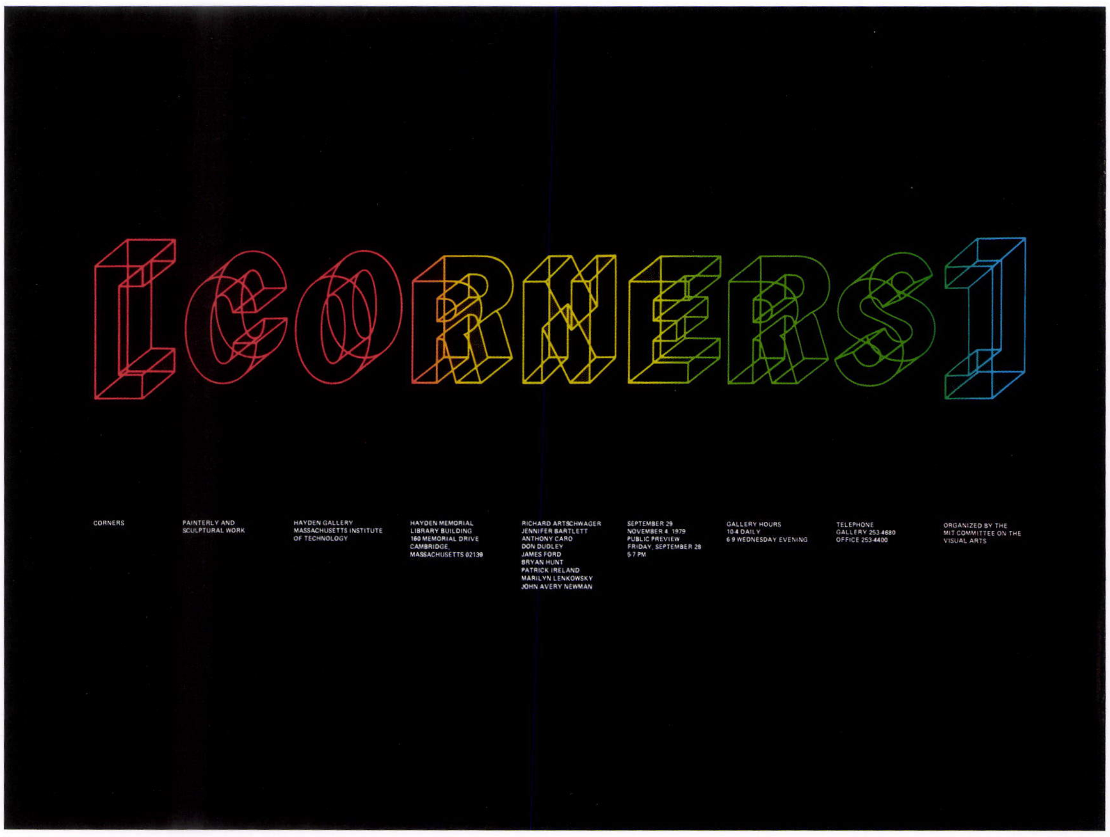
Whilst its main areas of research lie in the humanities, technology, and engineering, MIT had already set up a graphic design program as early as the 1950s. One offshoot of the new degree course in this subject was the establishment of the institute's own design department, which was responsible for university publications and campus announcements. In the 1970s, Jacqueline Casey, Ralph Coburn, and Dietmar Winkler were the team who created MIT's graphic identity, with their fascinating, modernist designs taking inspiration from the Swiss Style. Originally only intended for display around the Boston campus of MIT, the posters and brochures soon found international recognition from experts in the field, who were full of enthusiasm for the graphics produced at the university, which showed a dazzling modernity that is still impressive today.

Bereits in den 1950er-Jahren etablierte das eigentlich auf Geisteswissenschaften, Technik und Maschinenbau spezialisierte MIT ein Grafikdesignprogramm. Ein Ableger des neuen Studiengangs war eine eigene Designabteilung, die für Hochschulpublikationen und Campusankündigungen zuständig war. In den 1970er-Jahren prägten Jacqueline Casey, Ralph Coburn und Dietmar Winkler den grafischen Auftritt des MIT. Inspiriert vom „Swiss Style", realisierten sie faszinierende modernistische Arbeiten. Ursprünglich nur für den Aushang am Bostoner Campus gedacht, fanden die Plakate und Broschüren schnell auch internationale Beachtung in der Fachwelt, die von der bis heute bestechenden Modernität der universitären Grafik begeistert war.

Dès les années 1950, le MIT, spécialisé dans les sciences humaines, la technologie et l'ingénierie, développa un programme de graphisme. Un des aspects de ce nouveau cursus était la création du département de graphisme de l'établissement, chargé des publications de l'école et des annonces du campus. Dans les années 1970, Jacqueline Casey, Ralph Coburn et Dietmar Winkler définirent l'identité visuelle du MIT. Inspirés par le style suisse, ils réalisèrent des travaux modernistes passionnants. Conçues à l'origine pour le seul campus de Boston, leurs affiches et brochures attirèrent rapidement l'attention des experts en la matière, enthousiasmés par la modernité du graphisme des universitaires, qui a conservé tout son attrait jusqu'à aujourd'hui.

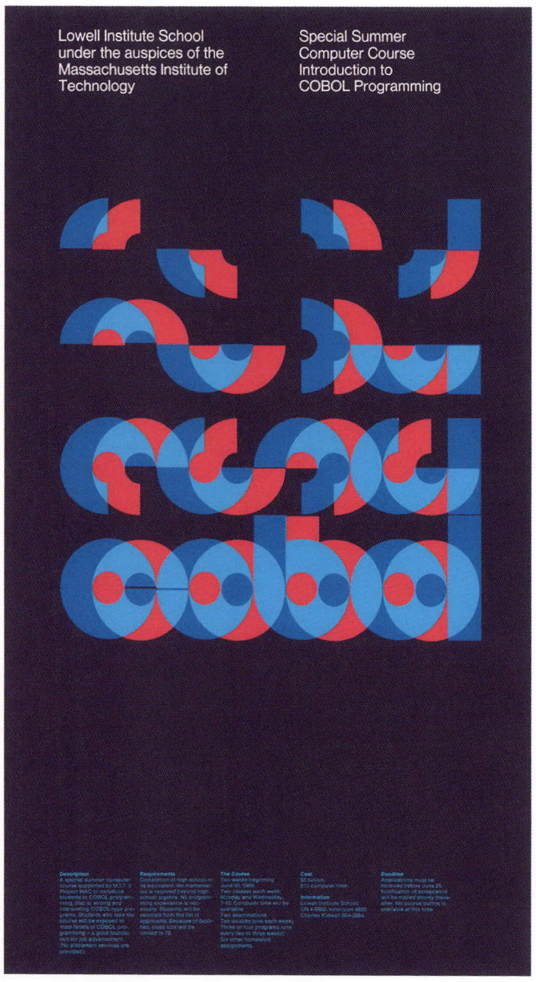


1975 · Jacqueline S. Casey · US · Poster

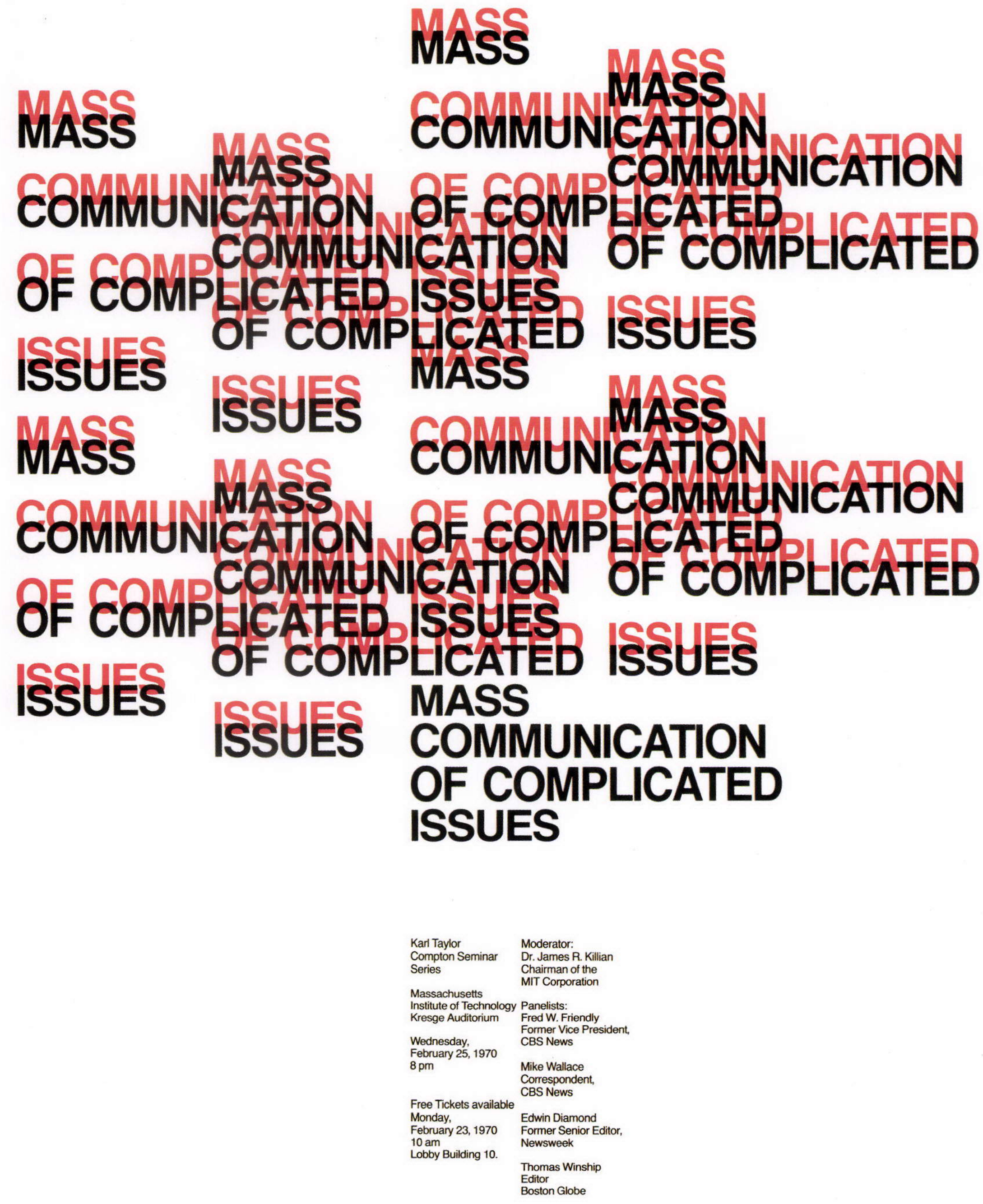


1979 · Jacqueline S. Casey · US · Poster

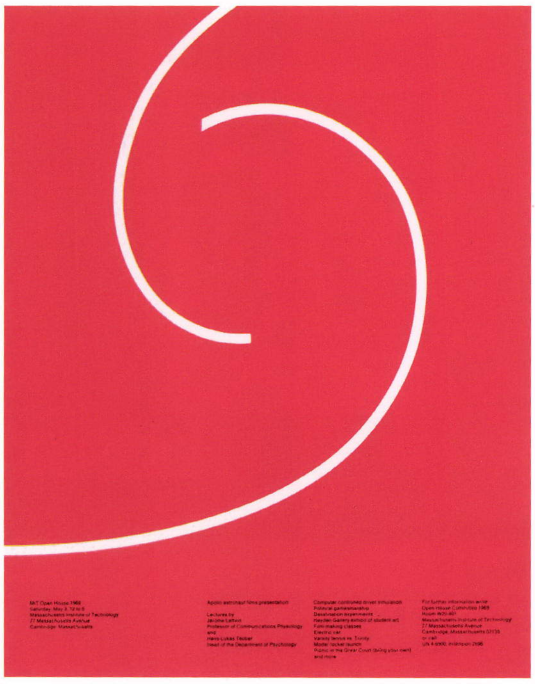
»My job is to stop anyone I can with an arresting or puzzling image, and entice the viewer to read the message in small type and above all to attend the exhibition.« Jacqueline S. Casey, *Women in Design*, 1988


Lowell Institute School under the auspices of the Massachusetts Institute of Technology
Special Summer Computer Course Introduction to COBOL Programming
cobol

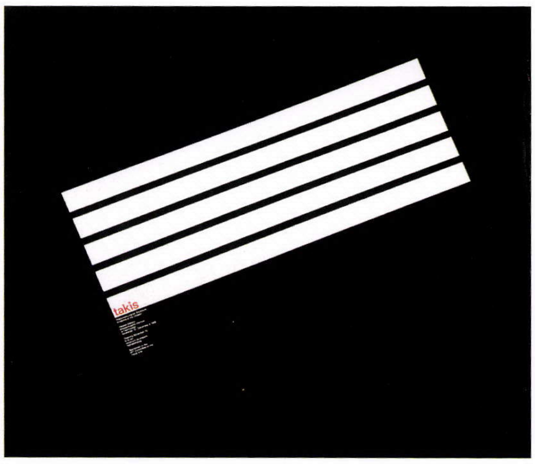
1969 · Dietmar R. Winkler · US · Poster


MASS COMMUNICATION OF COMPLICATED ISSUES
Karl Taylor Compton Seminar Series
Massachusetts Institute of Technology Kresge Auditorium
Wednesday, February 25, 1970 8 pm
Free Tickets available Monday, February 23, 1970 10 am Lobby Building 10.
Moderator: Dr. James R. Killian Chairman of the MIT Corporation
Panelists: Fred W. Friendly Former Vice President, CBS News
Mike Wallace Correspondent, CBS News
Edwin Diamond Former Senior Editor, Newsweek
Thomas Winship Editor Boston Globe

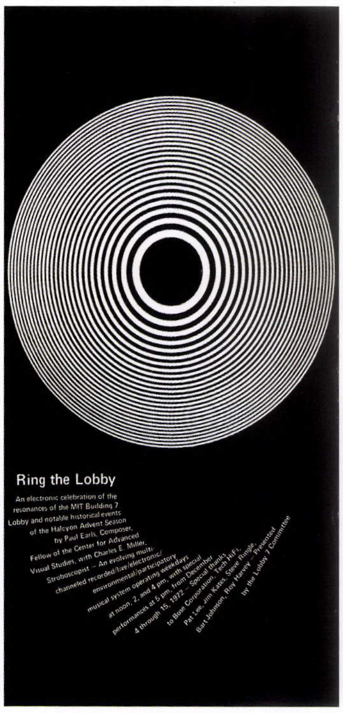
1970 · Dietmar R. Winkler · US · Poster



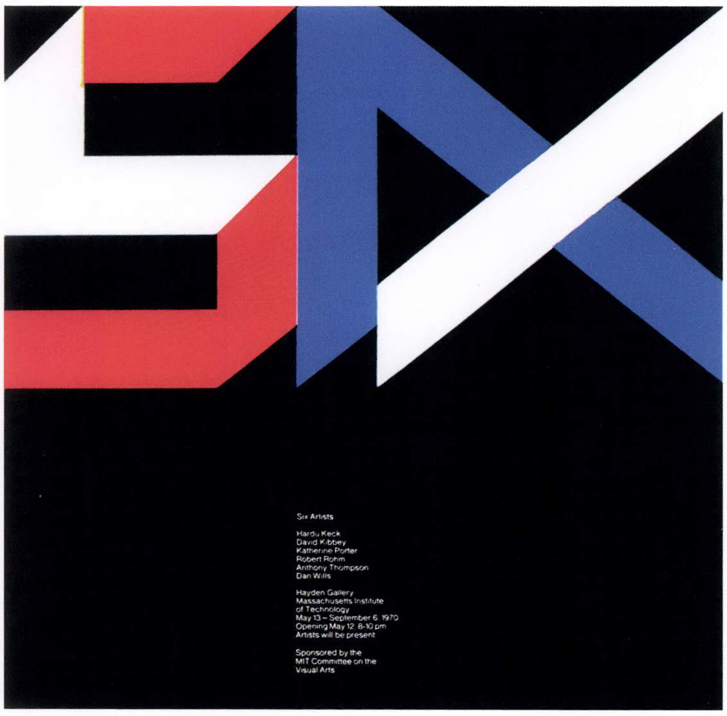
1973 · Jacqueline S. Casey · US · Poster



1973 · Jacqueline S. Casey · US · Poster


Ring the Lobby
An electronic celebration of the resonances of the MIT Building 7 Lobby and notable historical events of the Halcyon Advent Season by Paul Earls, Composer, Fellow of the Center for Advanced Visual Studies, with Charles E. Miller, Stroboscopist -- An evolving multi-channeled recorded/live/electronic/environmental/participatory musical system operating weekdays at noon, 2, and 4 pm, with special performances at 5 pm, from December 4 through 15, 1972 -- Special thanks to Bose Corporation, Tech HiFi, Pat Lee, Jim Kates, Steve Ringle, Bart Johnson, Roy Harvey -- Presented by the Lobby 7 Committee

1973 · Ralph Coburn · US · Brochure cover

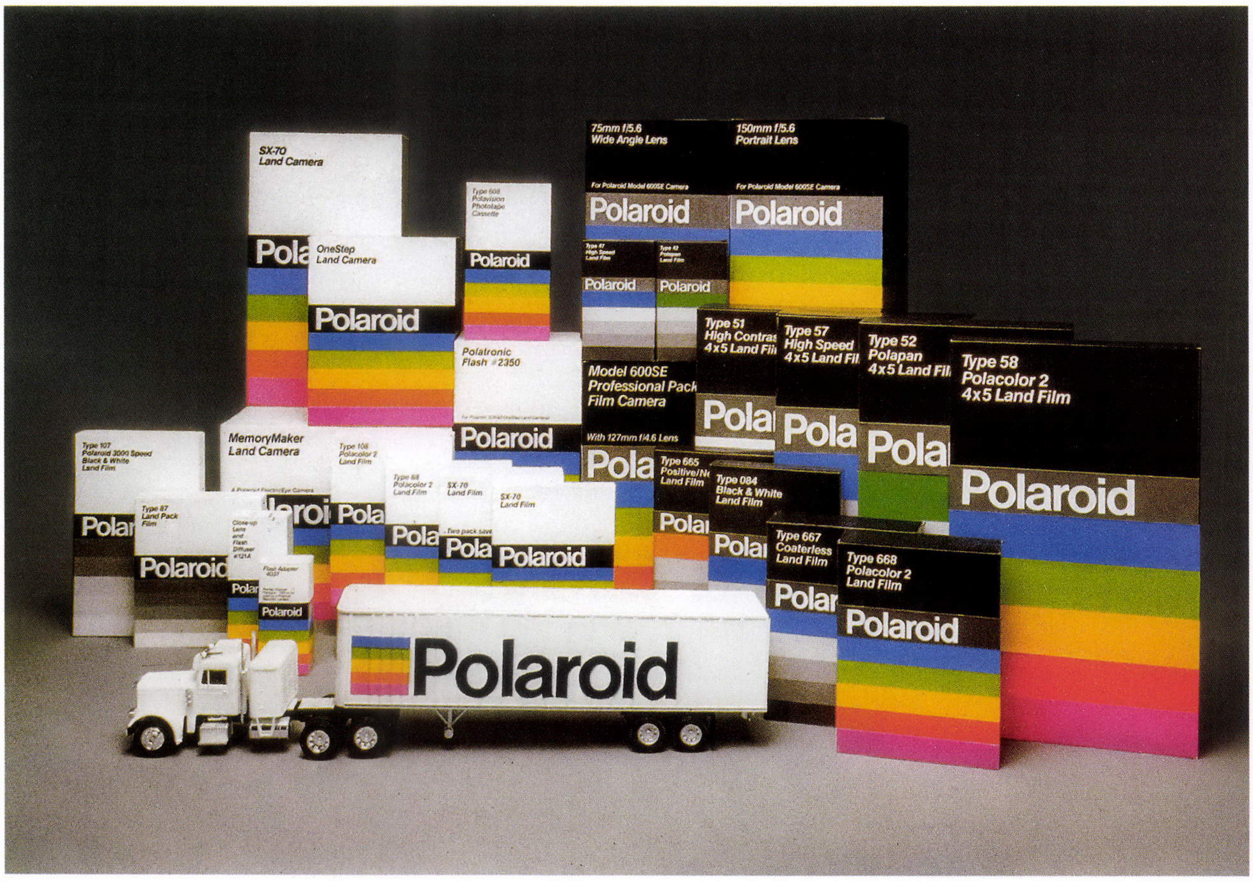

Six Artists
Hardu Keck
David Kibbey
Katherine Porter
Robert Rohm
Anthony Thompson
Dan Wills
Hayden Gallery Massachusetts Institute of Technology
May 13 – September 6, 1970
Opening May 12, 8-10 pm
Artists will be present
Sponsored by the MIT Committee on the Visual Arts

1973 · Jacqueline S. Casey · US · Poster

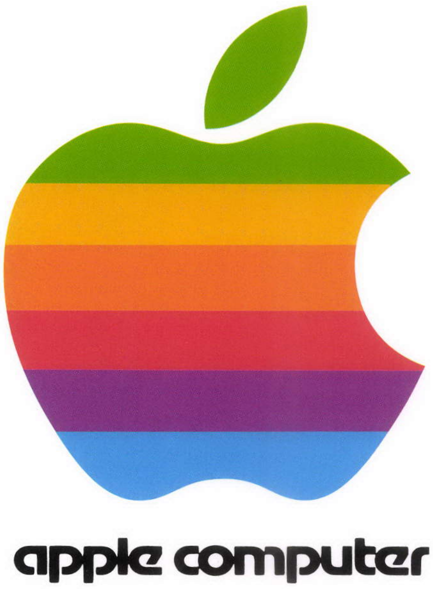
When similar design solutions appear at the same time it's often hard to say whether this is down to the zeitgeist, or to simple chance, or to the influence of comparable (or contrasting) imagery. One particularly interesting example of this situation is the rainbow symbol, which was used for the first time by Polaroid in the early 1970s, then in the Apple logo created in 1976, and in the LGBT (lesbian, gay, bisexual, and transgender) community's rainbow flag introduced in 1978.

Es ist schwer zu sagen, ob zur gleichen Zeit entstandene ähnliche Gestaltungslösungen dem Zeitgeist, dem Zufall, gleichen oder gegenseitigen Einflüssen geschuldet sind. Ein besonders interessantes Beispiel sind das Anfang der 1970er-Jahre erstmals verwendete Regenbogenmotiv von Polaroid, das 1976 eingeführte Design von Apple und die 1978 etablierte Regenbogenflagge der LGBT-Community.

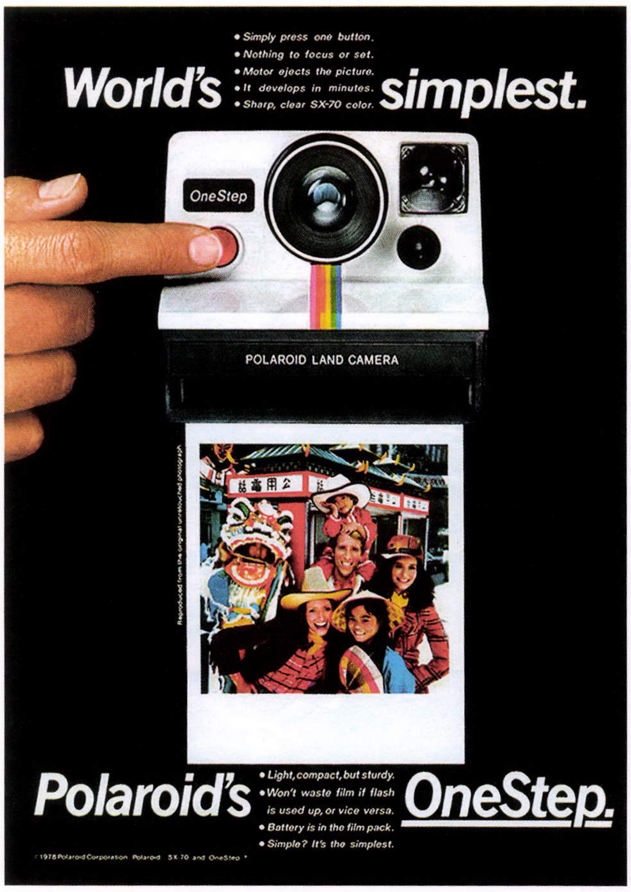
Il est difficile de déterminer si la similarité de certaines solutions graphiques apparues à une même époque se doit à l'esprit du temps, au hasard, ou encore à des influences comparables ou opposées. Un exemple particulièrement intéressant en est le motif arc-en-ciel utilisé pour la première fois au début des années 1970 par Polaroid, puis pour le logo d'Apple créé en 1976 et pour drapeau de la communauté LGBT (lesbiennes, gays, bisexuels et transgenres) établi en 1978.


SX-70 Land Camera
OneStep Land Camera
Polaroid
Polatronic Flash #2350
MemoryMaker Land Camera
Model 600SE Professional Pack Film Camera
Type 51 High Contrast 4x5 Land Film
Type 57 High Speed 4x5 Land Film
Type 52 Polapan 4x5 Land Film
Type 58 Polacolor 2 4x5 Land Film
Type 665 Positive/Negative Land Film
Type 084 Black & White Land Film
Type 667 Coaterless Land Film
Type 668 Polacolor 2 Land Film
75mm f/5.6 Wide Angle Lens
150mm f/5.6 Portrait Lens

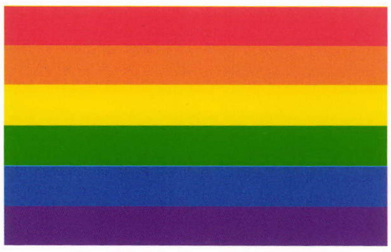
1980 · Roy Alan Hughes (AD) · US · Packaging


apple computer

1976 · Rob Janoff · US · Logo


World's simplest.
• Simply press one button.
• Nothing to focus or set.
• Motor ejects the picture.
• It develops in minutes.
• Sharp, clear SX-70 color.
OneStep
POLAROID LAND CAMERA
Polaroid's OneStep.
• Light, compact, but sturdy.
• Won't waste film if flash is used up, or vice versa.
• Battery is in the film pack.
• Simple? It's the simplest.
© 1978 Polaroid Corporation Polaroid SX-70 and OneStep

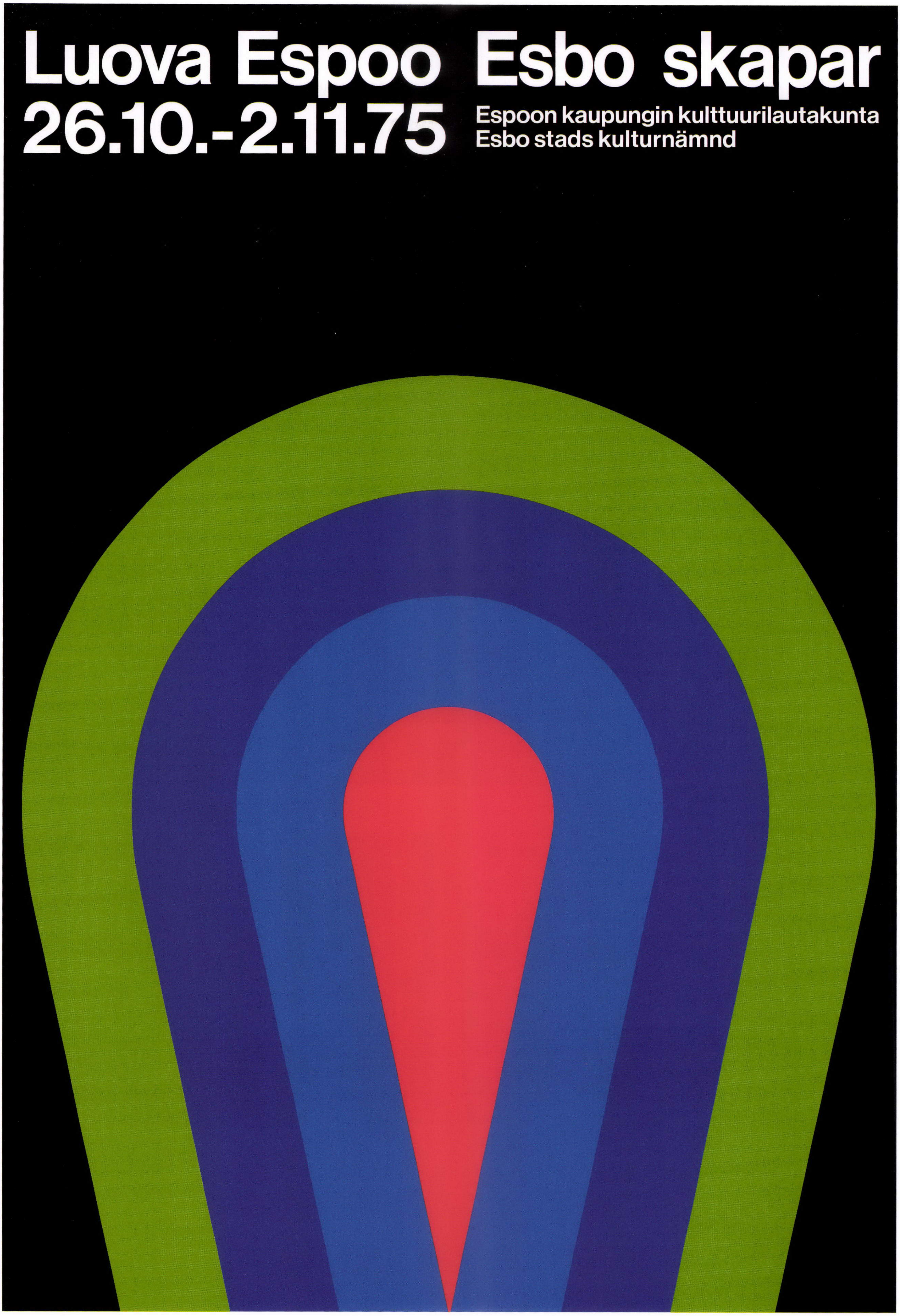
1977 · Anonymous · US · Ad



1978 · Anonymous · US · Flag

disk II
SYSTEM MASTER DISKETTE
004-0002-00
disk II™

1976 · Anonymous · US · Packaging


Luova Espoo Esbo skapar
26.10.-2.11.75
Espoon kaupungin kulttuurilautakunta
Esbo stads kulturnämnd

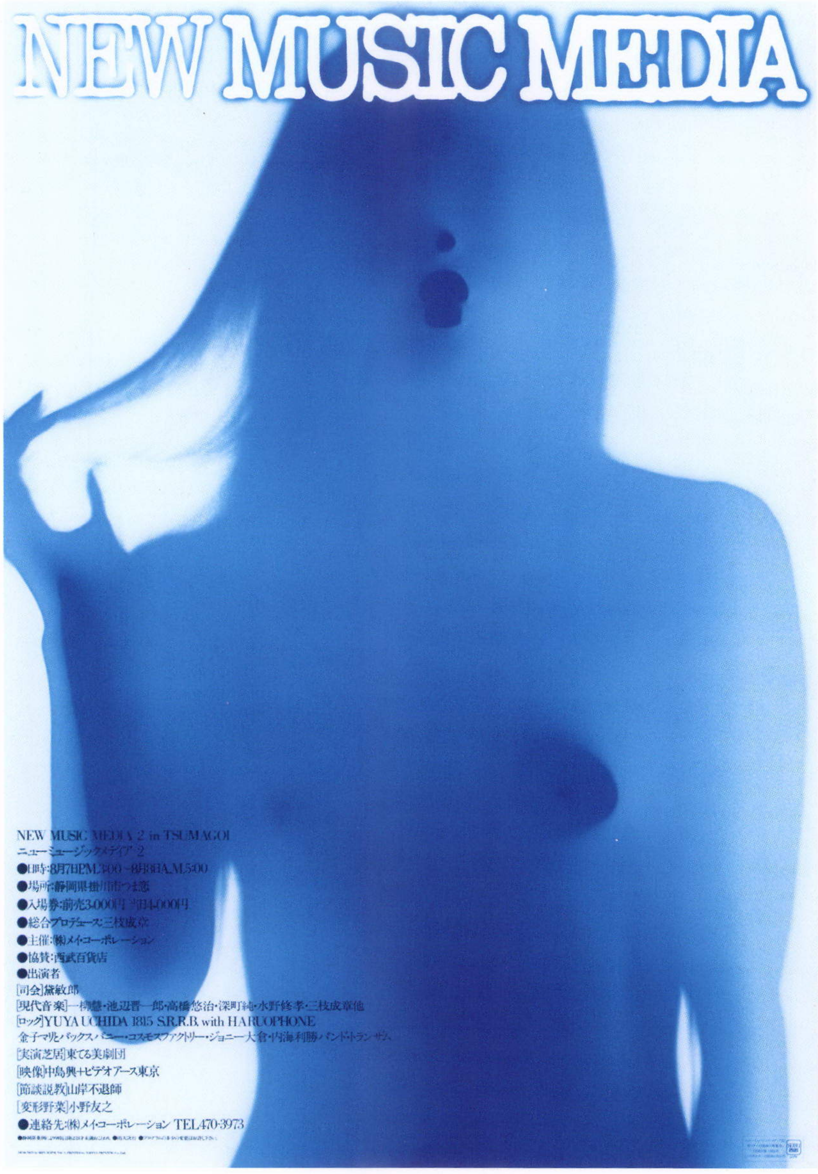
1975 · Tapani Aartomaa · FI · Poster

1976

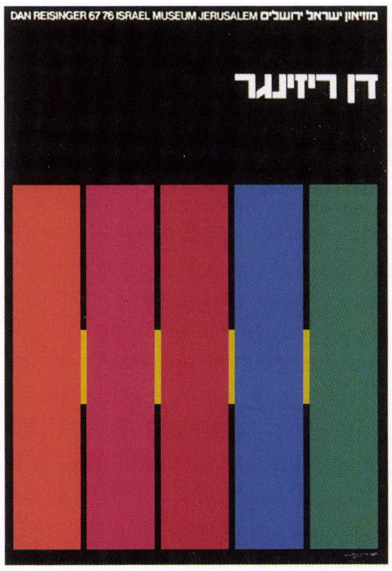
The **Alliance of German Designers** (AGD) is founded as an association for freelance professionals

The **Lebanese Graphic Design Syndicate** (LGDS) is founded

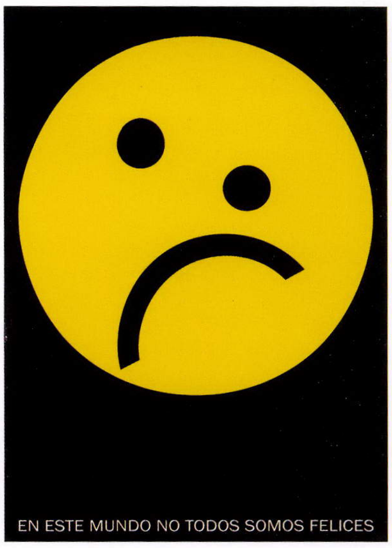
The first commercial **laser printer** is introduced by IBM


NEW MUSIC MEDIA
NEW MUSIC MEDIA 2 in TSUMAGOI
ニューミュージックメディア 2

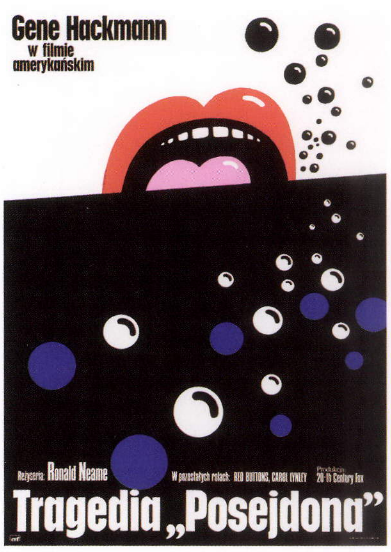
1976 · Shin Matsunaga · JP · Poster


DAN REISINGER 67 76 ISRAEL MUSEUM JERUSALEM מוזיאון ישראל ירושלים
דן רייזינגר

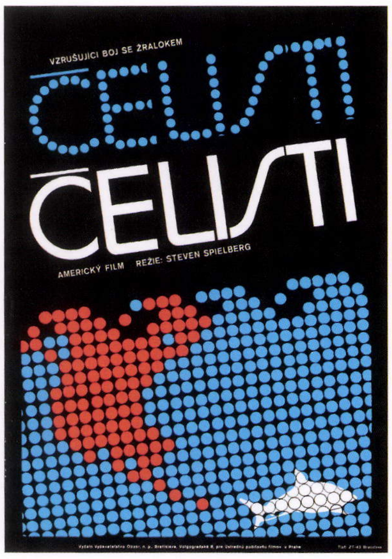
1976 · Dan Reisinger · IL · Poster


EN ESTE MUNDO NO TODOS SOMOS FELICES

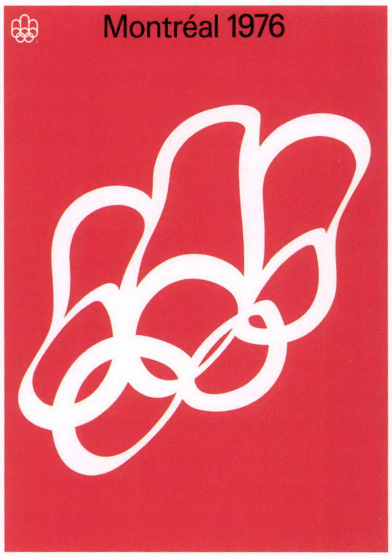
1976 · Félix Beltrán · CU · Poster


Gene Hackmann
w filmie
amerykańskim
Reżyseria: Ronald Neame
W pozostałych rolach: RED BUTTONS, CAROL LYNLEY
Produkcja: 20-th Century Fox
Tragedia „Posejdona"

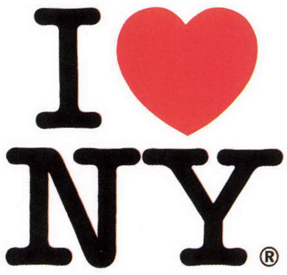
1976 · Mieczysław Wasilewski · PL · Poster


VZRUŠUJÍCÍ BOJ SE ŽRALOKEM
ČELISTI
ČELISTI
AMERICKÝ FILM
REŽIE: STEVEN SPIELBERG

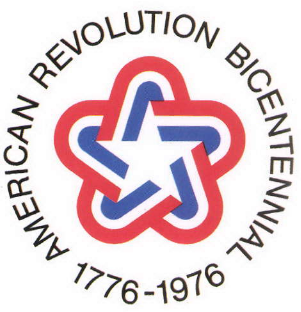
1976 · Anonymous · CZ · Poster


Montréal 1976

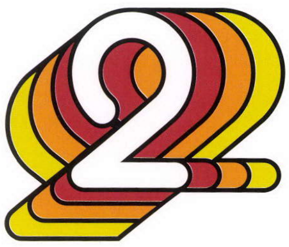
1976 · Georges Huel, Yvon Laroche, Pierre-Yves Pelletier · CA · Poster



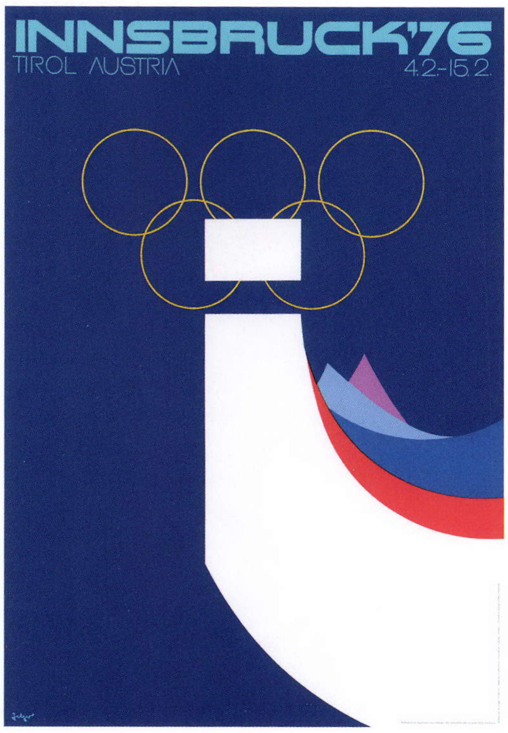
1976 · Milton Glaser · US · Logo · New York City


AMERICAN REVOLUTION BICENTENNIAL
1776-1976

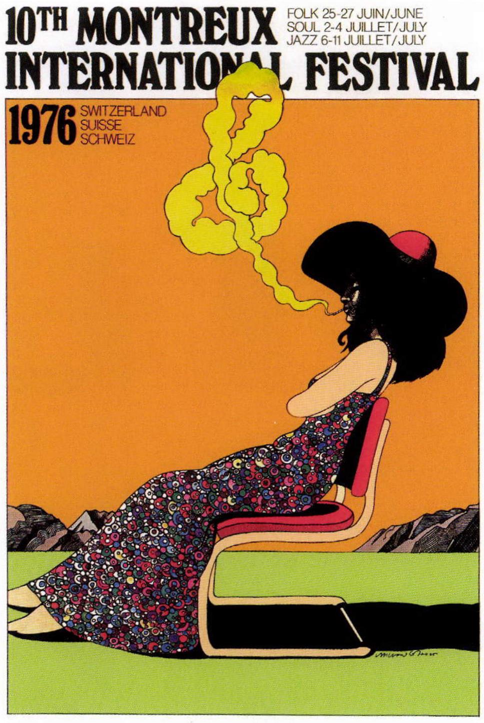
1976 · Chermayeff & Geismar · US · Identity · American Revolution Bicentennial



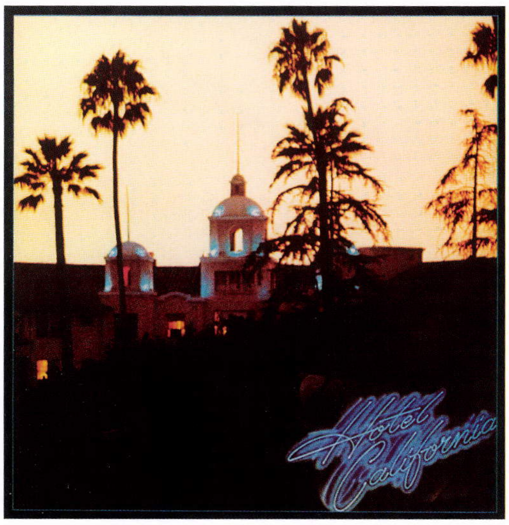
1976 · Piero Gratton · IT · Logo · Rai 2 Television


INNSBRUCK'76
TIROL AUSTRIA
4.2–15.2.

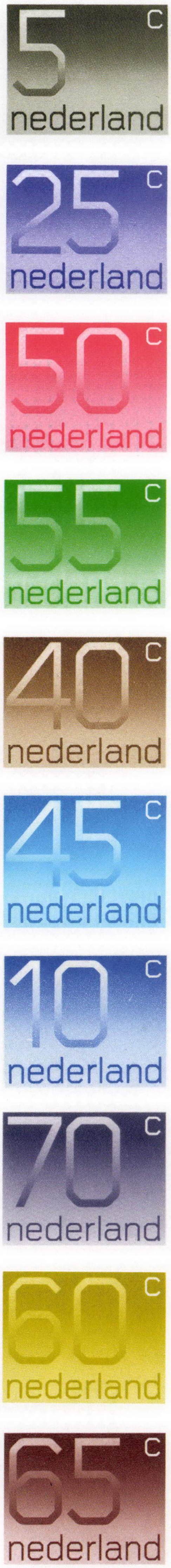
1976 · Anton Zelger · AT · Poster


10TH MONTREUX INTERNATIONAL FESTIVAL
FOLK 25-27 JUIN/JUNE
SOUL 2-4 JUILLET/JULY
JAZZ 6-11 JUILLET/JULY
1976
SWITZERLAND
SUISSE
SCHWEIZ

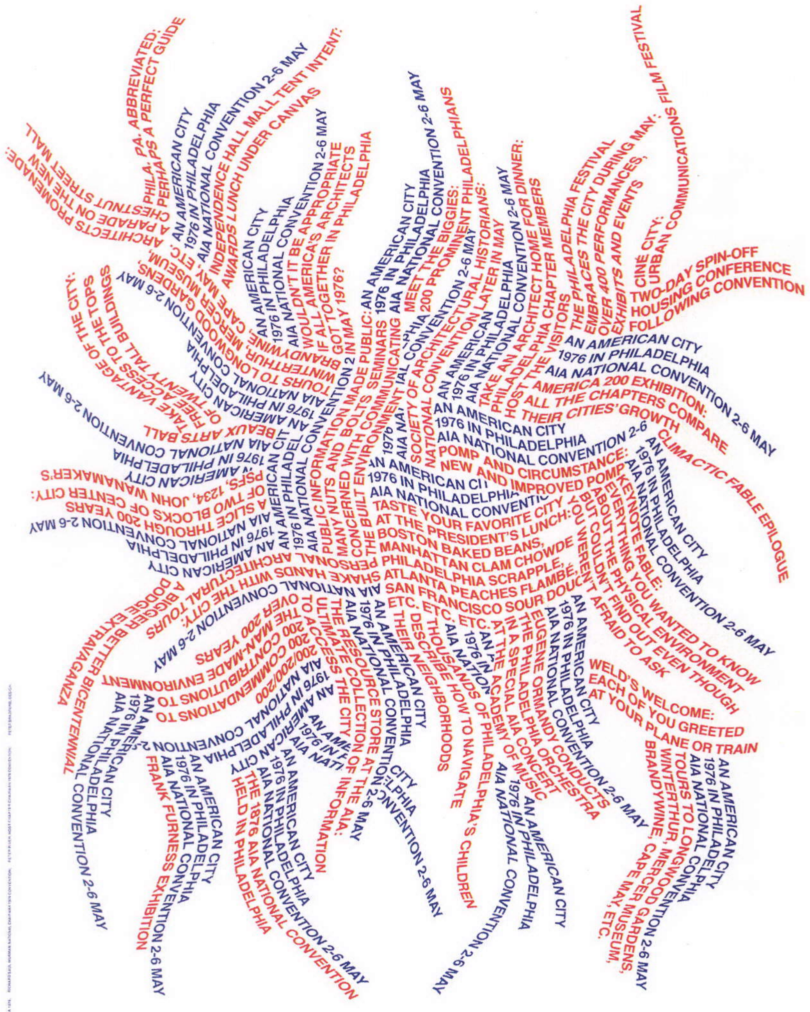
1976 · Milton Glaser · US · Poster


Hotel California

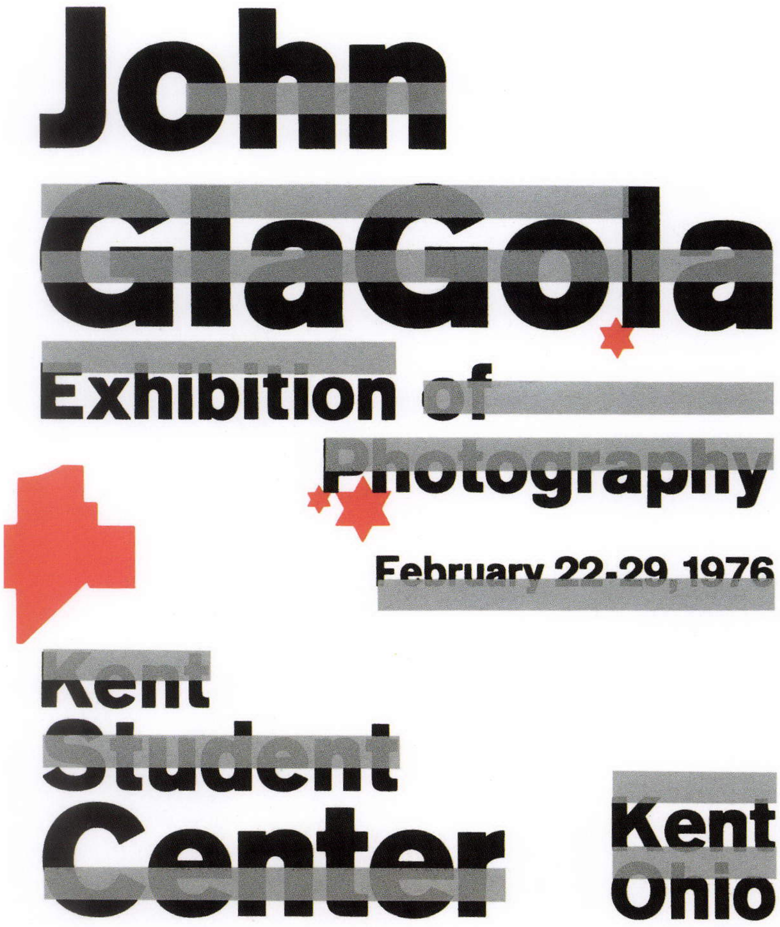
1976 · David Alexander (PH) · US · Record cover


5 c nederland
25 c nederland
50 c nederland
55 c nederland
40 c nederland
45 c nederland
10 c nederland
70 c nederland
60 c nederland
65 c nederland

1976 · Wim Crouwel · NL · Stamps



1976 · Peter Bradford · US · Poster


John
GlaGola
Exhibition of
Photography
February 22-29, 1976
Kent
Student
Center
Kent
Ohio

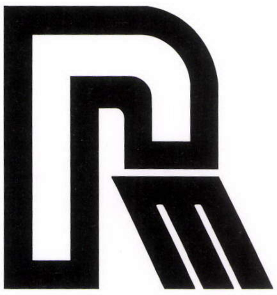
1976 · Wolfgang Weingart · CH/US · Poster

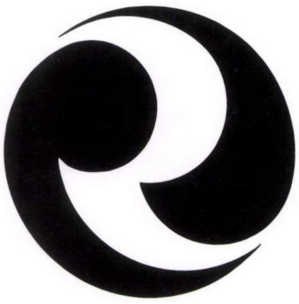
Sudarshan Dheer · India

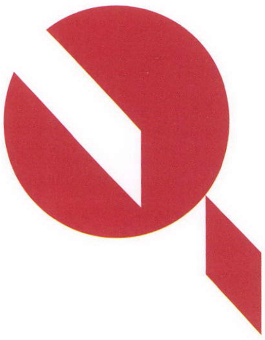
In the 1970s, the adult literacy rate in India stood at a mere 30 percent. In conjunction with this, hundreds of different dialects were spoken across the country, and there were 14 different written languages. Clearly, here was a situation where the advantages of universally understandable graphic design could prove to be especially important. Sudarshan Dheer became one of modern India's pioneers of graphic design by applying just this approach, and was also one of the first designers to take western visual concepts and adapt them to the needs of domestic corporations and institutions across India.

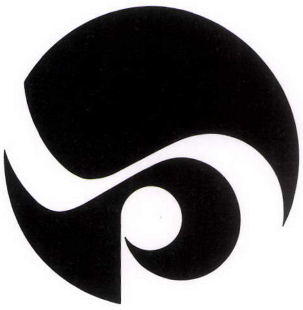
In den 1970er-Jahren lag in Indien der Alphabetisierungsgrad bei knapp 30 Prozent. Dazu wurden Hunderte Dialekte gesprochen und 14 Sprachen geschrieben. Die Vorteile universell verständlichen Grafikdesigns waren hier von besonderer Bedeutung. Sudarshan Dheer wurde zu einem Pionier des modernen indischen Grafikdesigns, indem er modernistische Bildkonzepte des Westens als einer der ersten Grafikdesigner für zahlreiche heimische Unternehmen und Institutionen umsetzte.

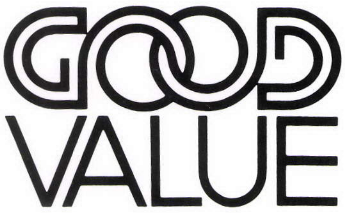
Dans l'Inde des années 1970, le taux d'alphabétisation ne dépassait pas 30 pour cent, et des centaines de dialectes étaient parlés dans tout le pays et déclinés en 14 écritures. Les avantages d'un graphisme universellement intelligible y revêtaient donc une importance particulière. Fidèle à cette approche, Sudarshan Dheer devint un pionnier du graphisme de l'Inde moderne. Il fut l'un des premiers designers à importer certains concepts visuels du monde occidental et à les adapter pour créer l'identité de nombreuses entreprises et institutions nationales.


1971 · Sudarshan Dheer · IN · Logo · Ross Murarka

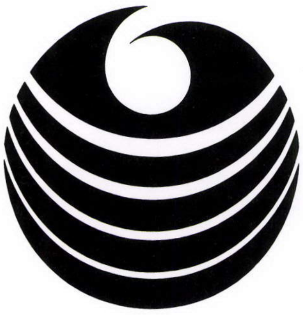

1972 · Sudarshan Dheer · IN · Logo · Ropan Film

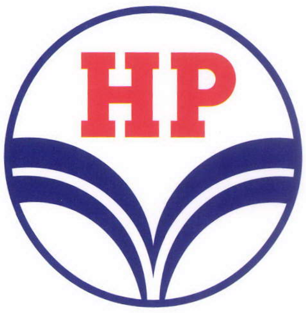

1976 · Sudarshan Dheer · IN · Logo · Photoquip India


1973 · Sudarshan Dheer · IN · Logo · Poonam Hotels

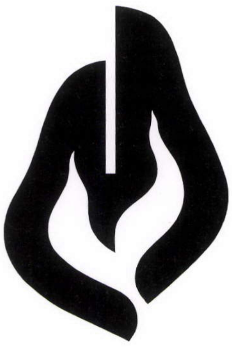


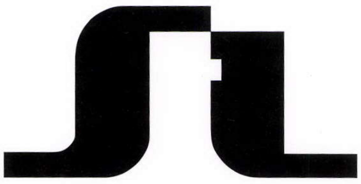
1970s · Sudarshan Dheer · IN · Logo · Good Value Products

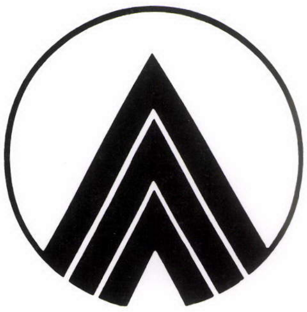

1970s · Sudarshan Dheer · IN · Logo · Communicaid

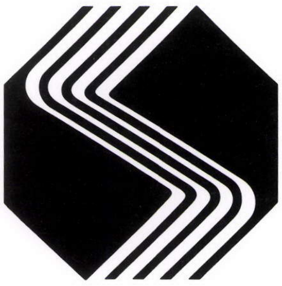


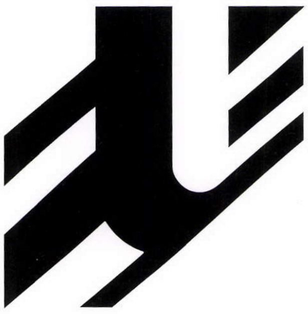
1974 · Sudarshan Dheer · IN · Logo · Hindusthan Petroleum

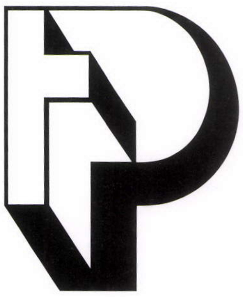

1970s · Sudarshan Dheer · IN · Logo · Mahavir Refractories

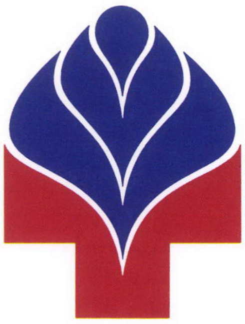

1970s · Sudarshan Dheer · IN · Logo · Spectrum Tricolor Laboratory

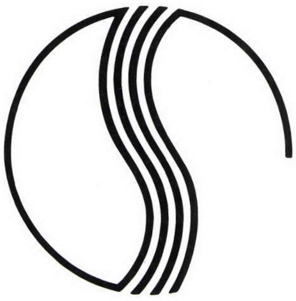

1970s · Sudarshan Dheer · IN · Logo · Alfred Allan Advertising


1976 · Sudarshan Dheer · IN · Logo · Shrenuj & Co. Jewelry

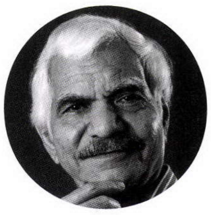

1970s · Sudarshan Dheer · IN · Logo · Unitel Communications


1970s · Sudarshan Dheer · IN · Logo · Triveni Print


1979 · Sudarshan Dheer · IN · Logo · Mahavir Hospital


1980 · Sudarshan Dheer · IN · Logo · Style Asia

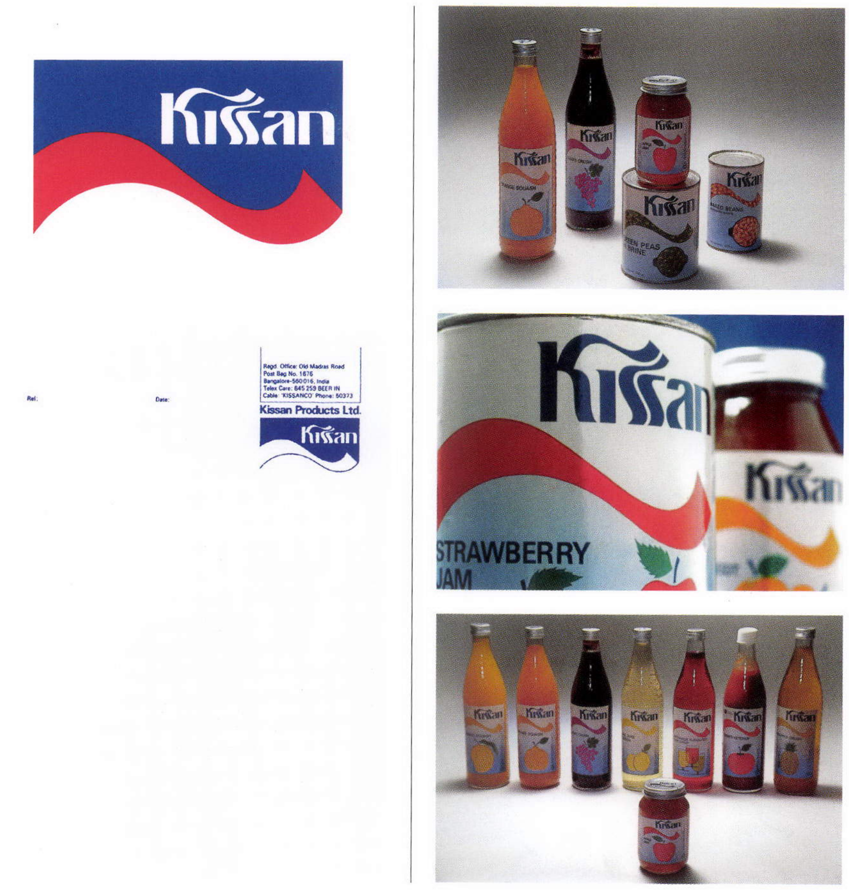
»Every project for me has been a new learning. Even today it happens. And I have always tried not to work on the same path.«
`Sudarshan Dheer, designinindia.net, 2007`



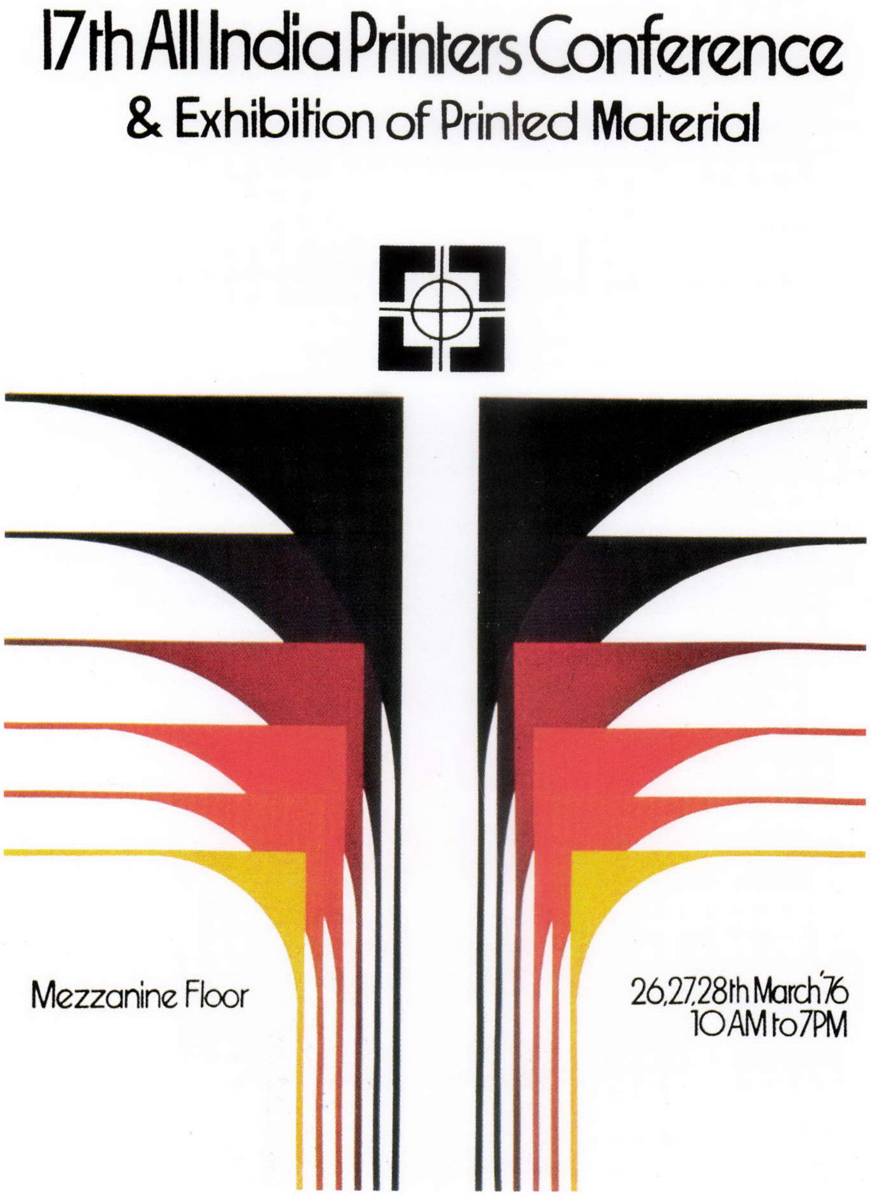
Sudarshan Dheer (1937, Bassi Kalan, Punjab, India – 2018, Mumbai) was an Indian graphic designer and one of his country's leading design industry figures, who also made a huge contribution to the campaign for modern graphic design gaining acceptance in India. In the early 1960s, Dheer first studied fine and then applied art at the Sir J.J. School of Arts in Bombay (now Mumbai), before going on to work for various advertising agencies and then founding Graphic Communication Concepts in 1974. In 1989, Dheer published his book *The World of Symbols*, in which he presented modern corporate identities created in India, including many of his own designs. He was the winner of many international prizes.

Sudarshan Dheer (1937, Bassi Kalan, Punjab, Indien – 2018, Mumbai) war ein indischer Grafikdesigner, der zu den wichtigsten Gestaltern seines Landes gehört und maßgeblich dazu beitrug, modernes Grafikdesign in Indien durchzusetzen. Anfang der 1960er-Jahre studierte er zunächst Kunst, dann angewandte Kunst an der Sir J.J. School of Arts Bombay (heute Mumbai). Dheer war für verschiedene Werbeagenturen in Bombay tätig, bevor er 1974 das Studio Graphic Communication Concepts gründete. 1989 veröffentlichte er das Buch *The World of Symbols*, in dem er moderne Markenzeichen aus Indien präsentierte. Für sein gestalterisches Schaffen wurde er mit zahlreichen internationalen Preisen bedacht.

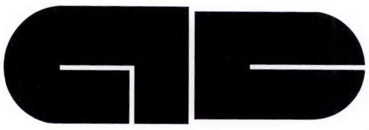
Sudarshan Dheer (1937, Bassi Kalan, Pendjab, Inde – 2018, Mumbai) fut un des grands graphistes indiens, véritable figure de proue dans son pays où il contribua largement à l'acceptation du graphisme moderne. Au début des années 1960, il étudia d'abord les beaux-arts, puis les arts appliqués à la Sir J.J. School of Arts de Bombay (rebaptisée Mumbai), où il travailla ensuite pour plusieurs agences publicitaires avant de fonder en 1964 le studio Graphic Communication Concepts. En 1989, il publia le livre *The World of Symbols*, qui présente des images de marque créées en Inde. Son travail a été récompensé par de nombreux prix internationaux.



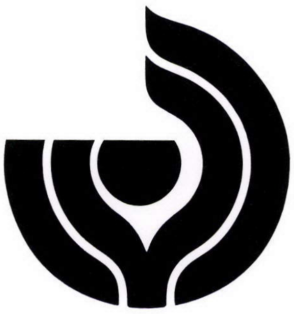
1970s · Sudarshan Dheer · IN · Identity · Kissan Products


17th All India Printers Conference
& Exhibition of Printed Material
Mezzanine Floor
26,27,28th March '76
10AM to 7PM

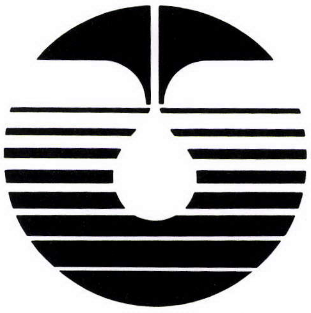
1976 · Sudarshan Dheer · IN · Poster



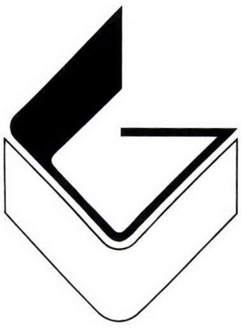
1970s · Sudarshan Dheer · IN · Logo · Associated Capsules



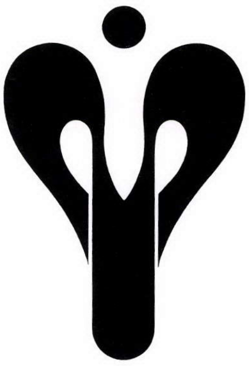
1970s · Sudarshan Dheer · IN · Logo · Vilaza Hotels



1970s · Sudarshan Dheer · IN · Logo · HOEC



1970s · Sudarshan Dheer · IN · Logo · Good Value Products



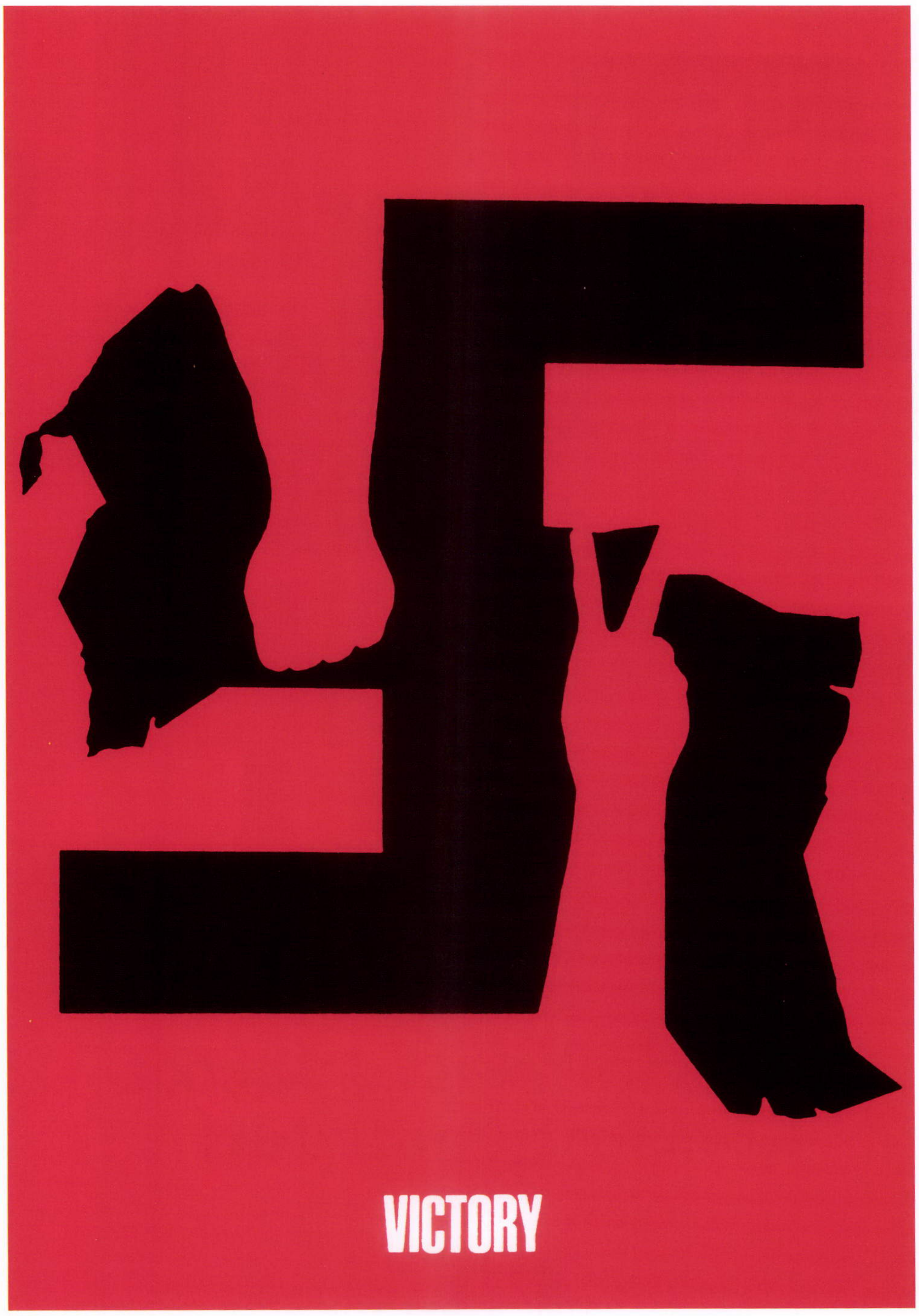
1977 · Sudarshan Dheer · IN · Logo · Tantrik

Shigeo Fukuda · Japan

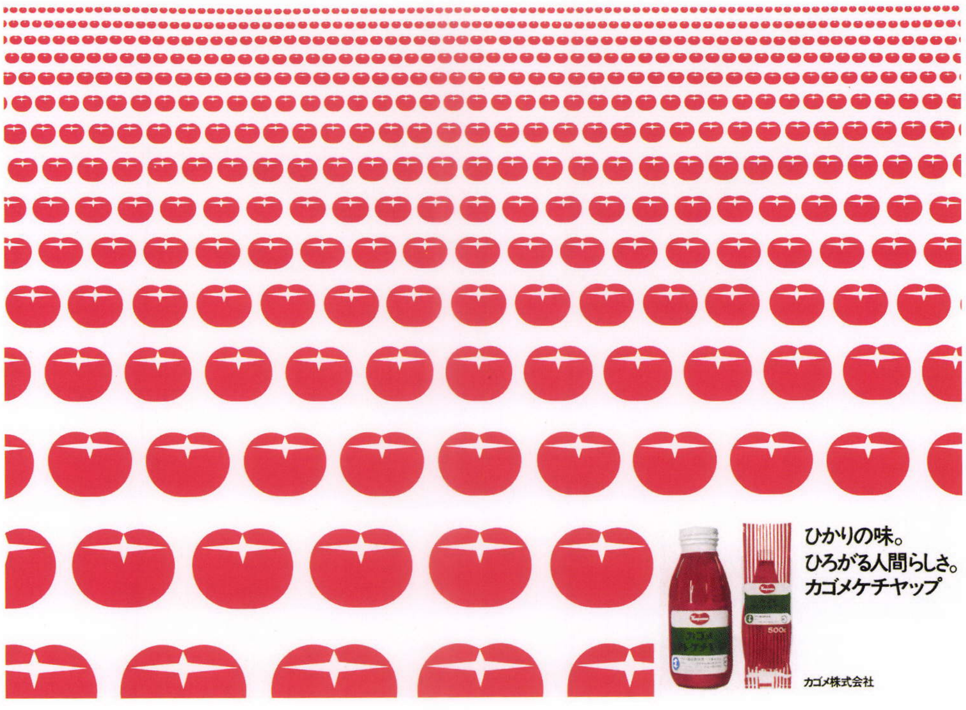
Shigeo Fukuda (1932–2009, Tokyo) was a significant Japanese designer and visual artist, known for his use of optical illusions. Employing extreme simplicity in his posters, Fukuda captivated his audience's attention with powerful messages conveyed with graphic wit. He was born into a family of toymakers, and studied fine arts in Tokyo until graduating in 1956; in 1987 he became the first Japanese designer to be inducted into the New York Art Directors Club Hall of Fame. With limited commercial work, Fukuda excelled in designing for social and cultural institutions, including Amnesty International, and also illustrated a column for *Asahi Shimbun* newspaper entitled "Ryu Mita Ka?" (Have You Seen the Dragon?).

Shigeo Fukuda (1932–2009, Tokio) war ein bedeutender japanischer Grafikdesigner und Künstler, der durch die Verwendung optischer Täuschungen bekannt wurde. Dank der äußersten Schlichtheit seiner Plakaten erregte Fukuda die Aufmerksamkeit der Betrachter mit prägnanten, durch grafischen Witz vermittelten Botschaften. Der Sohn einer Familie von Spielzeugherstellern absolvierte ein Kunststudium in Tokio, das er 1956 abschloss; 1987 wurde er als erster japanischer Grafikdesigner in die New Yorker Art Directors Club Hall of Fame aufgenommen. Fukuda, dessen kommerzielle Arbeit eher beschränkt war, brillierte mit Entwürfen für soziale und kulturelle Institutionen – unter anderem für Amnesty International – und illustrierte auch eine Kolumne für die Tageszeitung *Asahi Shimbun* mit dem Titel „Ryu Mita Ka?" (Hast du den Drachen gesehen?).

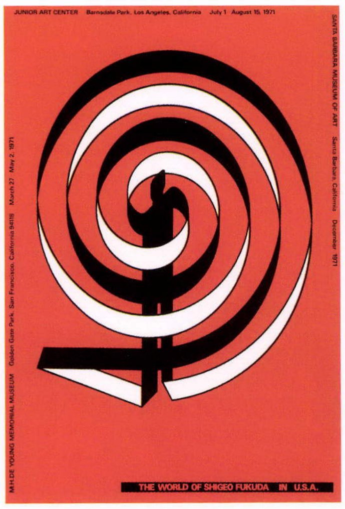
Shigeo Fukuda (1932–2009, Tokyo) fut un important designer et artiste visuel japonais qui se distingua par son utilisation des illusions d'optique. Appliquant la plus grande simplicité dans ses affiches, Fukuda attirait l'attention du public par des messages puissants doublés d'une grande intelligence graphique. Issu d'une famille de fabricants de jouets, il étudia les beaux-arts à Tokyo et obtint son diplôme en 1956. En 1987, il fut le premier designer japonais accueilli au sein du New York Art Directors Club Hall of Fame. Avec un travail commercial limité, Fukuda excella dans le design pour des institutions sociales et culturelles, notamment pour Amnesty International. Il illustra aussi une colonne du journal *Asahi Shimbun* intitulée «Ryu Mita Ka?» (Avez-vous vu le dragon?).



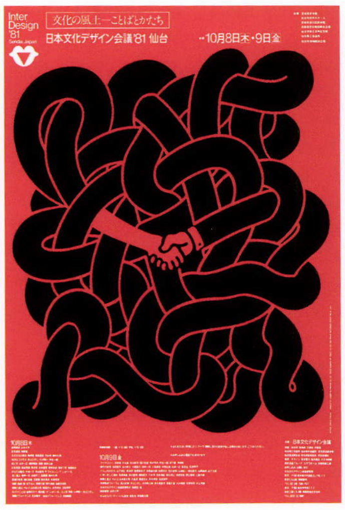
1976 · Shigeo Fukuda · JP · Poster


ひかりの味。
ひろがる人間らしさ。
カゴメケチャップ
500g
カゴメ株式会社

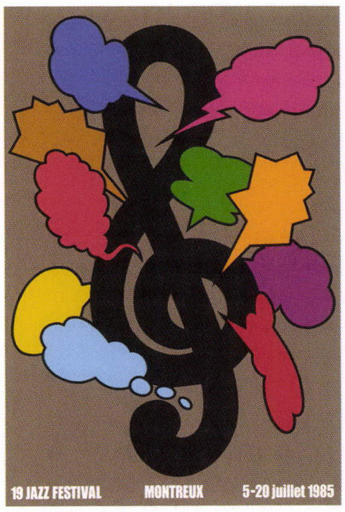
1974 · Shigeo Fukuda · JP · Ad


JUNIOR ART CENTER Barnsdale Park, Los Angeles, California July 1 August 15, 1971
SANTA BARBARA MUSEUM OF ART Santa Barbara, California December 1971
M.H.DE YOUNG MEMORIAL MUSEUM Golden Gate Park, San Francisco, California 94118 March 27 May 2, 1971
THE WORLD OF SHIGEO FUKUDA IN U.S.A.

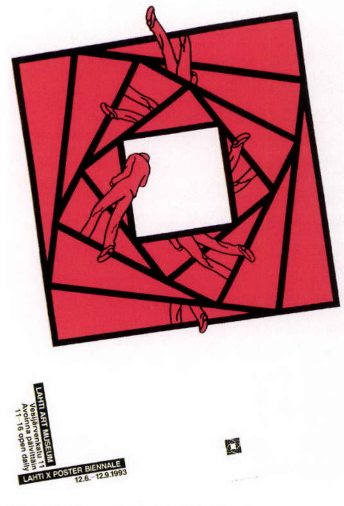
1971 · Shigeo Fukuda · JP · Poster


Inter Design '81
Sendai, Japan
文化の風土—ことばとかたち
日本文化デザイン会議'81 仙台
10月8日木・9日金

1981 · Shigeo Fukuda · JP · Poster

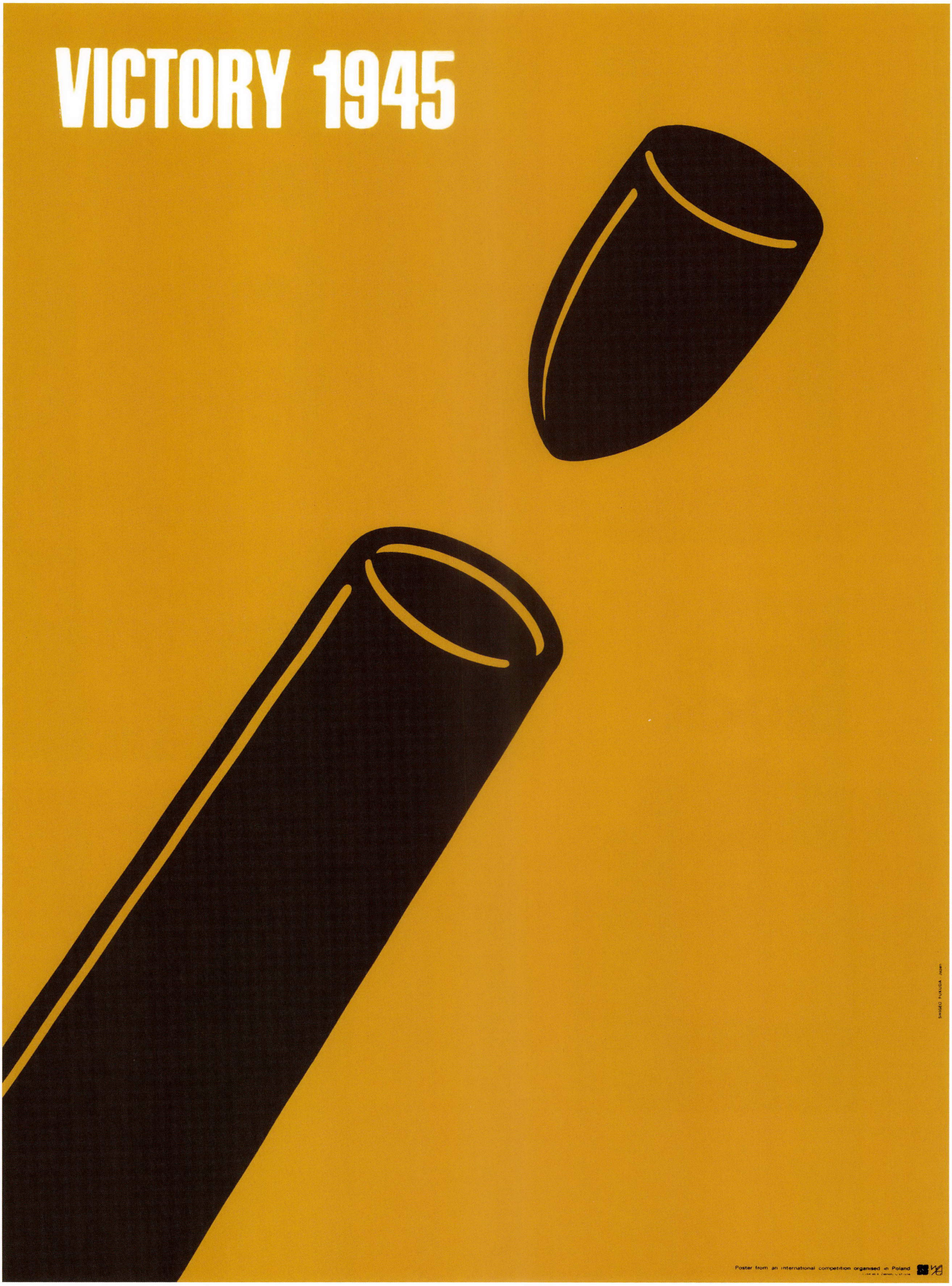

19 JAZZ FESTIVAL
MONTREUX
5-20 juillet 1985

1985 · Shigeo Fukuda · JP · Poster

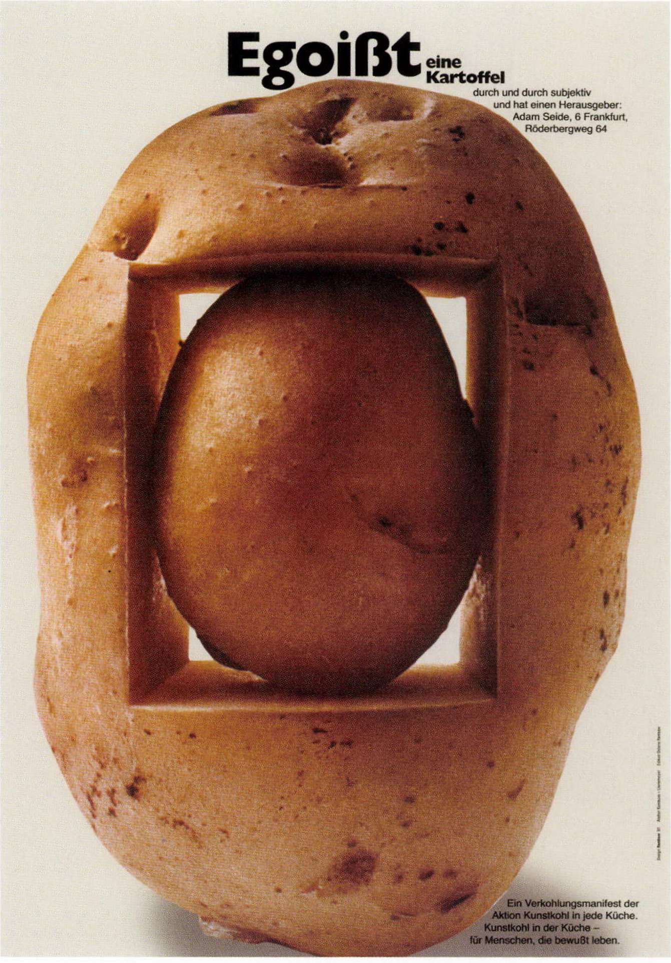

LAHTI ART MUSEUM
Vesijärvenkatu 11
Avoinna päivittäin
11–16 open daily
LAHTI X POSTER BIENNALE
12.6.–12.9.1993

1993 · Shigeo Fukuda · JP · Poster

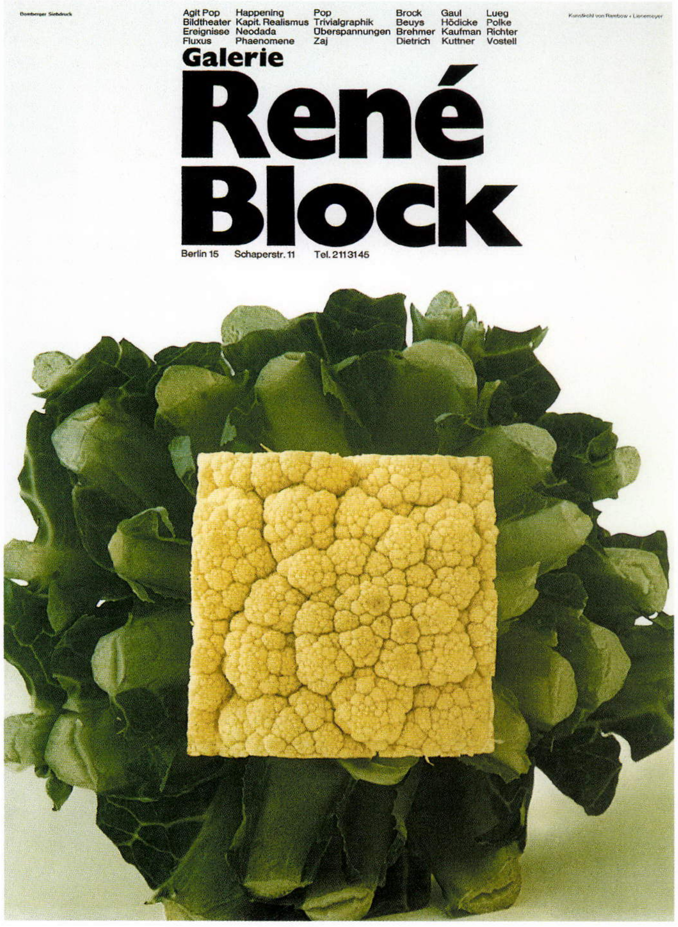
»The poster is intended to be completely clear, to be understood by as many members of the public as possible. Yet it results from its creator's strictly subjective intellectual attitude, it is a visual record of an artist's experience, his knowledge of the world and the rules governing the workings of the human mind.« Shigeo Fukuda, *Projekt* #160, 1985


VICTORY 1945
SHIGEO FUKUDA Japan
Poster from an international competition organised in Poland

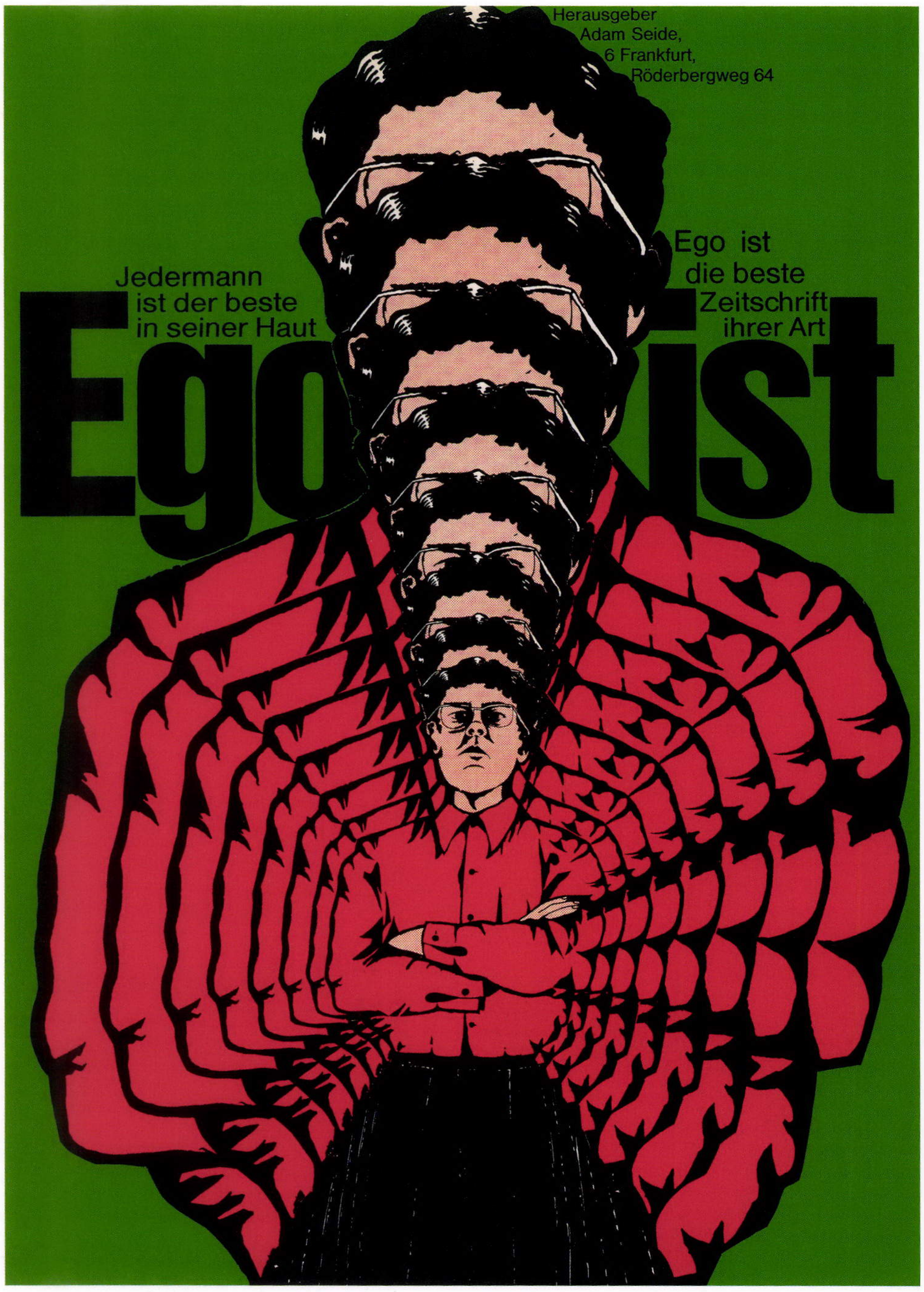
1976 · Shigeo Fukuda · JP · Poster


Egoißt eine Kartoffel
durch und durch subjektiv
und hat einen Herausgeber:
Adam Seide, 6 Frankfurt,
Röderbergweg 64
Ein Verkohlungsmanifest der
Aktion Kunstkohl in jede Küche.
Kunstkohl in der Küche –
für Menschen, die bewußt leben.

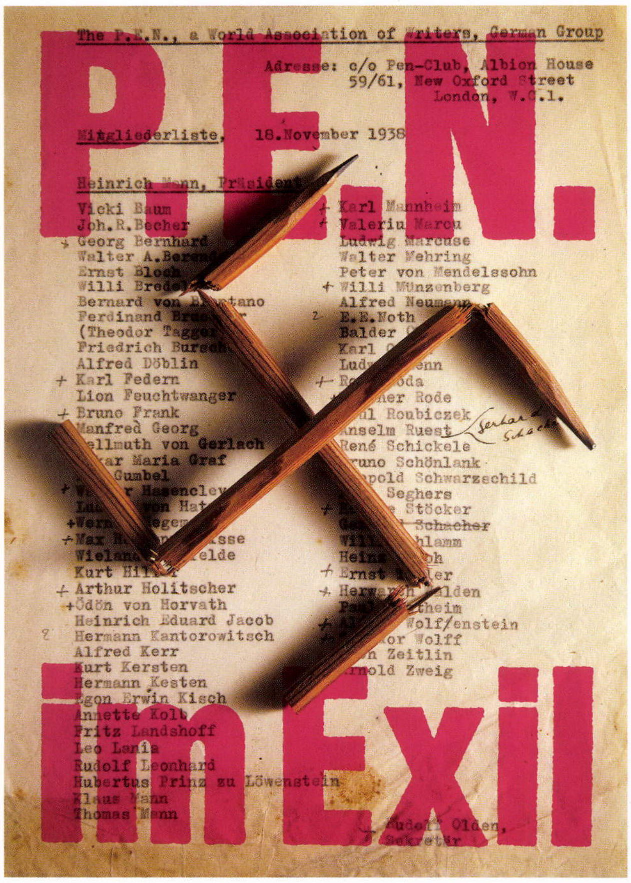
1968 · Gunter Rambow · DE · Poster


Dornberger Siebdruck
Agit Pop Bildtheater Ereignisse Fluxus
Happening Kapit. Realismus Neodada Phaenomene
Pop Trivialgraphik Überspannungen Zaj
Brock Beuys Brehmer Dietrich
Gaul Hödicke Kaufman Kuttner
Lueg Polke Richter Vostell
Kunstkohl von Rambow + Lienemeyer
Galerie
René Block
Berlin 15
Schaperstr. 11
Tel. 2113145

1970s · Gunter Rambow · DE · Poster

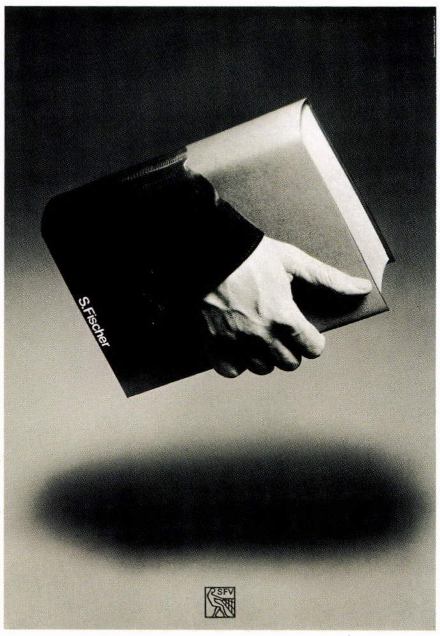

Herausgeber
Adam Seide,
6 Frankfurt,
Röderbergweg 64
Jedermann
ist der beste
in seiner Haut
Ego ist
die beste
Zeitschrift
ihrer Art
Egoist

1968 · Gunter Rambow · DE · Poster

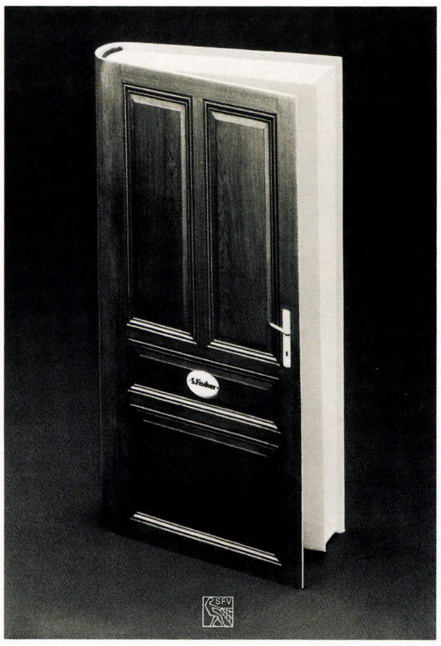

P.E.N.
The P.E.N., a World Association of Writers, German Group
Adresse: c/o Pen-Club, Albion House
59/61, New Oxford Street
London, W.C.1.
Mitgliederliste, 18.November 1938
Heinrich Mann, Präsident
Gerhard Schacher
im Exil

1983 · Gunter Rambow · DE · Poster

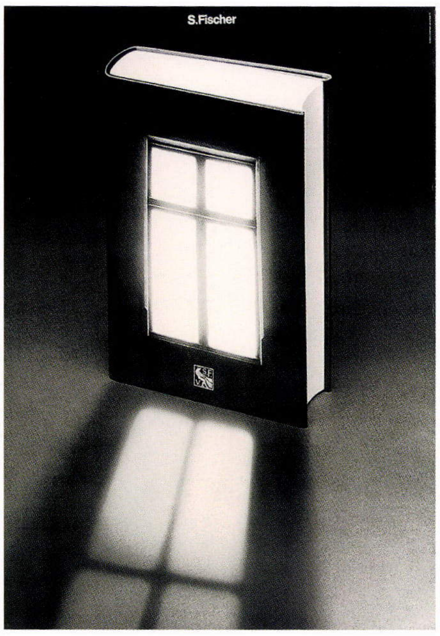
»I believe that everything I have done in my life has been a response to my environment: to socio-political concerns but also to simple matters with which I have placed myself in a dialogue or a context. Individual communication can only take place when it has a socially meaningful basis. Otherwise it is just decoration and tinsel.« `Gunter Rambow, Eye #26, 1997`


S.Fischer
SFV

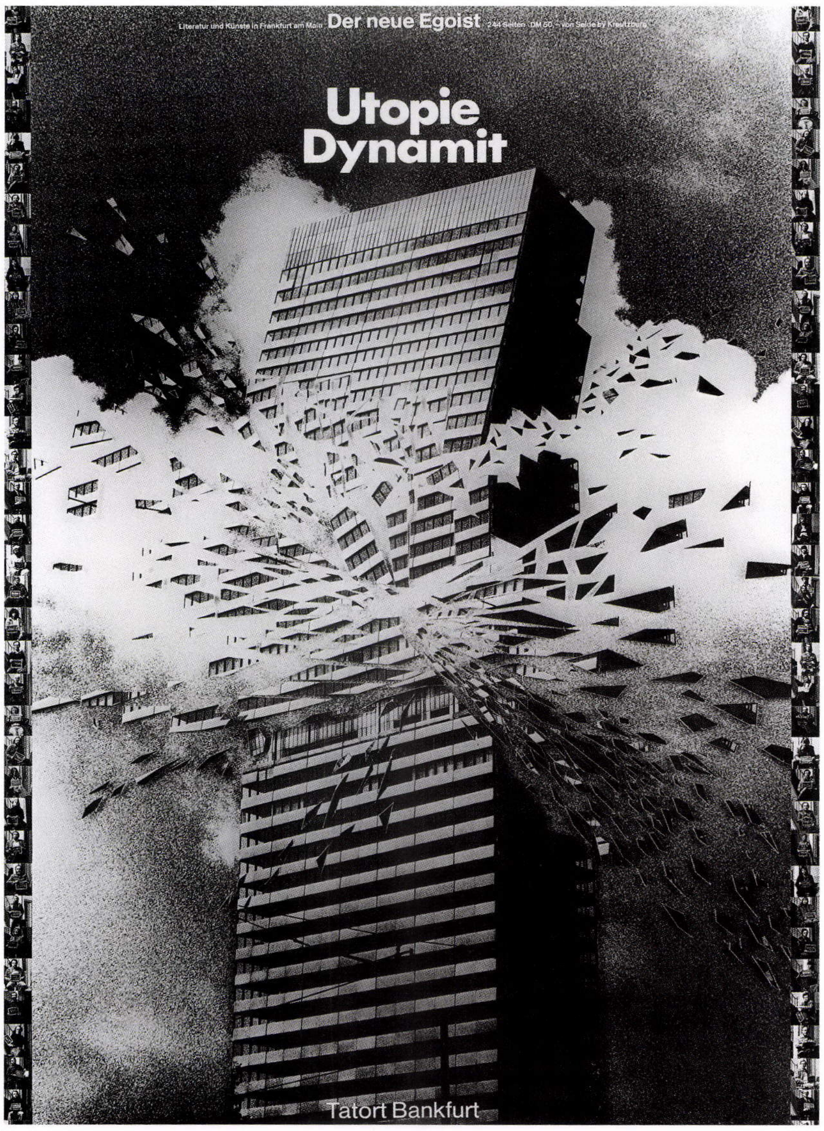
1976 · Gunter Rambow · DE · Poster


S.Fischer
SFV

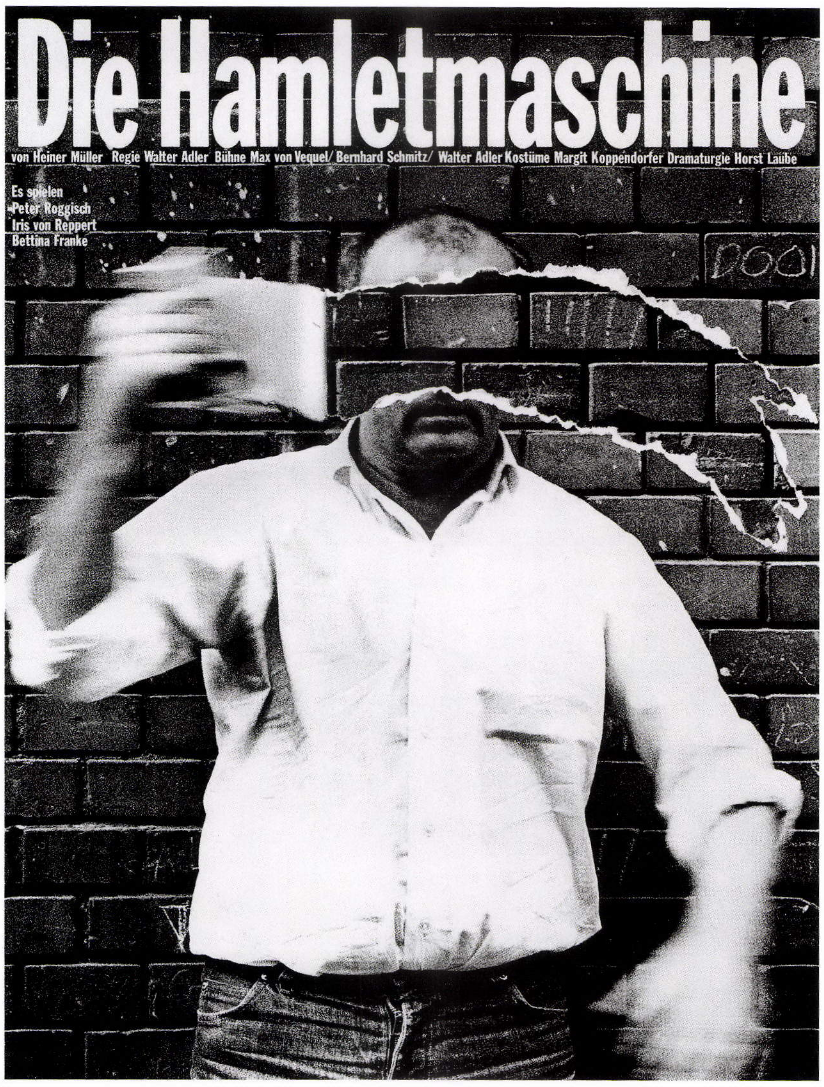
1976 · Gunter Rambow · DE · Poster


S.Fischer
SFV

1979 · Gunter Rambow · DE · Poster


Literatur und Künste in Frankfurt am Main
Der neue Egoist
244 Seiten DM 50,–
Utopie
Dynamit
Tatort Bankfurt

1976 · Gunter Rambow · DE · Poster


Die Hamletmaschine
von Heiner Müller Regie Walter Adler Bühne Max von Vequel/ Bernhard Schmitz/ Walter Adler Kostüme Margit Koppendorfer Dramaturgie Horst Laube
Es spielen
Peter Roggisch
Iris von Reppert
Bettina Franke

1980 · Gunter Rambow · DE · Poster

Gunter Rambow (1938, Neustrelitz, Germany) is a German designer and photographer. While still studying graphics in Kassel under Hans Hillmann, he formed the studio Rambow+Lienemeyer in 1960. His work for cultural institutions such as the Frankfurt Opera and the municipal theaters of Wiesbaden and Karlsruhe summarize the innovative use of photography and collage he has brought to design, notably in books and political posters. Rambow has taught in Germany since the 1970s and has also been a guest lecturer in China.

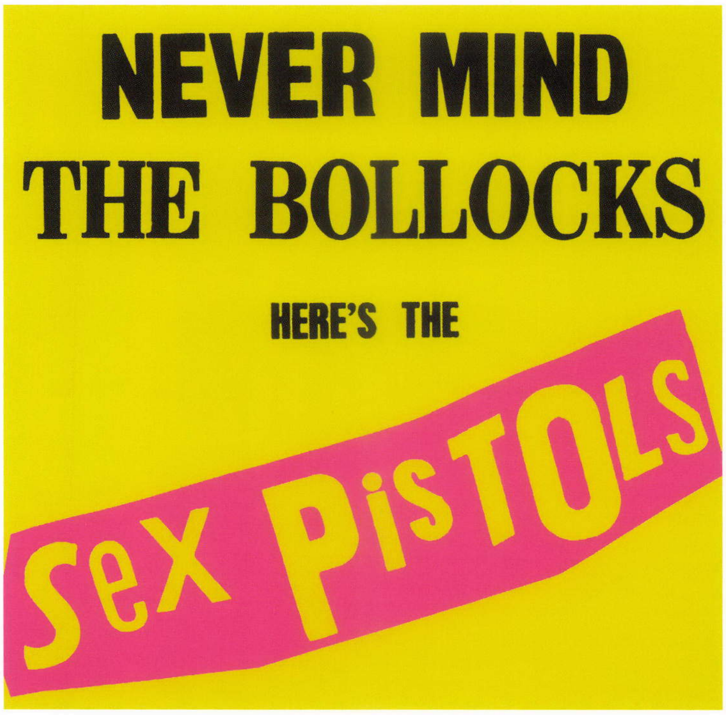
Gunter Rambow (1938, Neustrelitz) ist ein deutscher Grafikdesigner und Fotograf. Noch während seines Grafikstudiums in Kassel bei Hans Hillmann gründete er 1960 das Studio Rambow+Lienemeyer. Die innovativen Elemente – Fotografie und Collage –, die er bereits bei der Gestaltung von Büchern und politischen Plakaten eingeführt hatte, zeigen sich exemplarisch auch in seinen Arbeiten für Kulturinstitutionen wie die Frankfurter Oper oder die Stadttheater von Wiesbaden und Karlsruhe. Rambow unterrichtet in Deutschland seit den 1970er-Jahren und war auch Gastdozent in China.

Gunter Rambow (1938, Neustrelitz, Allemagne) est un designer et photographe allemand. En 1960, pendant ses études de graphisme à Cassel auprès de Hans Hillmann, il ouvre le studio Rambow+Lienemeyer. Son travail pour des institutions culturelles comme l'opéra de Francfort et les théâtres municipaux de Wiesbaden et de Karlsruhe résume son recours innovant dans ses créations à la photographie et au collage, particulièrement dans des livres et des affiches politiques. Rambow enseigne en Allemagne depuis les années 1970, et il est intervenu en Chine en qualité de professeur invité.

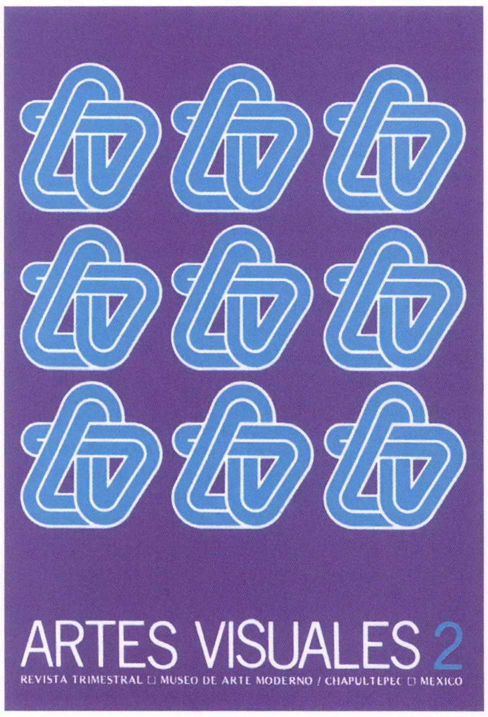
1977

The **R/GA** design studio is established in New York City by brothers Richard and Robert Greenberg

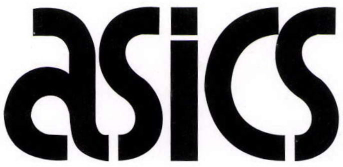
Studio Dumbar is founded in The Hague by Gert Dumbar


NEVER MIND
THE BOLLOCKS
HERE'S THE
Sex Pistols

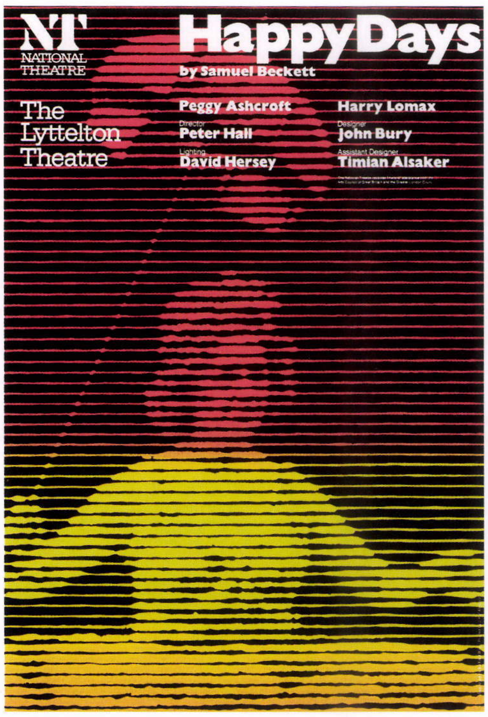
1977 · Jamie Reid · UK · Record cover


ARTES VISUALES 2
REVISTA TRIMESTRAL MUSEO DE ARTE MODERNO / CHAPULTEPEC MEXICO

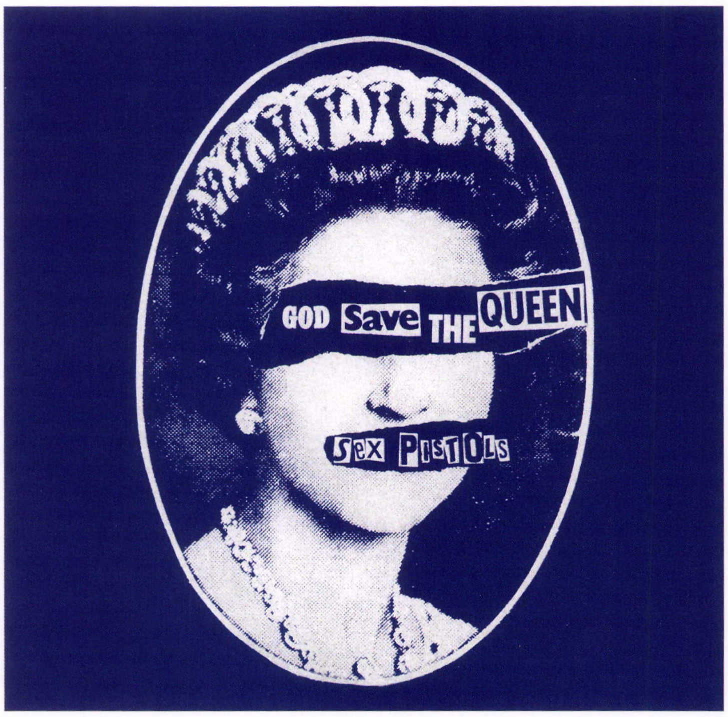
1977 · Vicente Rojo · MX · Magazine cover



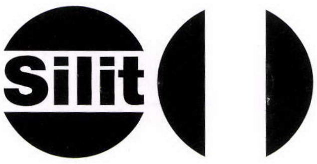
1977 · Herb Lubalin, PAOS · US/JP · Logo · Asics


NT
NATIONAL THEATRE
The Lyttelton Theatre
HappyDays
by Samuel Beckett
Peggy Ashcroft
Director Peter Hall
Lighting David Hersey
Harry Lomax
Designer John Bury
Assistant Designer Timian Alsaker

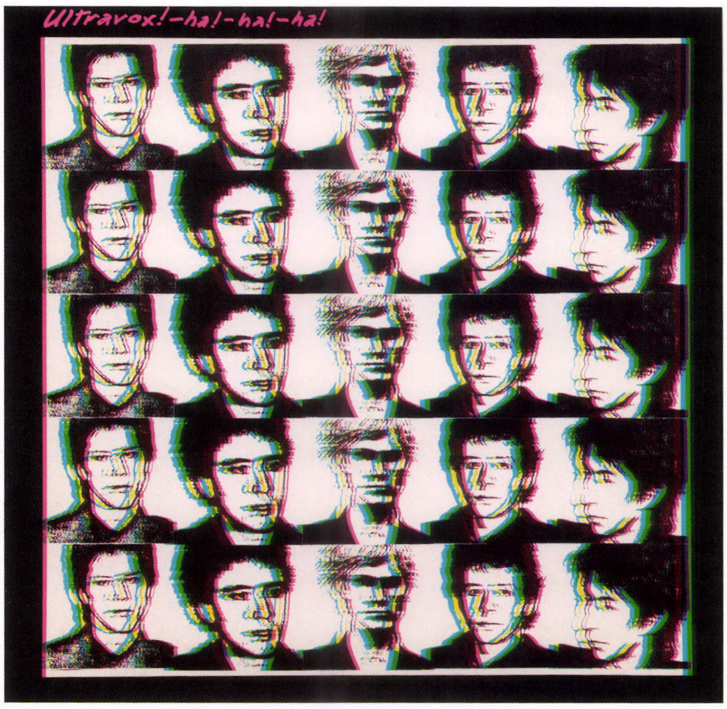
1977 · Richard Bird · UK · Poster


GOD Save THE QUEEN
Sex Pistols

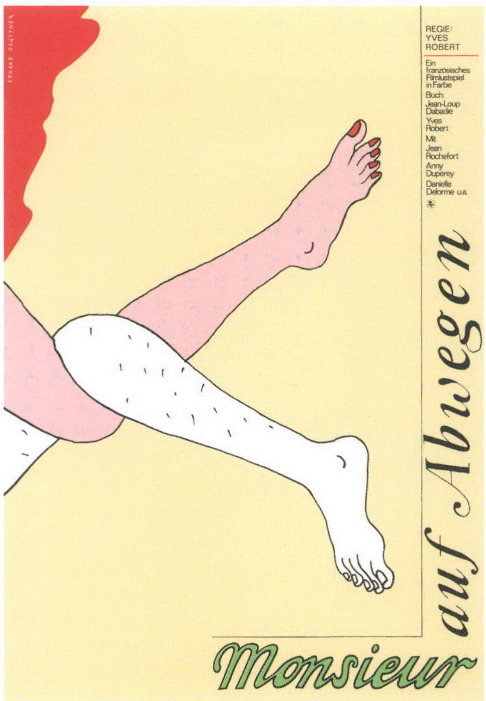
1977 · Jamie Reid · UK · Record cover



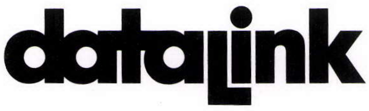
1977 · Anton Stankowski · DE · Logo · Silit


Ultravox!–ha!–ha!–ha!

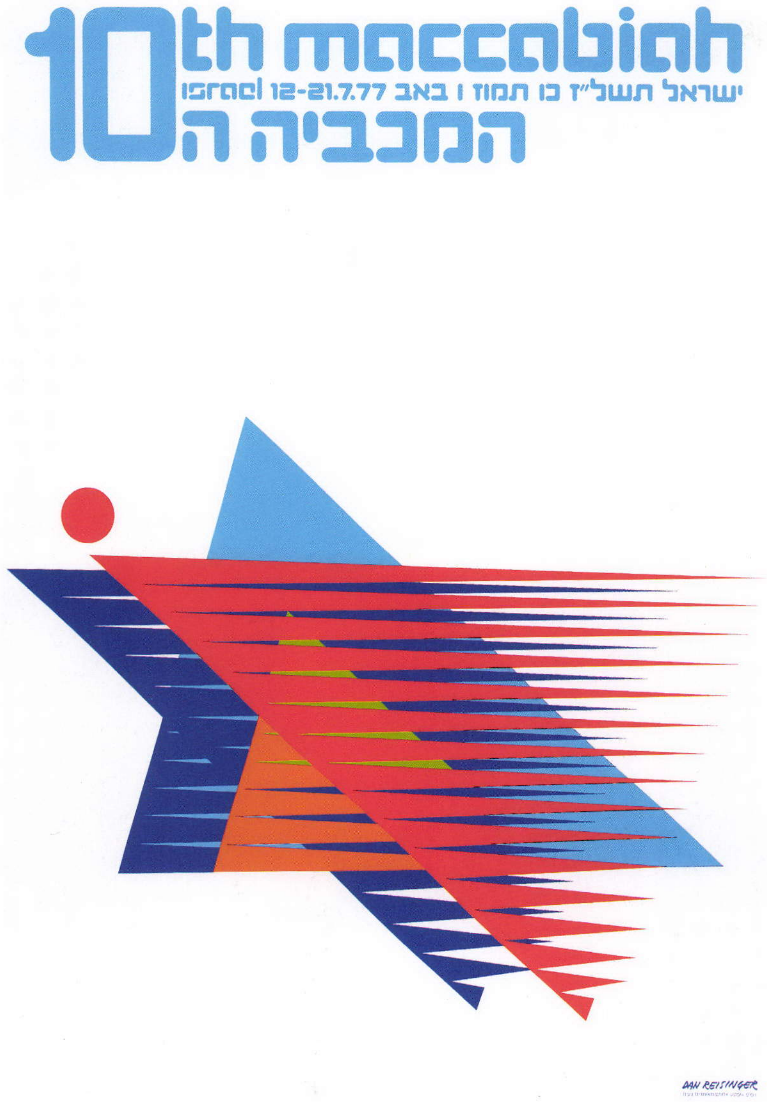
1977 · Dennis Leigh (concept), Bloomfield-Travis · UK · Record cover


REGIE: YVES ROBERT
Ein französisches Filmlustspiel in Farbe
Buch: Jean-Loup Dabadie Yves Robert
Mit: Jean Rochefort Anny Duperey Danielle Delorme u.a.
Monsieur auf Abwegen

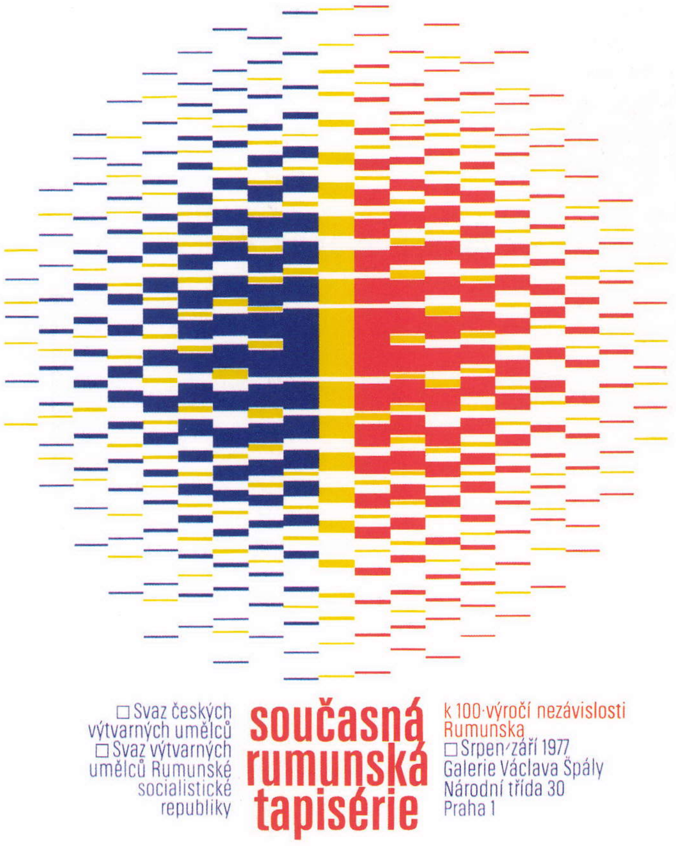
1977 · Erhard Grüttner · GDR · Poster



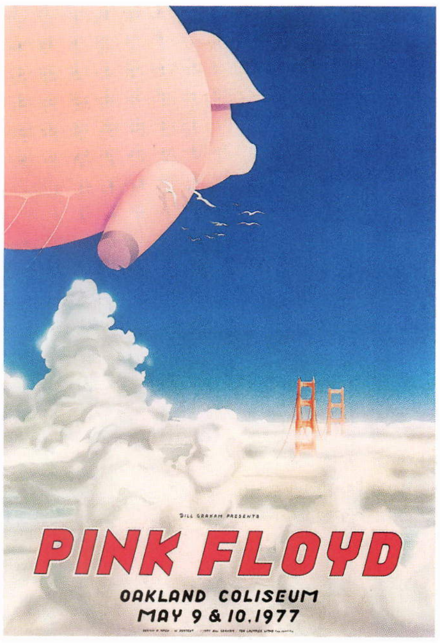
1977 · Siegfried Odermatt, Odermatt+Tissi · CH · Logo · Datalink


10th maccabiah
israel 12-21.7.77 ישראל תשל"ז כו תמוז ו באב
המכביה ה
DAN REISINGER

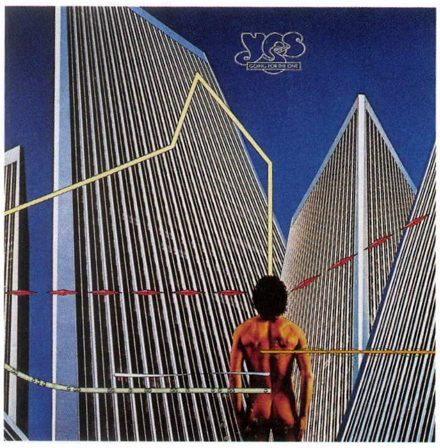
1977 · Dan Reisinger · IL · Poster


□ Svaz českých výtvarných umělců
□ Svaz výtvarných umělců Rumunské socialistické republiky
současná rumunská tapisérie
k 100·výročí nezávislosti Rumunska
□ Srpen/září 1977
Galerie Václava Špály
Národní třída 30
Praha 1

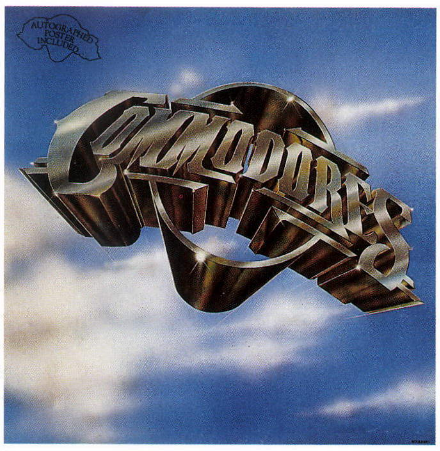
1977 · Rostislav Vaněk · CZ · Poster


BILL GRAHAM PRESENTS
PINK FLOYD
OAKLAND COLISEUM
MAY 9 & 10.1977

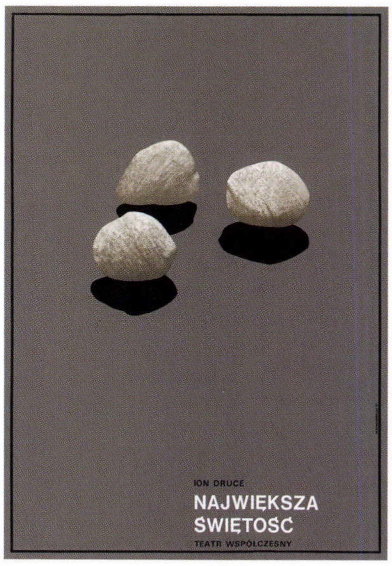
1977 · R. Tuten, W. Bostedt · US · Poster


YES
GOING FOR THE ONE

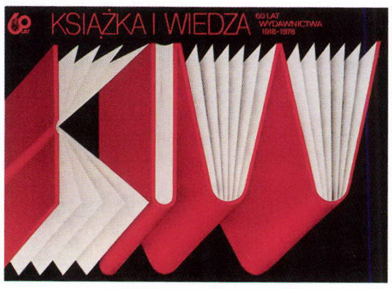
1977 · Hipgnosis · UK · Record cover


COMMODORES

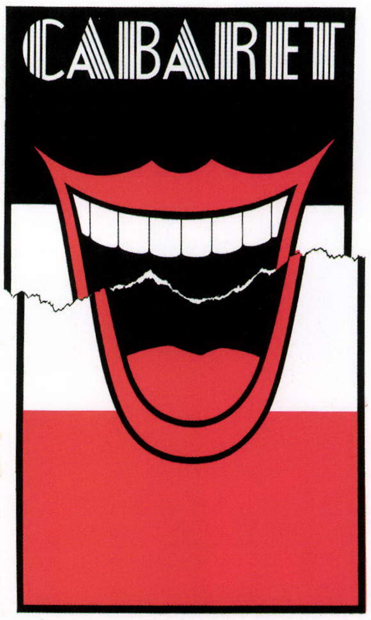
1977 · Stan Martin, Tom Nikosey · US · Record cover


ION DRUCE
NAJWIĘKSZA
ŚWIĘTOŚĆ
TEATR WSPÓŁCZESNY

1977 · Marek Lewandowski · PL · Poster


60 LAT
KSIĄŻKA I WIEDZA
60 LAT WYDAWNICTWA 1918-1978

1977 · Jarosław Jasiński · PL · Poster

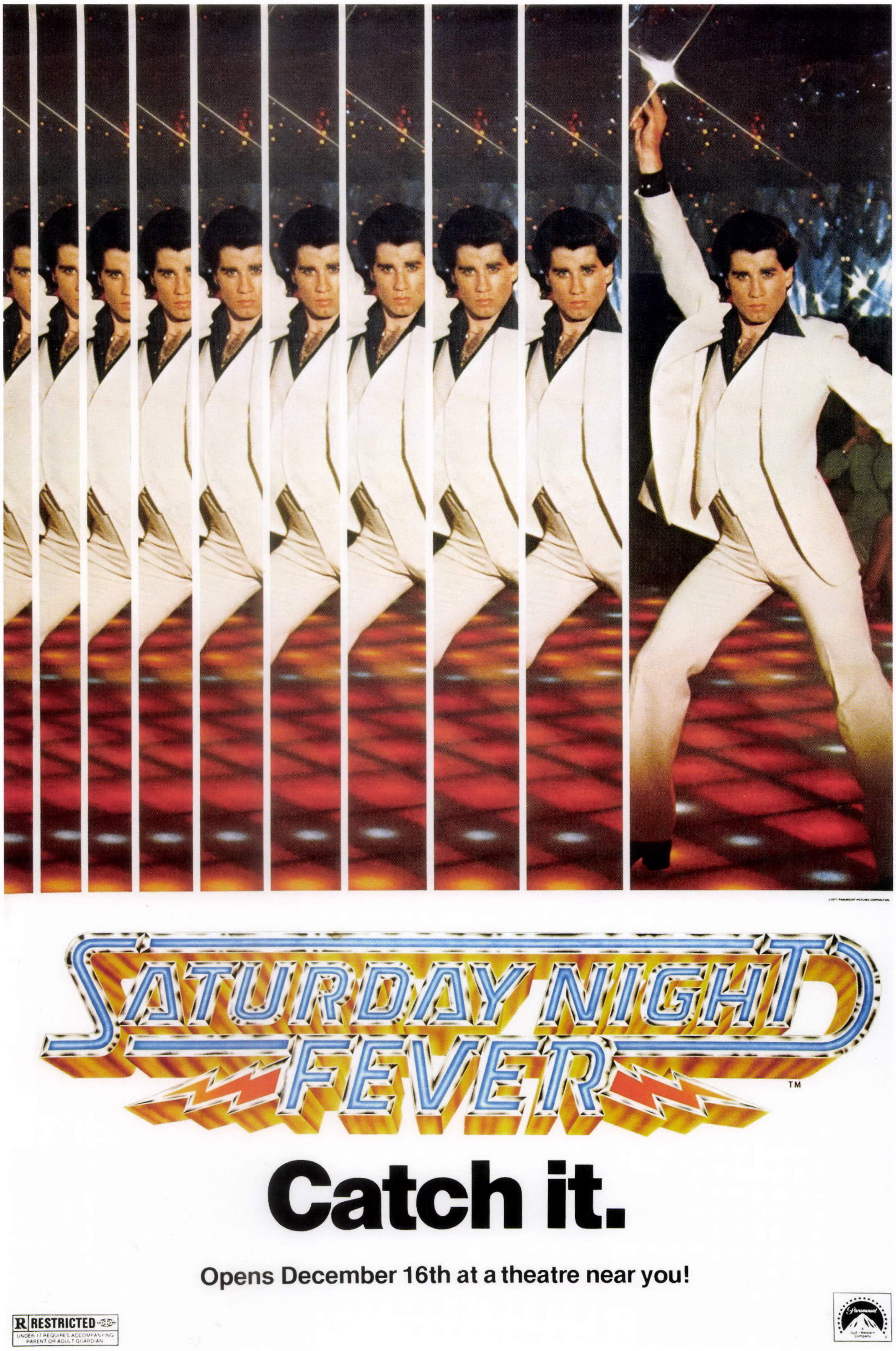


1977 · Thomas Schleusing · GDR · Brochure cover

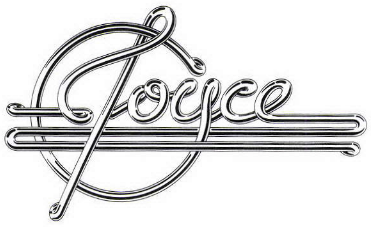
In the 1970s there was a short-lived trend for adapting the attention-grabbing effects of neon signs to create similarly eye-catching graphic design. At the time, the music world's emerging craze for disco provided the perfect opportunity for trying out these glitzy, sometimes over-the-top forms of visual imagery.

In den 1970er-Jahren machte sich ein kurzzeitiger Trend breit, bei dem man die plakative Wirkung von Neonschriftzügen für das Printdesign adaptierte. Die gerade bahnbrechende Discowelle in der Popmusik jener Zeit war ein ideales Anwendungsfeld für die schwungvollen und oft übertrieben ausgestalteten Wortbilder.

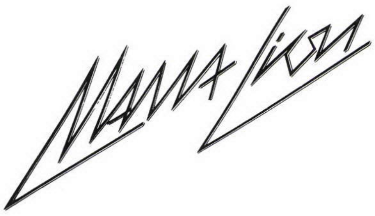
Au début des années 1970 s'est répandue une tendance éphémère qui adaptait l'effet tape-à-l'œil des enseignes au néon au domaine du design graphique. La vague disco qui déferlait alors dans la sphère musicale de l'époque fut un champ d'application idéal pour ces créations visuelles clinquantes et parfois excessives.


SATURDAY NIGHT FEVER
TM
Catch it.
Opens December 16th at a theatre near you!
R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
Paramount

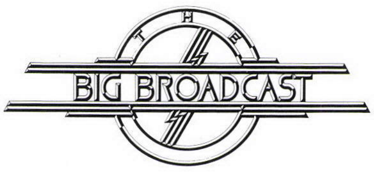
1977 · Diener Hauser Bates Advertising · US · Poster



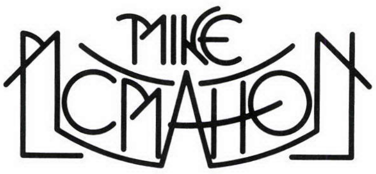
1972 · John Casado · US · Logo · Joyce Jacobsen



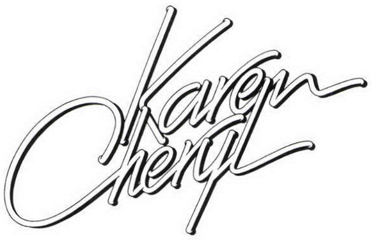
1970s · Rod Dyer · US · Logo · Mama Lion


THE
BIG BROADCAST

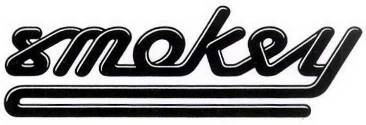
1970s · John LePrevost · US · Logo · The Big Broadcast


MIKE
MCMAHON

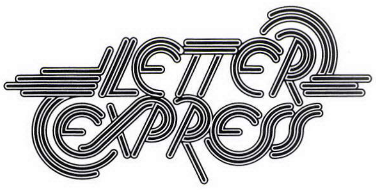
1974 · Michael McMahon · US · Logo · Mike McMahon


Karen
Cheryl

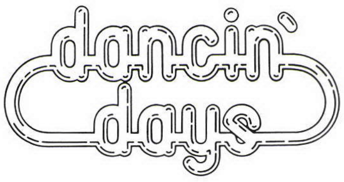
1978 · Jean Larcher · FR · Logo · Karen Cheryl



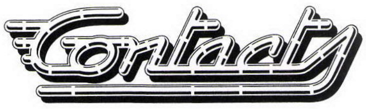
1970s · Rod Dyer · US · Logo · Smokey


LETTER
EXPRESS

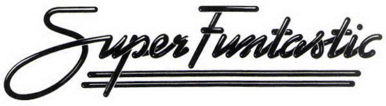
1975 · Michael McMahon · US · Logo · Letter Express


dancin'
days

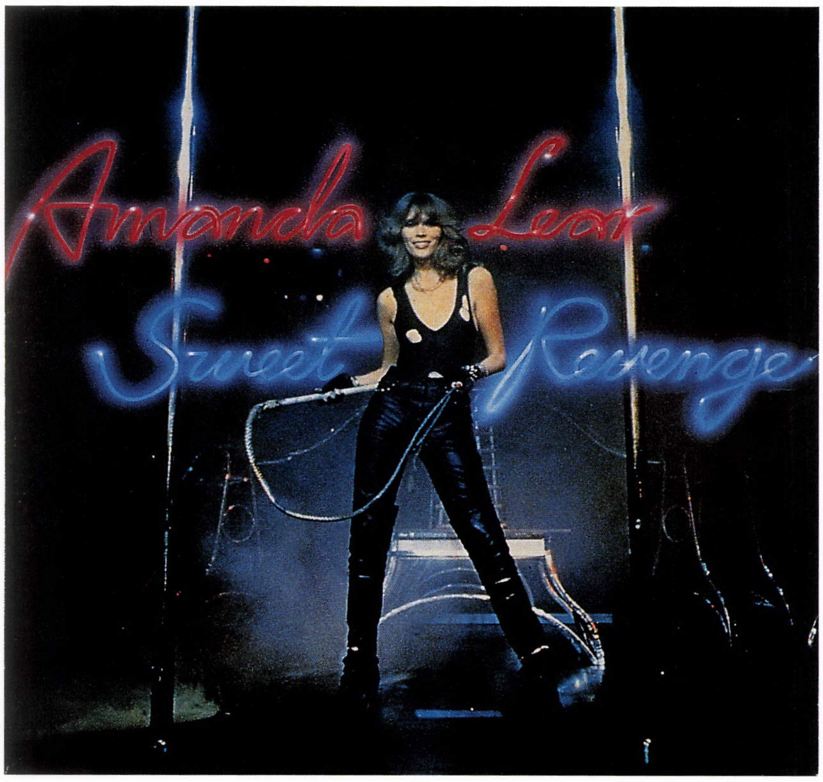
1977 · Sergio Liuzzi · BR · Logo · Dancin' Days



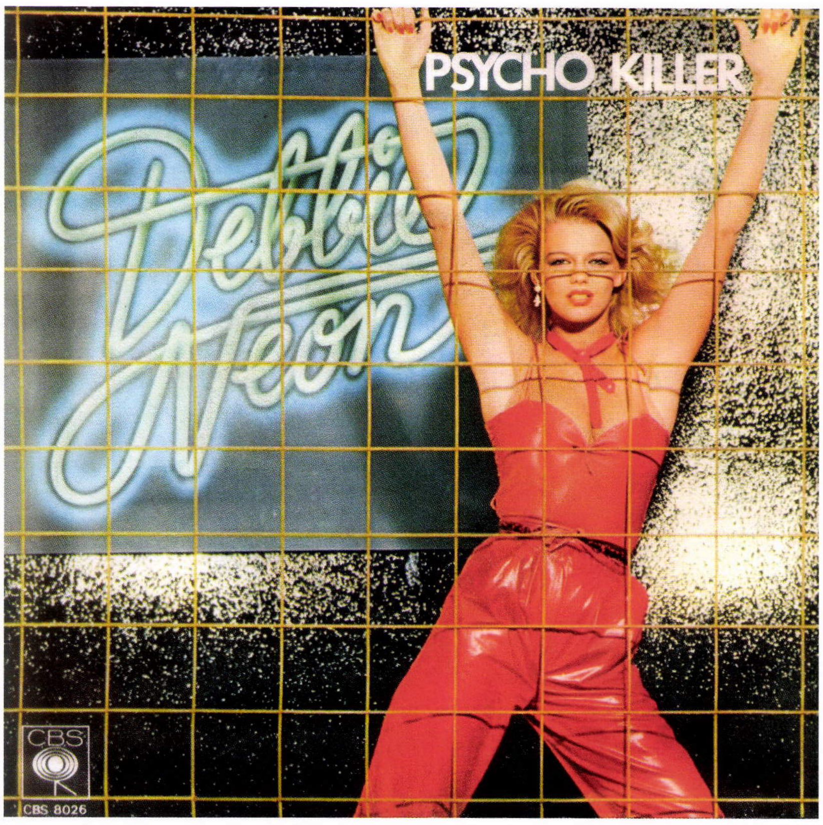
1978 · Jean Larcher · FR · Logo · Contacts


Super Funtastic

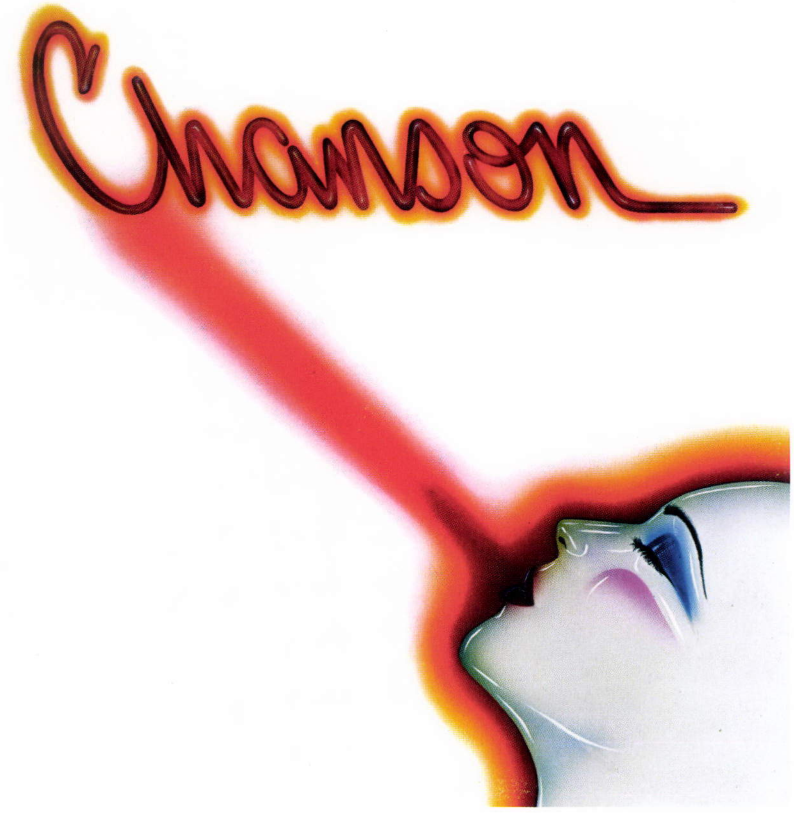
1980 · Jay Vigon · US · Logo · Super Funtastic


Amanda Lear
Sweet Revenge

1978 · Ariola-Eurodisc Studio, Denis Taranto (PH) · DE · Record cover


PSYCHO KILLER
Debbie Neon
CBS
CBS 8026

1979 · Anonymous · DE · Record cover

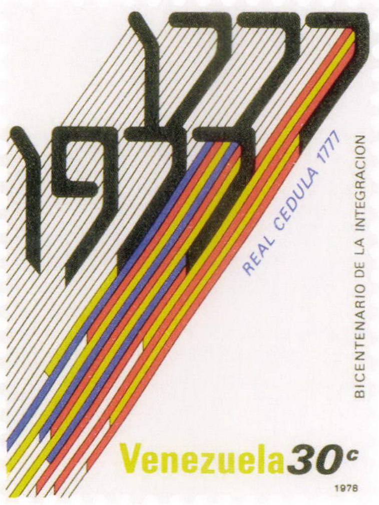


1978 · John Georgopoulos · US · Record cover

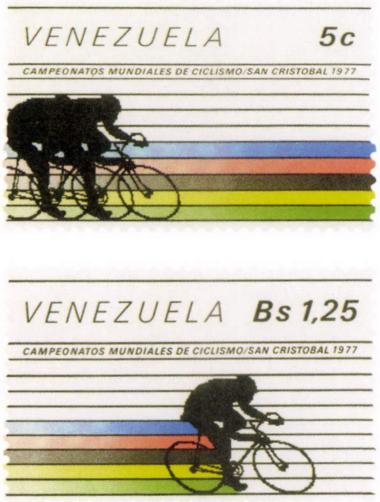
The special stamps issued in the mid-1970s by the Venezuelan post office are an especially exciting example of how modern design ideas can spread worldwide, even in essentially traditional fields. Creatives working in the country, such as Gerd Leufert, Alvaro Sotillo, and Nedo Mion Ferrario, did not just replicate the Swiss or American approach but instead found their own, absolutely individual solutions. Even though the typical portrait image had to feature as part of the content of some of the stamps, their creators still managed to defy convention by using symmetrical motifs, white spaces, and state-of-the-art typography, all of which had little in common with traditional stamp design.

Die ab Mitte der 1970er-Jahre herausgegebenen Sonderbriefmarken der venezolanischen Post sind ein besonders spannendes Beispiel für die internationale Ausbreitung modernistischer Gestaltungsideen – auch in eigentlich konservative Bereiche des Designs. Gestalter wie Gerd Leufert, Alvaro Sotillo oder Nedo Mion Ferrario kopierten dabei nicht etwa die Ansätze aus der Schweiz oder den USA, sondern fanden höchst eigenständige Lösungen. Selbst solche Briefmarken, die nicht auf ein klassisches Porträt verzichten konnten, wurden mit reichlich Asymmetrie, Weißraum und aktueller Typografie zu unkonventionellen Entwürfen, die mit traditioneller Briefmarkengestaltung nur noch wenig gemein hatten.

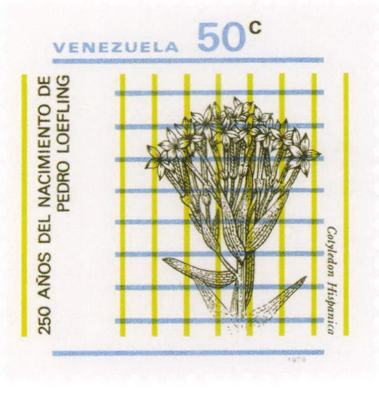
Les tirages spéciaux réalisés à partir du milieu des années 1970 par la poste vénézuélienne sont un exemple particulièrement passionnant de la diffusion mondiale de concepts graphiques modernes, y compris dans des domaines conservateurs. Des graphistes comme Gerd Leufert, Alvaro Sotillo ou Nedo Mion Ferrario n'ont nullement copié les approches suisse ou américaines et ont su trouver leurs propres expressions individuelles. Même les timbres qui ne pouvaient se passer du traditionnel portrait devinrent des projets anticonformistes par l'utilisation abondante de la symétrie, des espaces vides et de la typographie contemporaine: ils n'avaient plus grand-chose à voir avec la philatélie traditionnelle.


1777
1977
REAL CEDULA 1777
BICENTENARIO DE LA INTEGRACION
Venezuela30c
1978

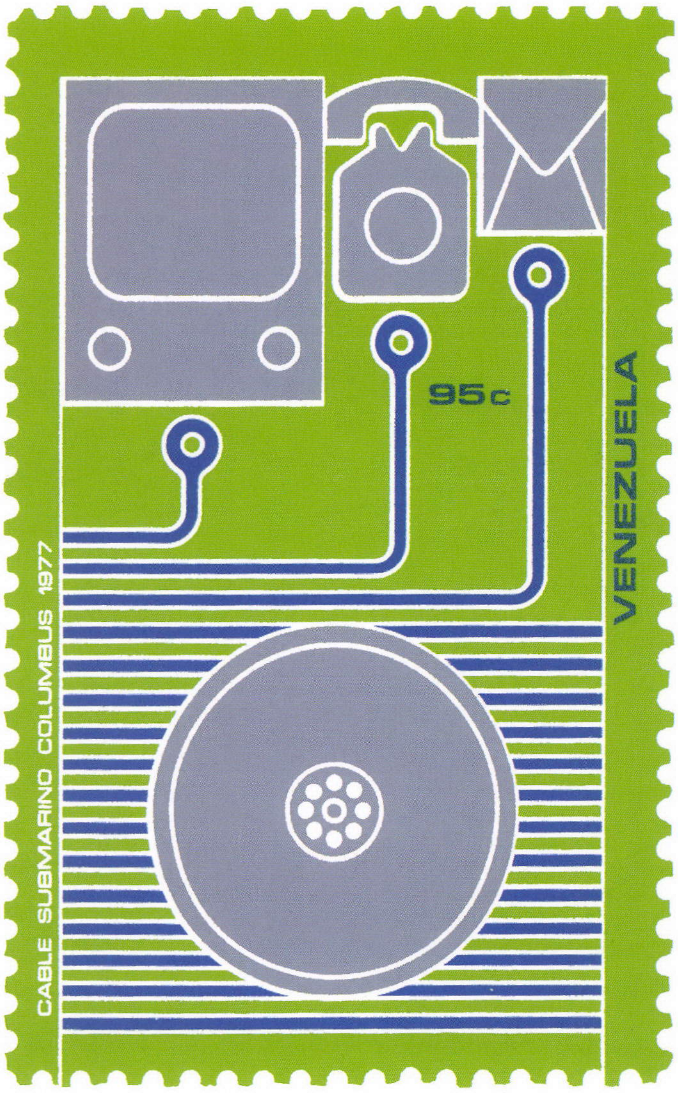
1978 · Nedo Mion Ferrario · VE · Stamp


VENEZUELA 5c
CAMPEONATOS MUNDIALES DE CICLISMO/SAN CRISTOBAL 1977
VENEZUELA Bs 1,25
CAMPEONATOS MUNDIALES DE CICLISMO/SAN CRISTOBAL 1977

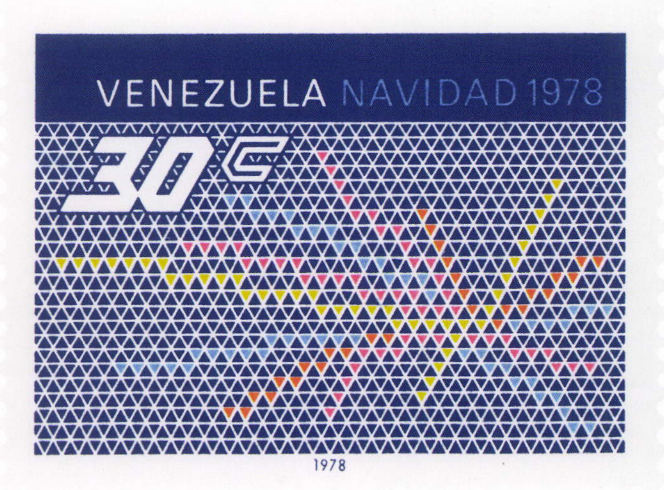
1977 · Anonymous · VE · Stamps


VENEZUELA 50c
250 AÑOS DEL NACIMIENTO DE PEDRO LOEFLING
Cotyledon Hispanica
1979

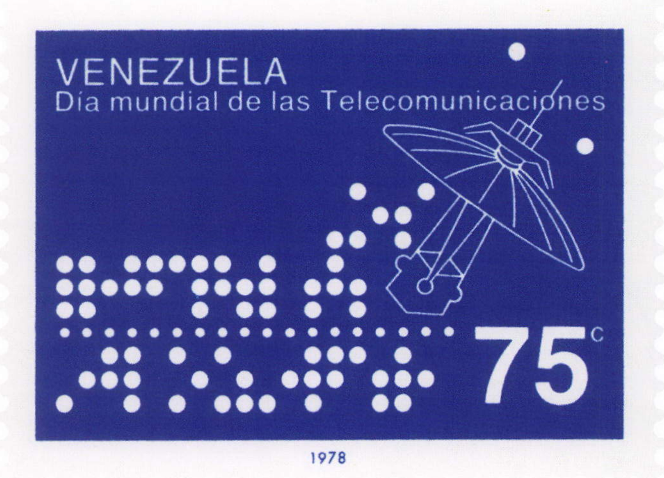
1979 · Anonymous · VE · Stamp


95c
VENEZUELA
CABLE SUBMARINO COLUMBUS 1977

1977 · Alvaro Sotillo · VE · Stamp

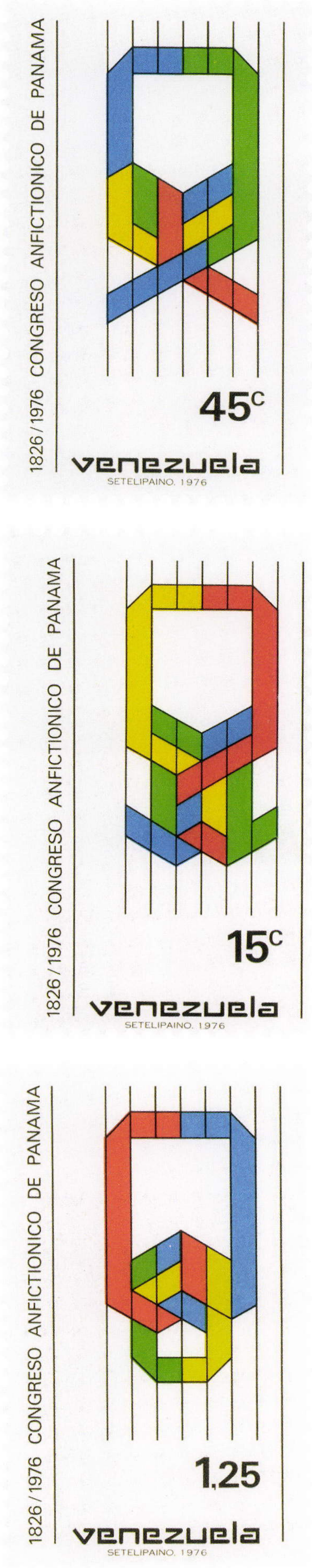

VENEZUELA NAVIDAD 1978
30c
1978

1978 · Anonymous · VE · Stamp

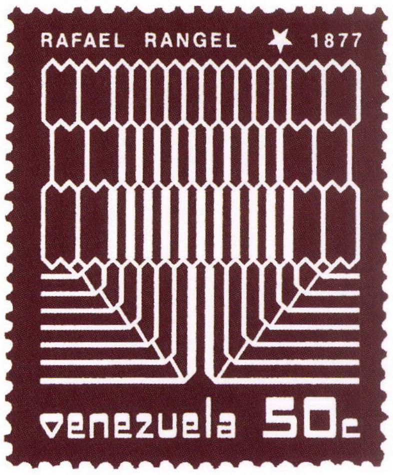

VENEZUELA
Dia mundial de las Telecomunicaciones
75c
1978

1978 · Anonymous · VE · Stamp

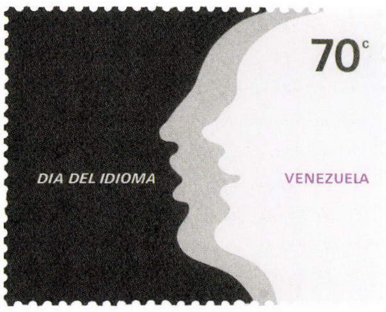
»The modern stamp speaks of and for our majorities and our minorities; often its theme is international, reflecting the gradual drawing together of nations during our century.« Barbara Moore and Honor Holland, *The Art of Postage Stamps*, 1979


1826/1976 CONGRESO ANFICTIONICO DE PANAMA
45c
venezuela
SETELIPAINO. 1976
1826/1976 CONGRESO ANFICTIONICO DE PANAMA
15c
venezuela
SETELIPAINO. 1976
1826/1976 CONGRESO ANFICTIONICO DE PANAMA
1,25
venezuela
SETELIPAINO. 1976

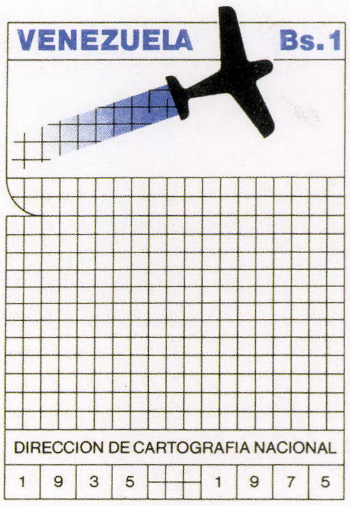
1976 · Gerd Leufert · VE · Stamps


RAFAEL RANGEL 1877
venezuela 50c

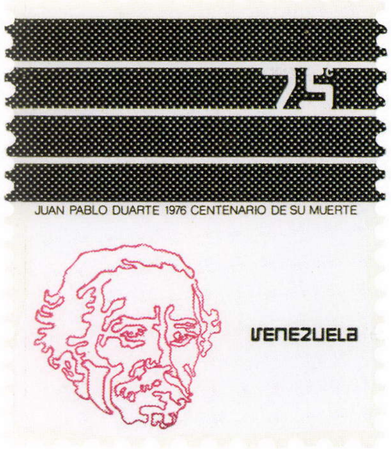
1977 · Anonymous · VE · Stamp


70c
DIA DEL IDIOMA
VENEZUELA

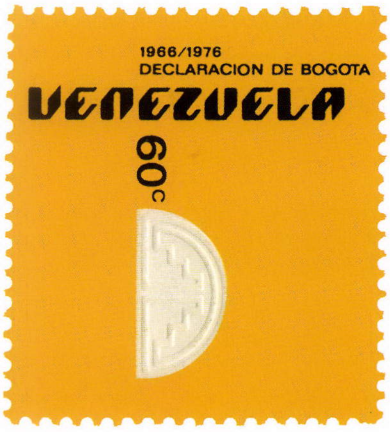
1977 · Anonymous · VE · Stamp


VENEZUELA
Bs.1
DIRECCION DE CARTOGRAFIA NACIONAL
1 9 3 5 1 9 7 5

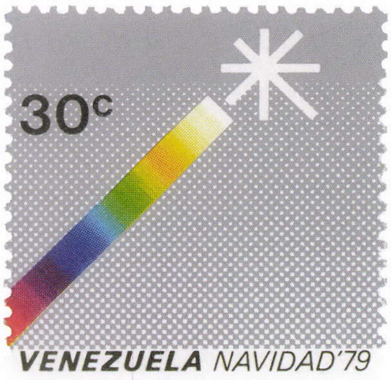
1975 · Anonymous · VE · Stamp


75
JUAN PABLO DUARTE 1976 CENTENARIO DE SU MUERTE
venezuela

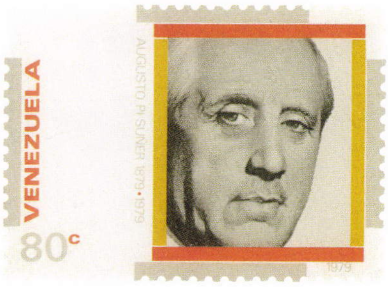
1976 · Anonymous · VE · Stamp


1966/1976
DECLARACION DE BOGOTA
VENEZUELA
60c

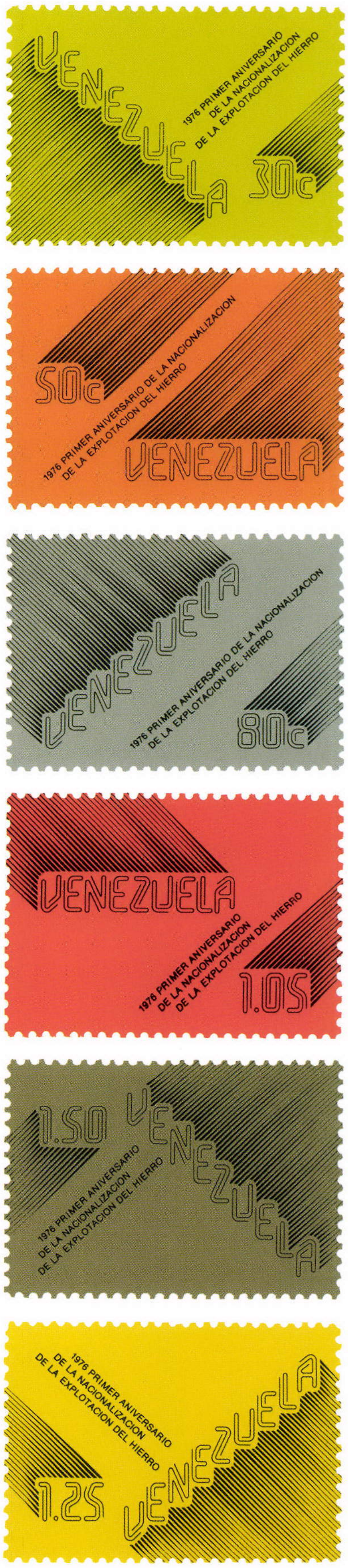
1976 · Anonymous · VE · Stamp


30c
VENEZUELA NAVIDAD'79

1979 · Anonymous · VE · Stamp


VENEZUELA
80c

1976 · Anonymous · VE · Stamp


VENEZUELA
1976 PRIMER ANIVERSARIO DE LA NACIONALIZACION DE LA EXPLOTACION DEL HIERRO
30c
50c
80c
1.05
1.50
1.25

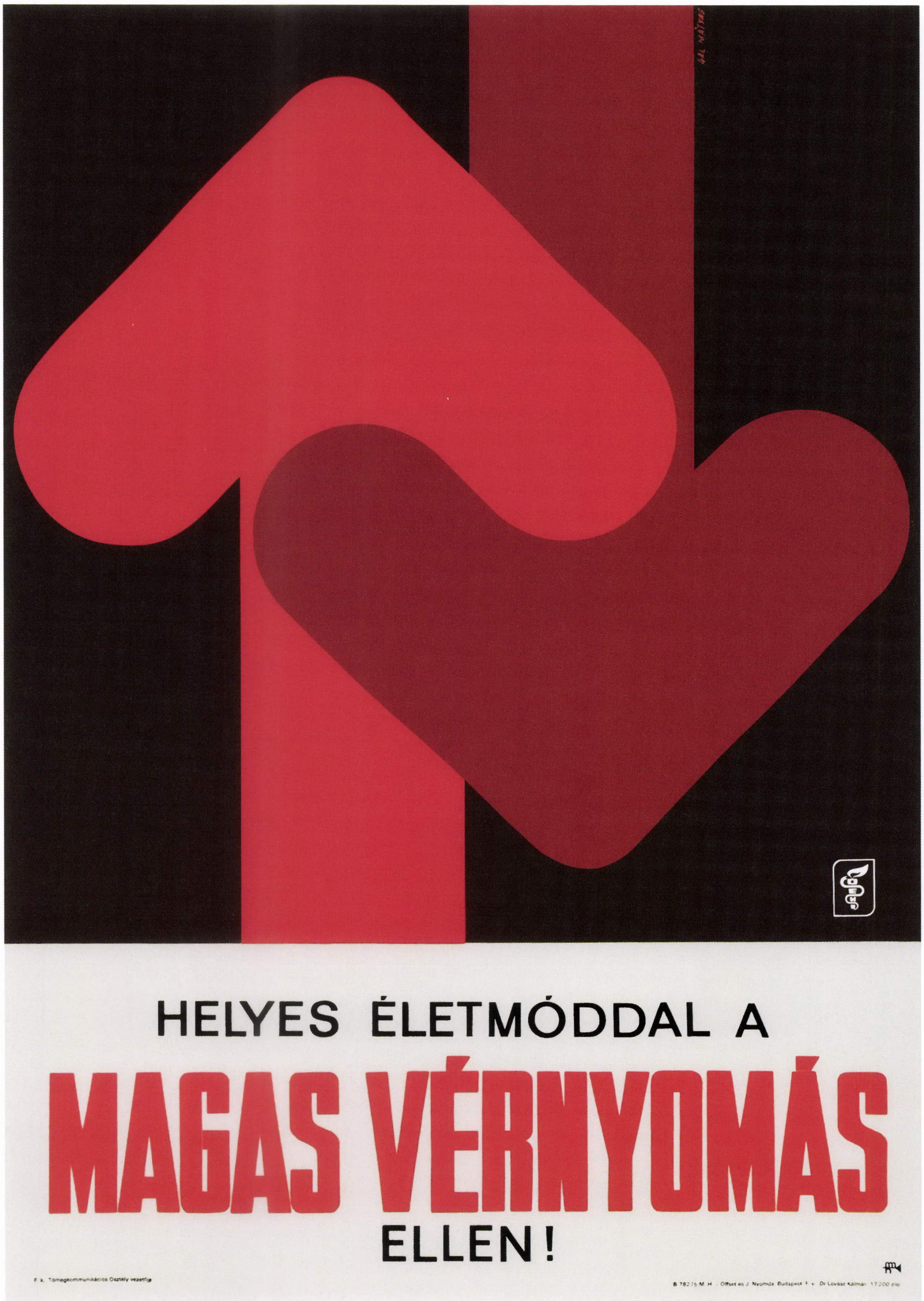
1977 · Nedo Mion Ferrario · VE · Stamps

1978

The **Bell Centennial** typeface by Matthew Carter is released on the occasion of AT&T's 100th anniversary

The **Japan Graphic Designers Association** is established

The Turkish design association **Grafik Tasarımcılar Meslek Kuruluşu** is founded


HELYES ÉLETMÓDDAL A
MAGAS VÉRNYOMÁS
ELLEN!
F. k. Tömegkommunikációs Osztály vezetője
B 78275 M. H. Offset és J. Nyomda Budapest F. v. Dr Lovász Kálmán 17 200 pld

1978 · Mátyás Gál · HU · Poster

LIFE

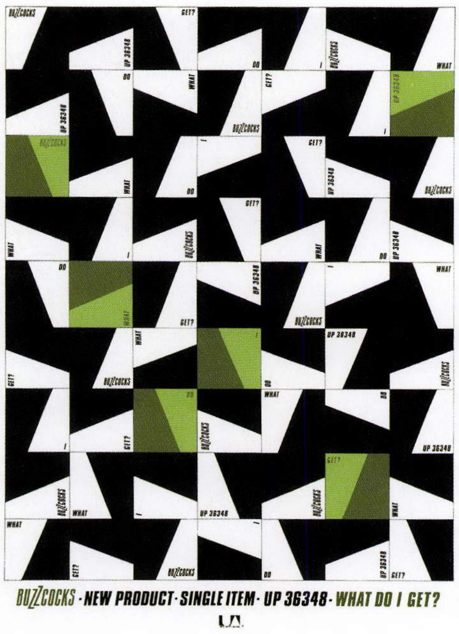
1978 · Anonymous · US · Logo · Life magazine

BDF ●●●●
Beiersdorf

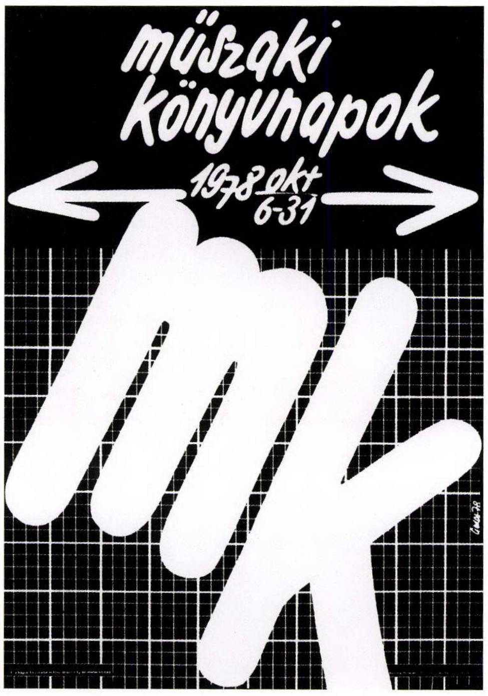
1978 · Henrion & Associates · UK · Logo · Beiersdorf

3M

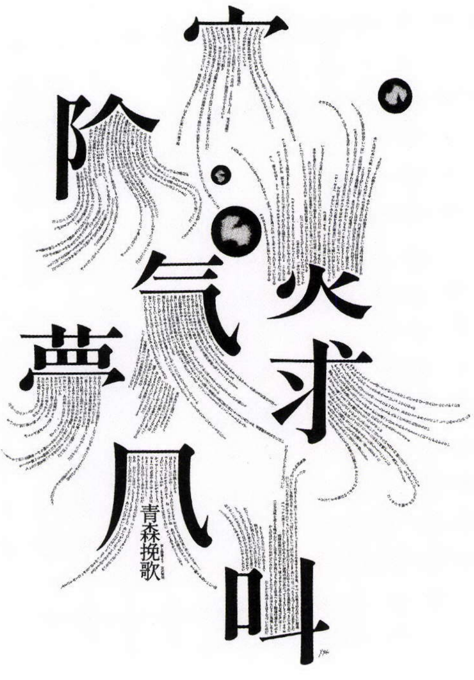
1978 · Siegel+Gale · US · Logo · 3M


BUZZCOCKS · NEW PRODUCT · SINGLE ITEM · UP 36348 · WHAT DO I GET?

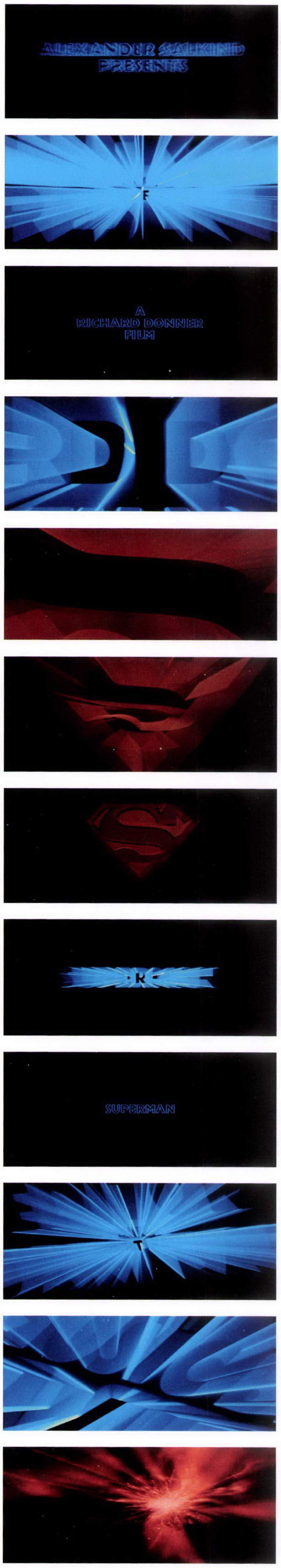
1978 · Malcolm Garrett · UK · Poster


műszaki
könyvnapok
1978 okt
6-31

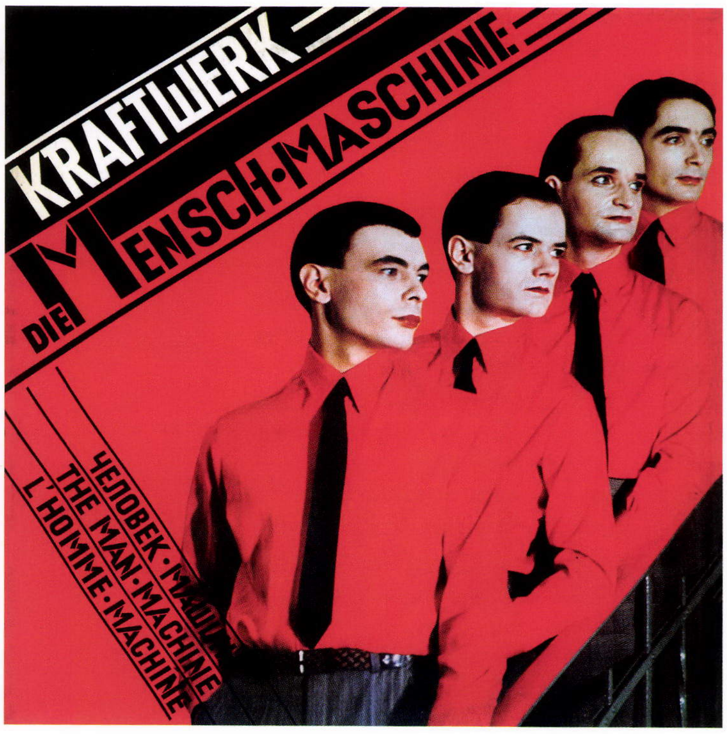
1978 · Antal Gunda · HU · Poster



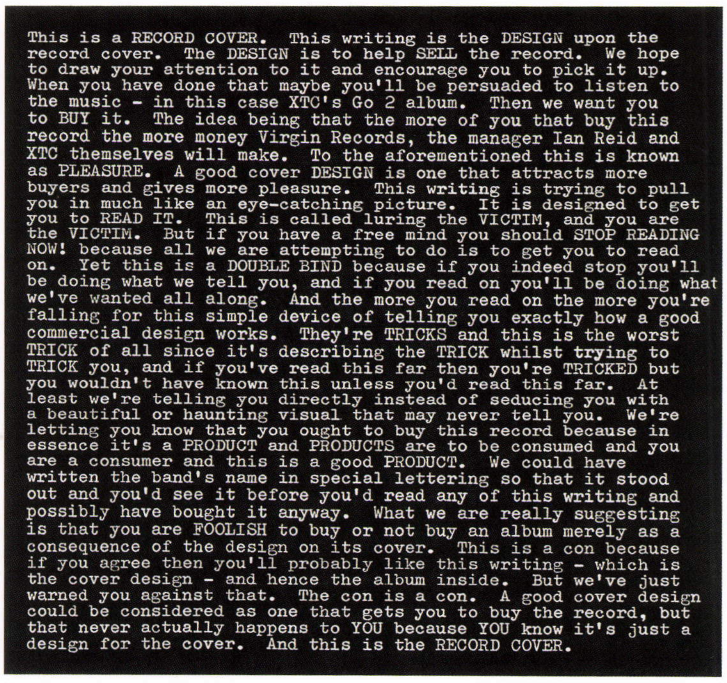
1978 · Yoshihiro Yoshida · JP · Poster


ALEXANDER SALKIND
PRESENTS
A
RICHARD DONNER
FILM
SUPERMAN

1978 · Richard Greenberg, R/GA · US · Opening titles


KRAFTWERK
DIE MENSCH·MASCHINE
ЧЕЛОВЕК·МАШИНА
THE MAN·MACHINE
L'HOMME·MACHINE

1978 · Emil Schult · DE · Record cover



This is a RECORD COVER. This writing is the DESIGN upon the record cover. The DESIGN is to help SELL the record. We hope to draw your attention to it and encourage you to pick it up. When you have done that maybe you'll be persuaded to listen to the music - in this case XTC's Go 2 album. Then we want you to BUY it. The idea being that the more of you that buy this record the more money Virgin Records, the manager Ian Reid and XTC themselves will make. To the aforementioned this is known as PLEASURE. A good cover DESIGN is one that attracts more buyers and gives more pleasure. This writing is trying to pull you in much like an eye-catching picture. It is designed to get you to READ IT. This is called luring the VICTIM, and you are the VICTIM. But if you have a free mind you should STOP READING NOW! because all we are attempting to do is to get you to read on. Yet this is a DOUBLE BIND because if you indeed stop you'll be doing what we tell you, and if you read on you'll be doing what we've wanted all along. And the more you read on the more you're falling for this simple device of telling you exactly how a good commercial design works. They're TRICKS and this is the worst TRICK of all since it's describing the TRICK whilst trying to TRICK you, and if you've read this far then you're TRICKED but you wouldn't have known this unless you'd read this far. At least we're telling you directly instead of seducing you with a beautiful or haunting visual that may never tell you. We're letting you know that you ought to buy this record because in essence it's a PRODUCT and PRODUCTS are to be consumed and you are a consumer and this is a good PRODUCT. We could have written the band's name in special lettering so that it stood out and you'd see it before you'd read any of this writing and possibly have bought it anyway. What we are really suggesting is that you are FOOLISH to buy or not buy an album merely as a consequence of the design on its cover. This is a con because if you agree then you'll probably like this writing - which is the cover design - and hence the album inside. But we've just warned you against that. The con is a con. A good cover design could be considered as one that gets you to buy the record, but that never actually happens to YOU because YOU know it's just a design for the cover. And this is the RECORD COVER.

1978 · Hipgnosis · UK · Record cover

MASP
Museu de Arte de São Paulo Assis Chateaubriand
Fred Jordan Comunicação visual
19 outubro a 5 novembro
Terça a domingo: 13-17 h

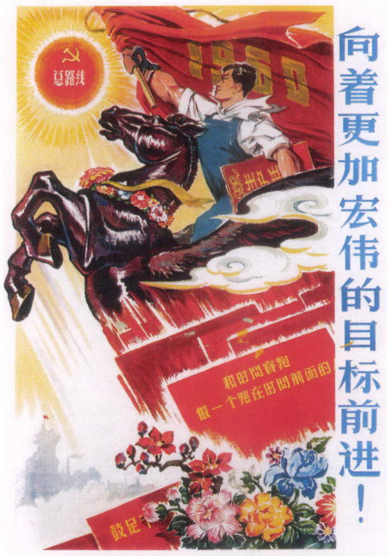
1978 · Fred Jordan · BR · Poster

Chinese Propaganda Posters

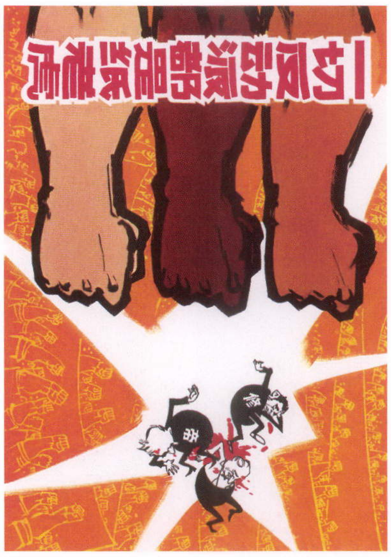
The Chinese had already established a strong tradition of poster design during the early 20th century, with themes such as looking to the future and oppression by the oligarchy having great appeal. Following the Chinese Communist Revolution of 1949, propaganda became the most powerful weapon in the arsenal of the newly installed government of the People's Republic. Led by Mao Zedong, the supreme leader of the country until 1976, the Communists saw the poster as the perfect medium to spread the Party message, and for the next two decades more than 1,000 artists produced several thousand examples. Whilst they were produced in an abundance of colorful styles, the posters adhered closely to a determined ideology which often focused on recurring motifs, notably using images of Mao himself, together with famous heroes and martyrs, and representations of strong women, workers, the People's Liberation Army, and the Cultural Revolution.

In China hatte sich bereits zu Anfang des 20. Jahrhunderts eine Tradition der Plakatgestaltung herausgebildet, wobei Themen wie der Blick in die Zukunft und die Unterdrückung durch die Oligarchie großen Anklang fanden. Nach der kommunistischen Revolution 1949 wurde Propaganda zur mächtigsten Waffe im Arsenal der neuen Regierung der Volksrepublik. Den Kommunisten unter der Leitung Mao Zedongs, bis 1976 der führende Politiker des Landes, galt das Plakat als das ideale Medium, um die Botschaft der Partei unters Volk zu bringen, und im Lauf der nächsten zwanzig Jahre entwarfen über eintausend Künstler mehrere tausend Poster. Auch wenn sie in unterschiedlichsten farbenfrohen Stilen gehalten waren, folgten sie alle ein und derselben Ideologie, die vielfach auf sich wiederholende Motive zurückgriff. Bevorzugt wurden dabei Porträts von Mao selbst verwendet, dazu Bilder berühmter Helden und Märtyrer sowie Darstellungen von kräftigen Frauen, Arbeitern, der Volksbefreiungsarmee und der Kulturrevolution.

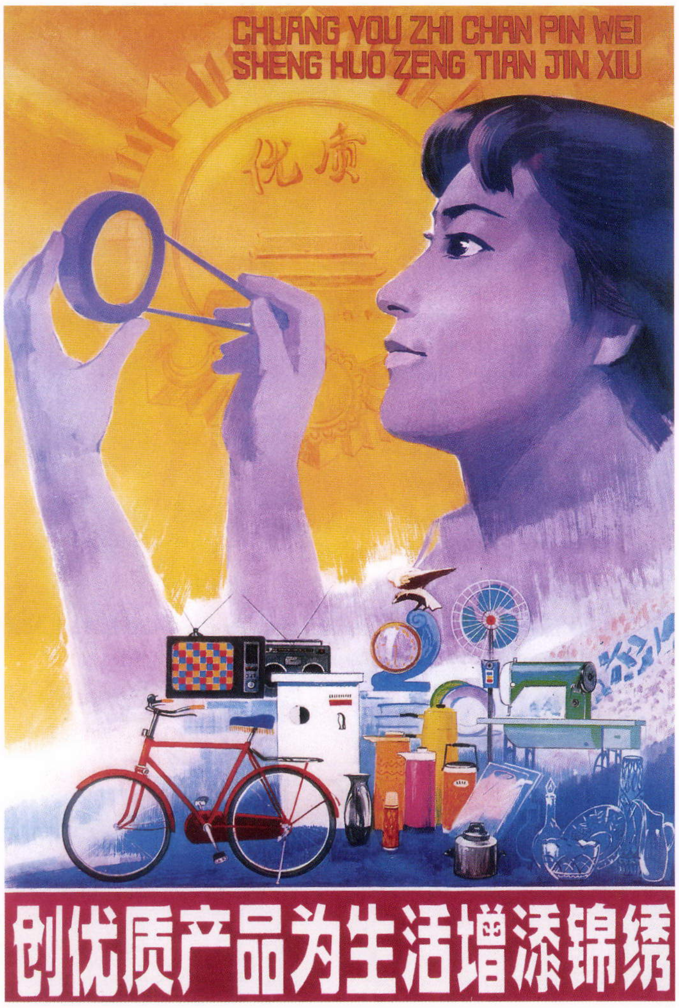
Dès la première partie du XXe siècle, les Chinois établirent une solide tradition de design d'affiches autour de thèmes aussi populaires que la confiance en l'avenir et l'oppression de l'oligarchie. Dans le sillage de la révolution communiste de 1949, la propagande devint l'arme la plus puissante dans l'arsenal du nouveau gouvernement de la République populaire de Chine. Sous la conduite de Mao Zedong, guide suprême du pays jusqu'en 1976, les communistes considérèrent l'affiche comme le support parfait pour diffuser le message du parti, et pendant les deux décennies suivantes, plus de 1000 artistes en produisirent des exemples par milliers. Créées dans une pléthore de styles hauts en couleur, les affiches suivirent à la lettre une idéologie tournant souvent autour de motifs récurrents, avec notamment des images du propre Mao, d'autres héros et martyrs célèbres, de femmes fortes, de travailleurs, de l'Armée populaire de libération et de la révolution culturelle.



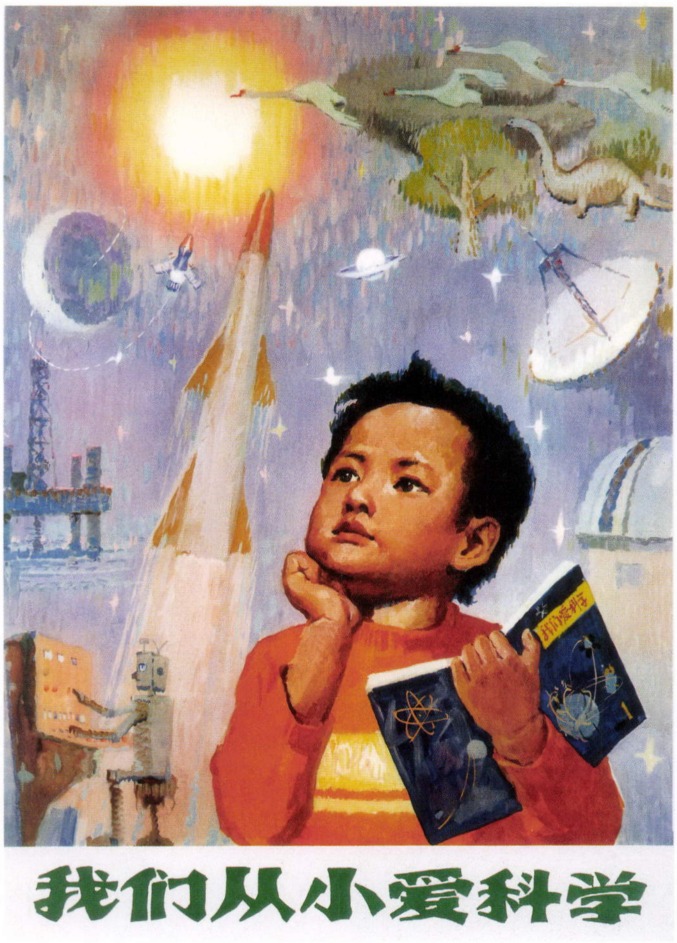
1959 · Anonymous · CN · Poster



1967 · Anonymous · CN · Poster

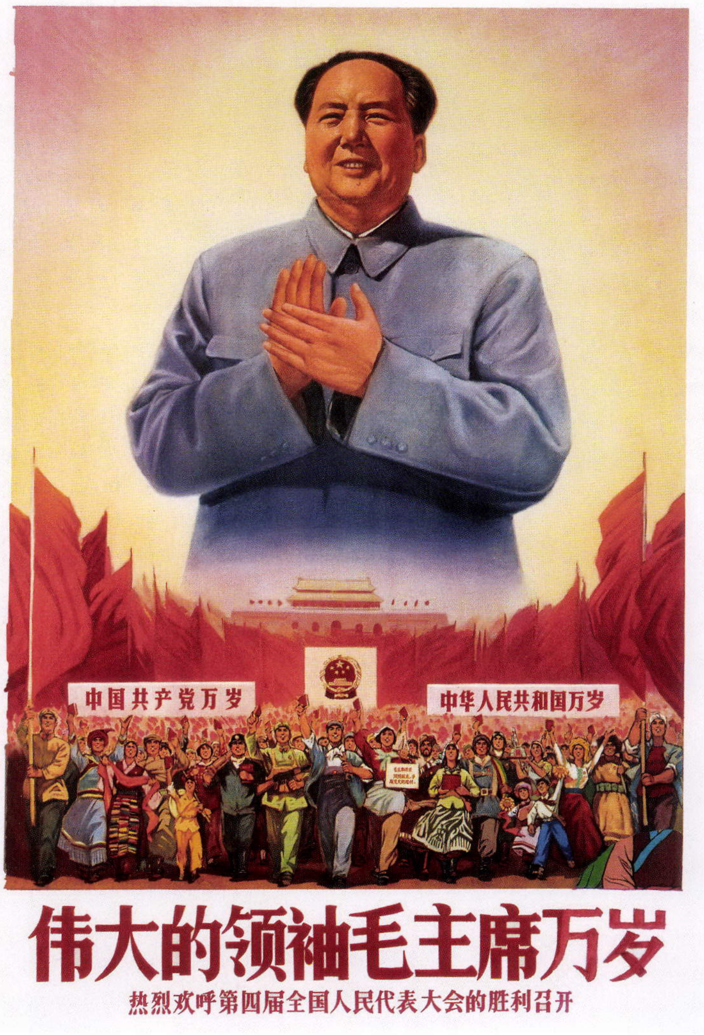

CHUANG YOU ZHI CHAN PIN WEI
SHENG HUO ZENG TIAN JIN XIU
优质
创优质产品为生活增添锦绣

1982 · Anonymous · CN · Poster

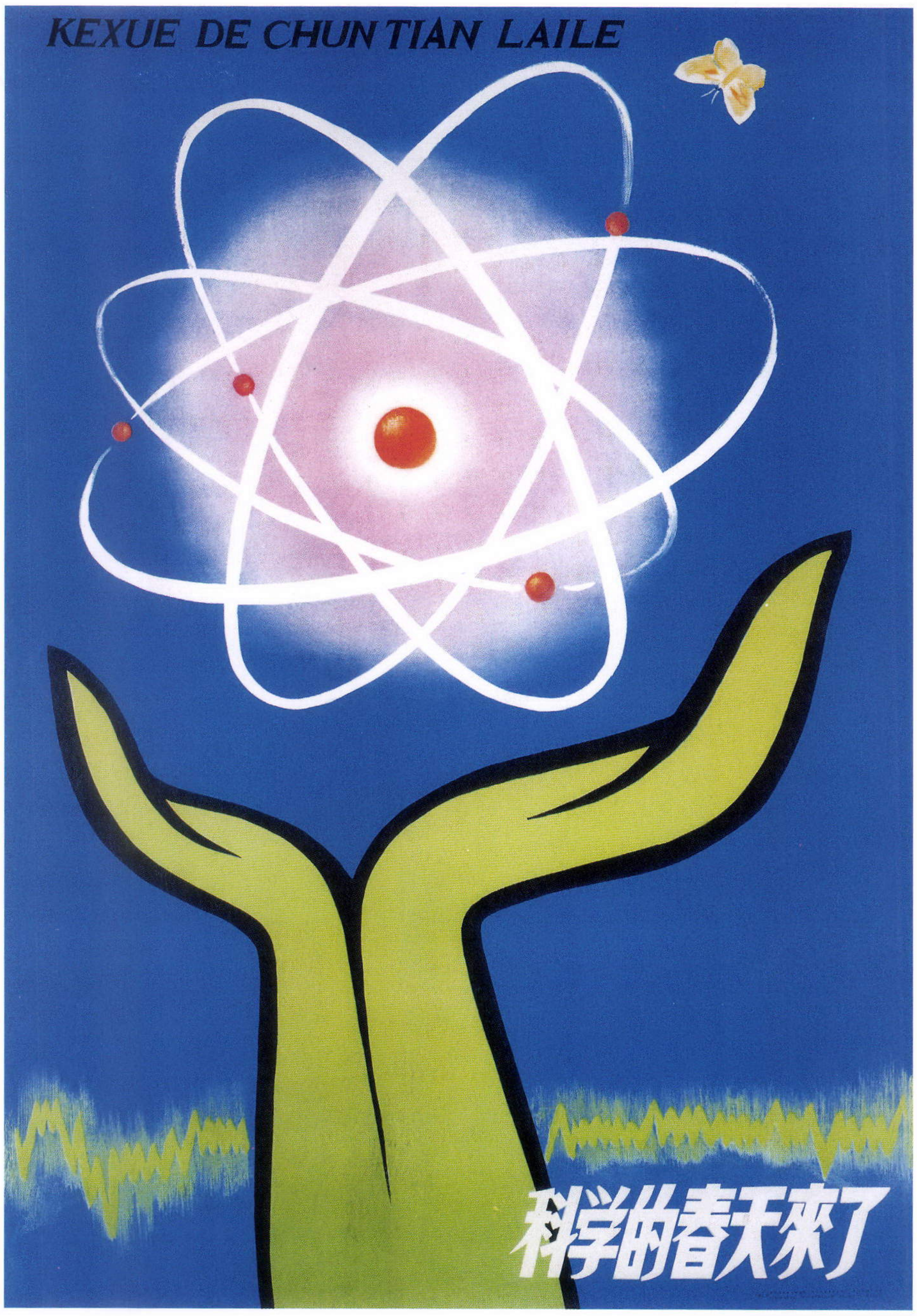


1979 · Anonymous · CN · Poster

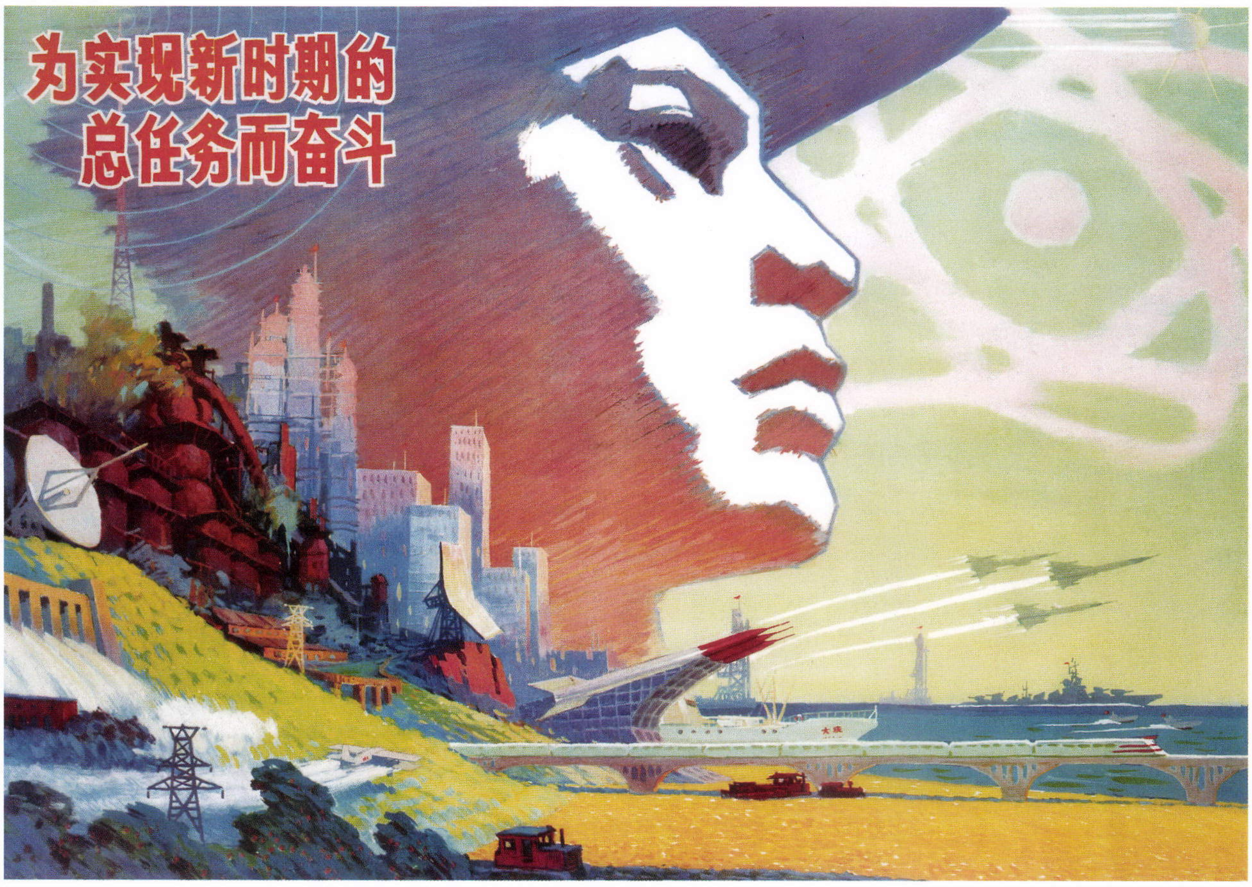
»The image that used to prevail in the People's Republic of China was defined by the political images that were provided by propaganda art. Through all of its long history, the Chinese political system has used the arts to propagate correct behavior and thought.« `Stefan R. Landsberger, *Chinese Propaganda Posters*, 2003`


中国共产党万岁
中华人民共和国万岁
伟大的领袖毛主席万岁
热烈欢呼第四届全国人民代表大会的胜利召开

1975 · Anonymous · CN · Poster


KEXUE DE CHUN TIAN LAILE
科学的春天來了

1978 · Anonymous · CN · Poster


为实现新时期的
总任务而奋斗

1978 · Anonymous · CN · Poster

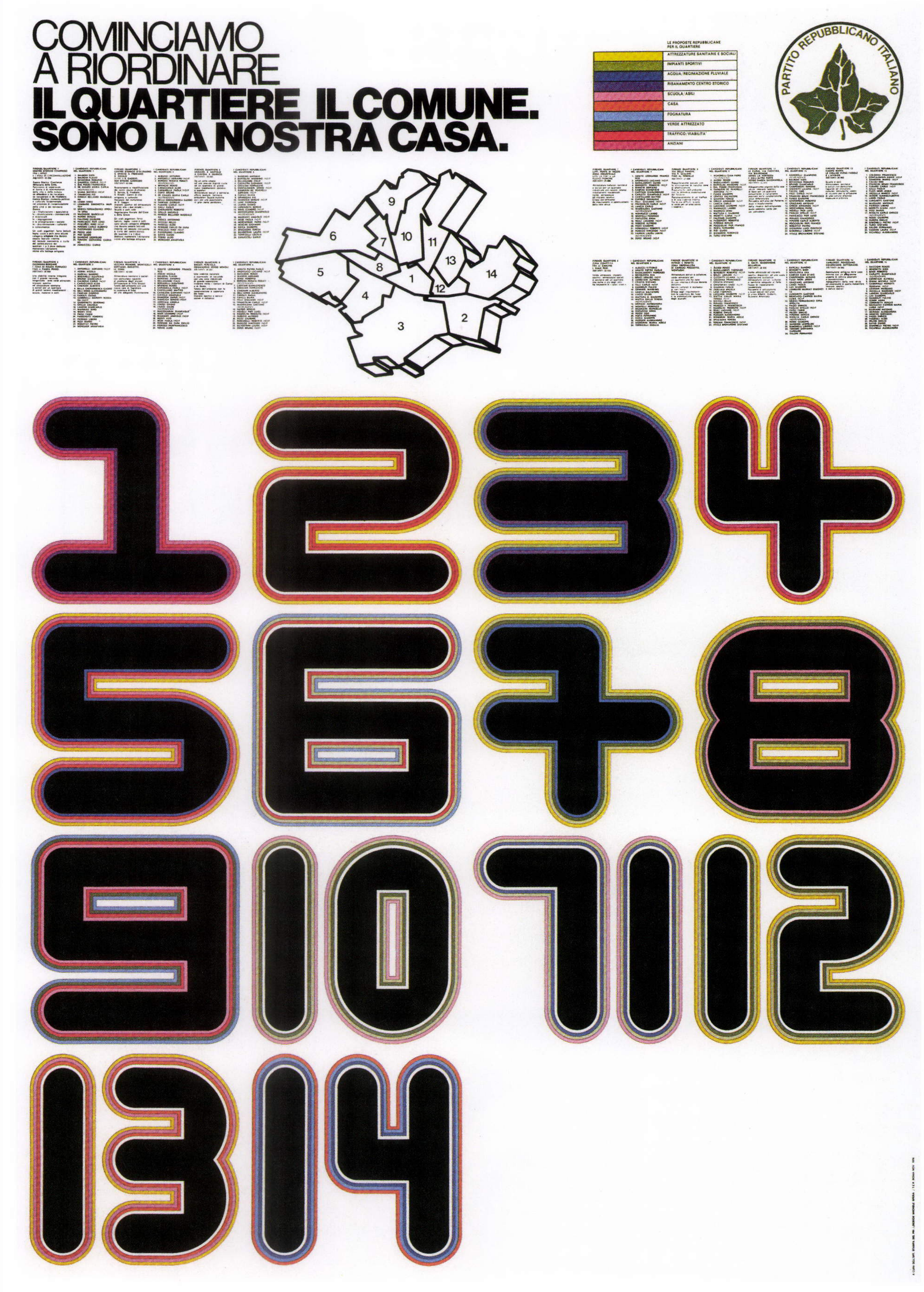
1979

The first issue of the typography magazine **Baseline** is published as a corporate publication of Letraset

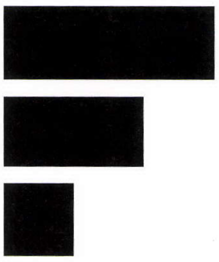
MetaDesign is founded in West Berlin by Gerhard Doerrié, Florian Fischer, Dieter Heil, and Erik Spiekermann

Tibor Kalman, Carol Bokuniewicz, and Liz Trovato start the design firm **M & Co.** in New York City

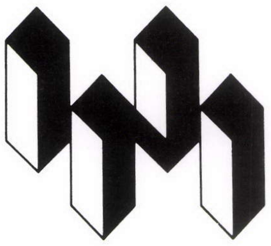
Steven Heller's first book on graphic design is published, **Artists' Christmas Cards**


COMINCIAMO
A RIORDINARE
IL QUARTIERE IL COMUNE.
SONO LA NOSTRA CASA.
LE PROPOSTE REPUBBLICANE PER IL QUARTIERE
ATTREZZATURE SANITARIE E SOCIALI
IMPIANTI SPORTIVI
ACQUA: REGIMAZIONE FLUVIALE
RISANAMENTO CENTRO STORICO
SCUOLA: ASILI
CASA
FOGNATURA
VERDE ATTREZZATO
TRAFFICO/VIABILITÀ
ANZIANI
PARTITO REPUBBLICANO ITALIANO
1 2 3 4 5 6 7 8 9 10 11 12 13 14

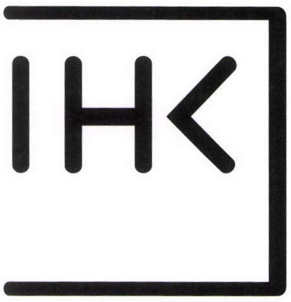
1979 · Michele Spera · IT · Poster



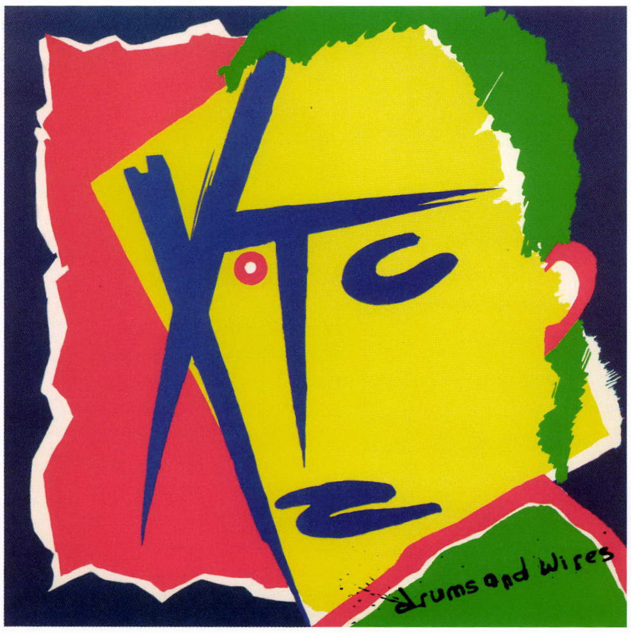
1979 · George Tscherny · US · Logo · Fidelity Group of Funds



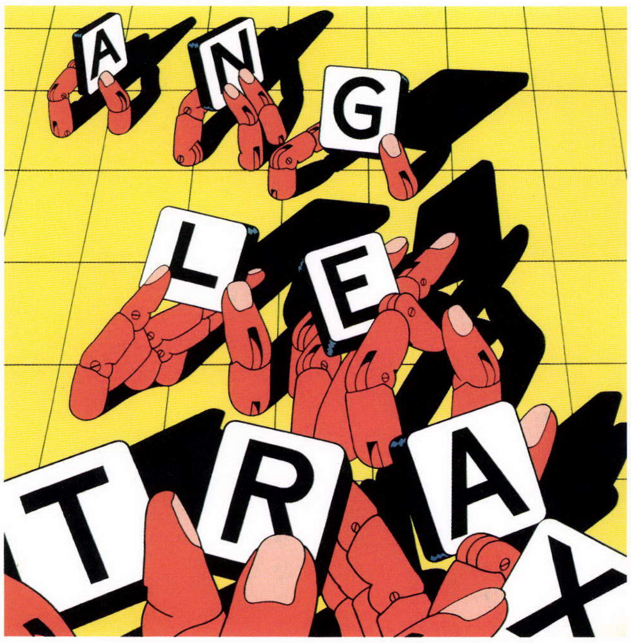
1979 · Tomás Vellvé · ES · Logo · Instituto Nacional de Industria Barcelona



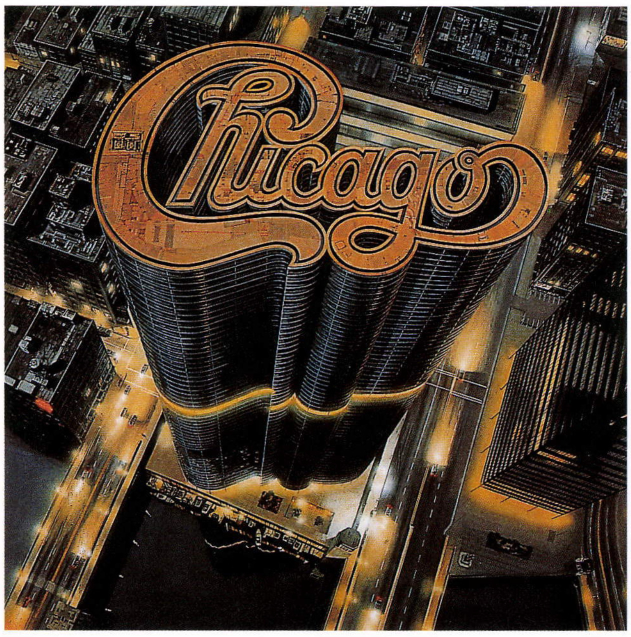
1979 · Rolf Müller · DE · Logo · IHK (Industrie- und Handelskammer)


XTC
drums and wires

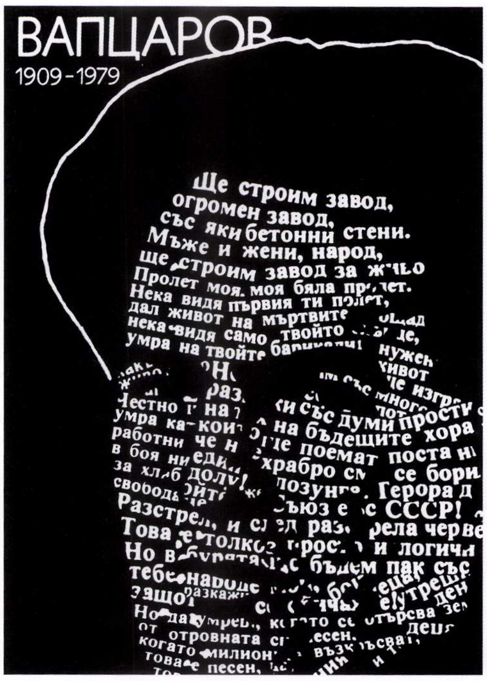
1979 · Jill Mumford · UK · Record cover



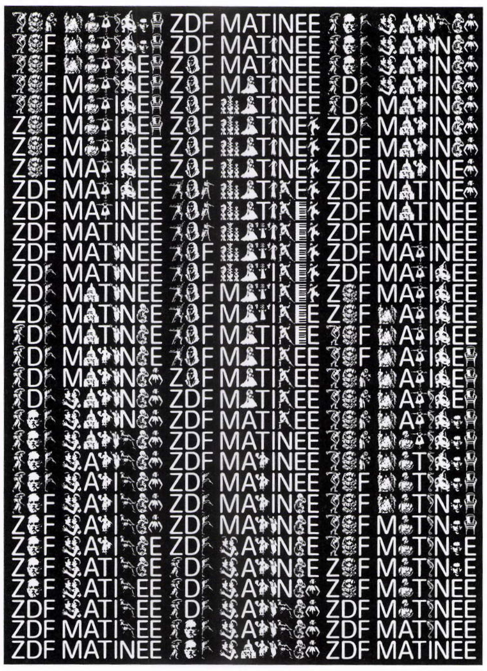
1979 · Mike Wade · UK · Record cover



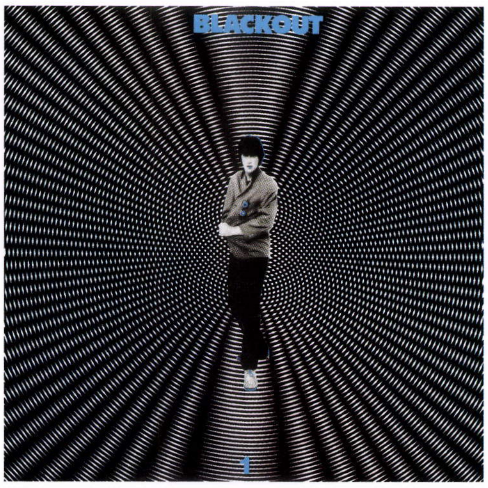
1979 · Tony Lane, Gary Meyer · US · Record cover


ВАПЦАРОВ
1909–1979
Ще строим завод,
огромен завод,
със яки бетонни стени.

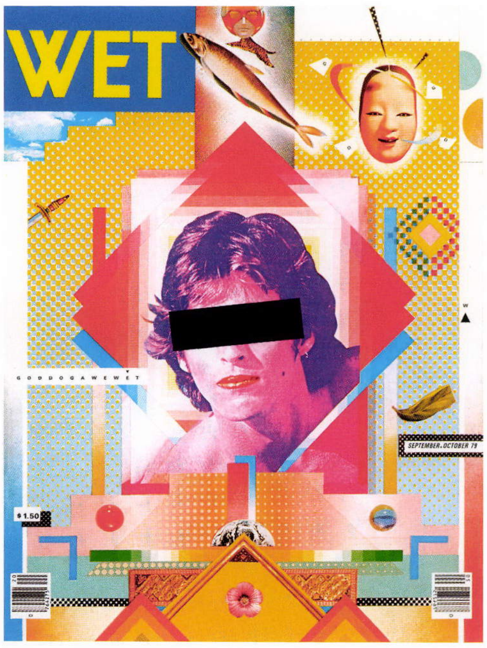
1979 · Petar Petrov · BG · Poster


ZDF MATINEE

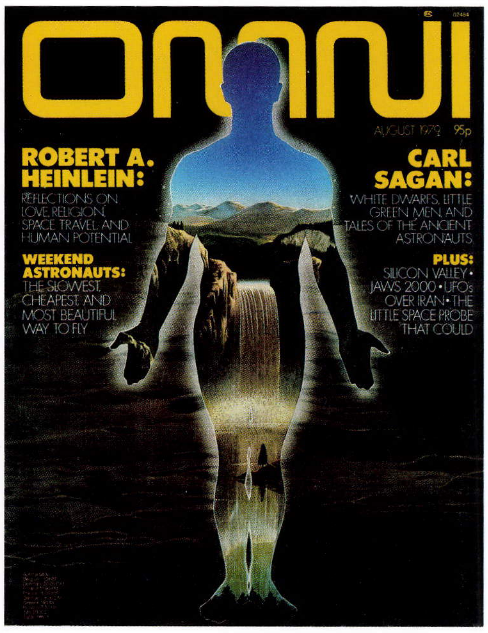
1979 · Christof Gassner · CH/DE · Poster



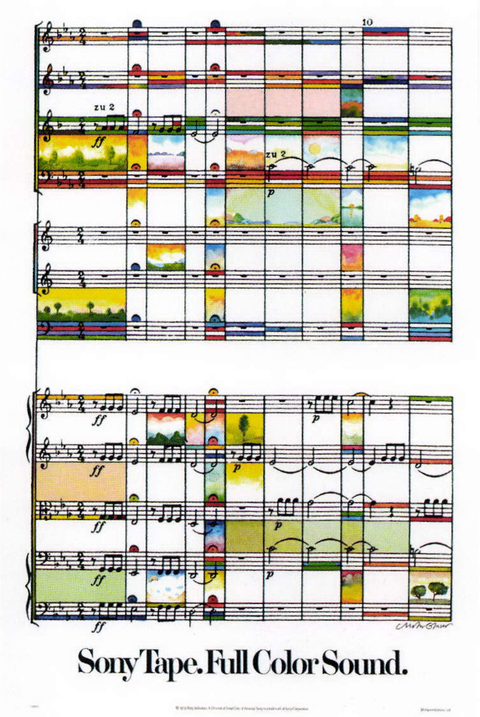
1979 · Anonymous · NL · Record cover


WET
SEPTEMBER-OCTOBER 79
$1.50

1979 · April Greiman, Jayme Odgers · US · Magazine cover

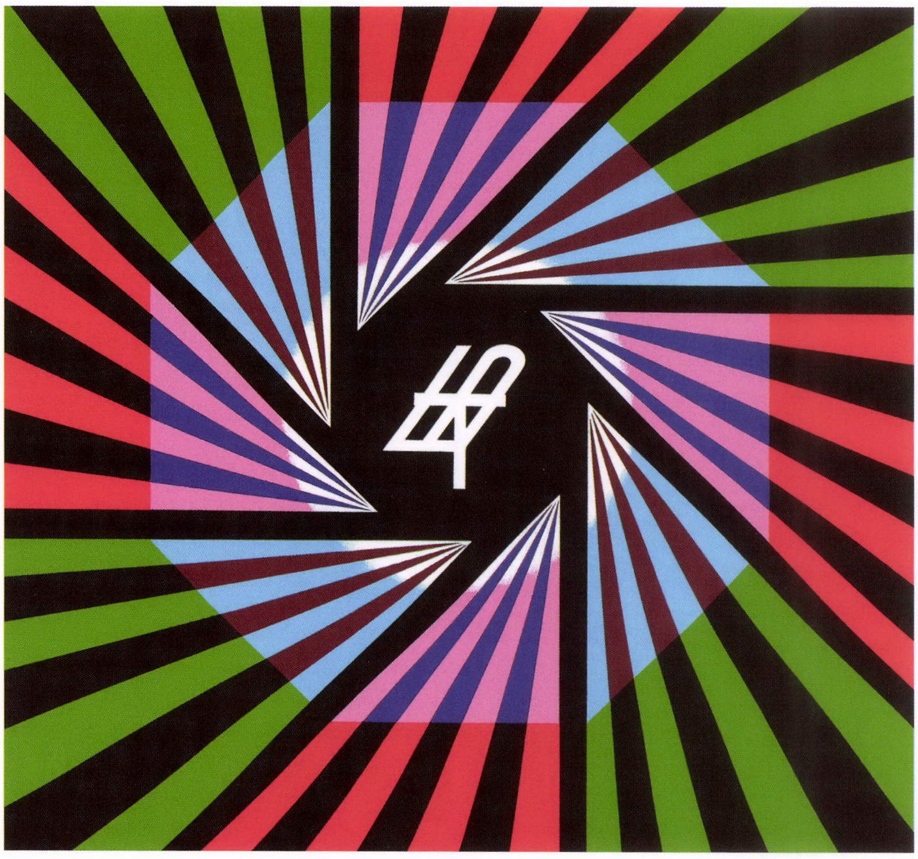

OMNI
AUGUST 1979 95p
ROBERT A. HEINLEIN:
REFLECTIONS ON LOVE, RELIGION, SPACE TRAVEL AND HUMAN POTENTIAL
WEEKEND ASTRONAUTS:
THE SLOWEST, CHEAPEST AND MOST BEAUTIFUL WAY TO FLY
CARL SAGAN:
WHITE DWARFS, LITTLE GREEN MEN AND TALES OF THE ANCIENT ASTRONAUTS
PLUS:
SILICON VALLEY • JAWS 2000 • UFOs OVER IRAN • THE LITTLE SPACE PROBE THAT COULD

1979 · Frank Devino · US · Magazine cover

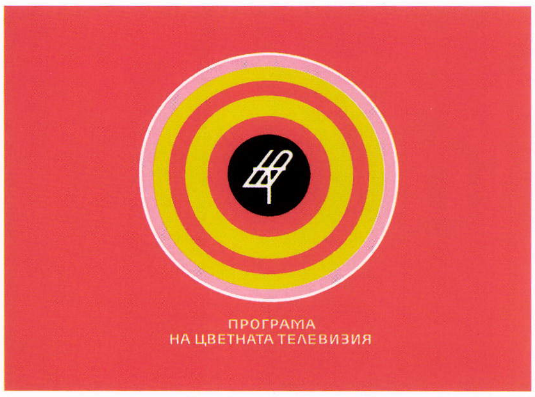

zu 2
Sony Tape. Full Color Sound.

1979 · Milton Glaser · US · Poster

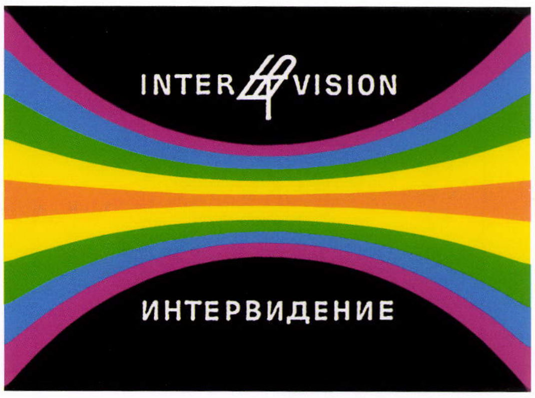
Stefan Kanchev · Bulgaria



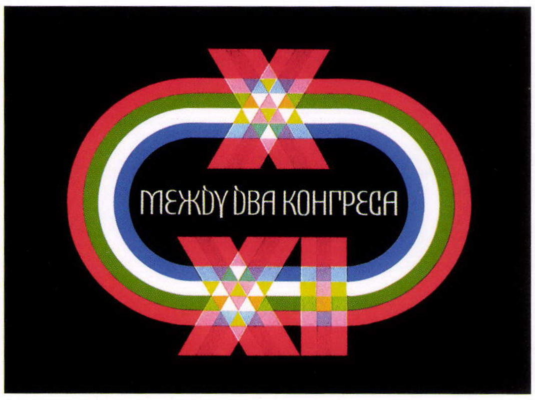
1970s · Stefan Kanchev · BG · On Air Design


ПРОГРАМА
НА ЦВЕТНАТА ТЕЛЕВИЗИЯ

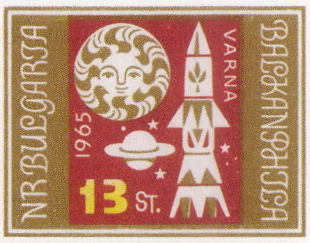
1970s · Stefan Kanchev · BG · On Air Design


INTER VISION
ИНТЕРВИДЕНИЕ

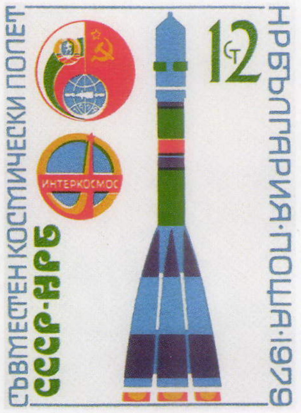
1970s · Stefan Kanchev · BG · On Air Design


XI
МЕЖДУ ДВА КОНГРЕСА
XII

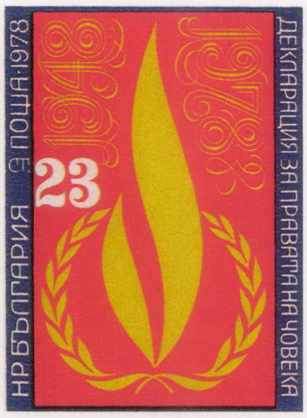
1970s · Stefan Kanchev · BG · On Air Design


NR BULGARIA
1965
VARNA
13 ST.

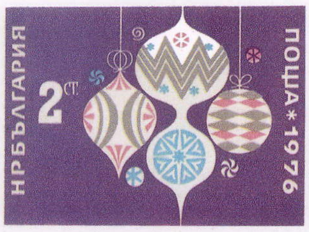
1965 · Stefan Kanchev · BG · Stamp


СЪВМЕСТЕН КОСМИЧЕСКИ ПОЛЕТ
СССР-НРБ
ИНТЕРКОСМОС
12 СТ
НРБЪЛГАРИЯ·ПОЩА·1979

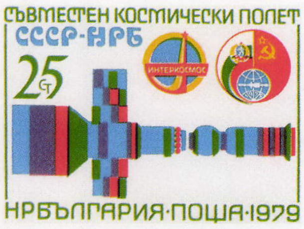
1979 · Stefan Kanchev · BG · Stamp


НР БЪЛГАРИЯ ПОЩА·1978
1948
23
ДЕКЛАРАЦИЯ ЗА ПРАВАТА НА ЧОВЕКА

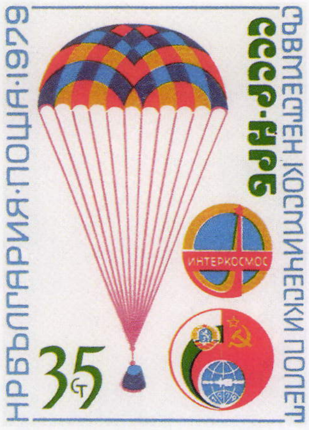
1978 · Stefan Kanchev · BG · Stamp


НРБЪЛГАРИЯ
2 СТ
ПОЩА*1976

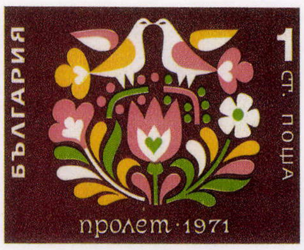
1976 · Stefan Kanchev · BG · Stamp


СЪВМЕСТЕН КОСМИЧЕСКИ ПОЛЕТ
СССР-НРБ
25
ИНТЕРКОСМОС
НРБЪЛГАРИЯ·ПОЩА·1979

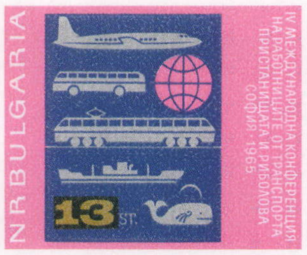
1979 · Stefan Kanchev · BG · Stamp


НРБЪЛГАРИЯ·ПОЩА·1979
СЪВМЕСТЕН КОСМИЧЕСКИ ПОЛЕТ
СССР-НРБ
ИНТЕРКОСМОС
35 СТ

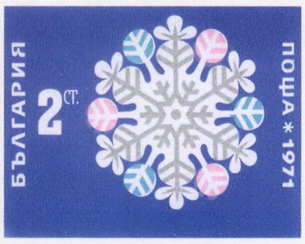
1979 · Stefan Kanchev · BG · Stamp


БЪЛГАРИЯ
1 СТ.
ПОЩА
пролет·1971

1971 · Stefan Kanchev · BG · Stamp


N R BULGARIA
13 ST.

1965 · Stefan Kanchev · BG · Stamp


БЪЛГАРИЯ
2 СТ.
ПОЩА*1971

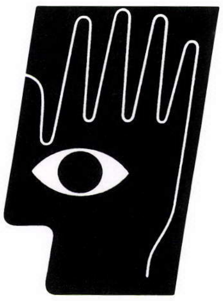
1971 · Stefan Kanchev · BG · Stamp

Stefan Kanchev (1915, Kalofer, Bulgaria – 2001, Sofia) was a Bulgarian graphic artist best known for his wide-ranging work on corporate identities. Widely regarded as the founding father of modern graphic design in his country, Kanchev's huge body of work comprises over 1,500 trademarks, from state-run companies to cultural institutions, and individual products. The son of an icon painter, he attended the National Academy of Arts in the capital Sofia, where he studied mural painting until 1945, and soon after he was taking part in design exhibitions and biennials in Bulgaria and many countries abroad. Kanchev's readily identifiable modernist approach to logo design became celebrated in publications worldwide.

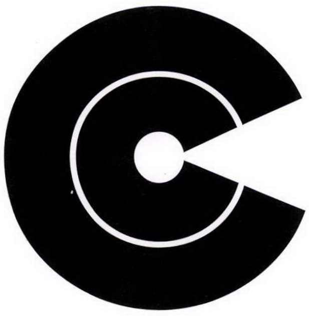
Stefan Kantschew (1915, Kalofer, Bulgarien – 2001, Sofia) war ein bulgarischer Grafikdesigner, der vor allem für die zahlreichen von ihm gestalteten Corporate Identities bekannt ist. Kantschew, der allgemein als Gründungsvater des modernen Grafikdesigns in seiner Heimat gilt, hinterließ ein gewaltiges Œuvre, das über 1500 Markenzeichen umfasst, von staatlichen Gesellschaften bis zu Kulturinstitutionen und einzelnen Produkten. Der Sohn eines Ikonenmalers besuchte die Nationale Kunstakademie in der Hauptstadt Sofia, wo er bis 1945 Wandmalerei studierte; schon bald danach beteiligte er sich an Designausstellungen und Biennalen in Bulgarien und vielen anderen Ländern. Kantschews unverkennbar modernes Logodesign wurde in Publikationen weltweit gefeiert.

Stefan Kanchev (1915, Kalofer, Bulgarie – 2001, Sofia) fut un artiste graphiste bulgare connu surtout pour son travail de grande envergure sur des identités d'entreprises. Amplement considéré comme le père du graphisme moderne dans son pays, Kanchev laissa un immense héritage qui compte plus de 1500 marques – d'entreprises publiques à des institutions culturelles en passant par des produits. Fils d'un peintre d'icônes, il fit des études à l'Académie nationale des beaux-arts dans la capitale Sofia, où il étudia la peinture murale jusqu'en 1945 avant de prendre rapidement part à des expositions de graphisme et des biennales en Bulgarie et dans bien d'autres pays. L'approche moderniste du logo qui le caractérise de manière très distinctive a été célébrée dans des publications du monde entier.

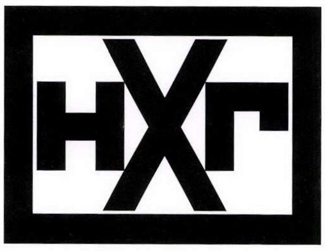
»The time we live in is defined by the pictures which satisfy our artistic taste. For this reason, I am for everything that is new. For modern art. For all sorts of trends into which our times breathe life.« `Stefan Kanchev, *Fatherland Front*, 1988`



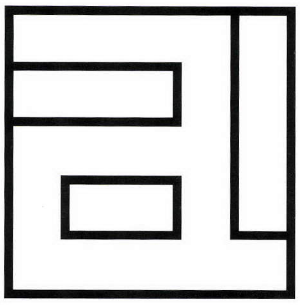
1957 · Stefan Kanchev · BG · Logo · Center for Applied Arts, Sofia



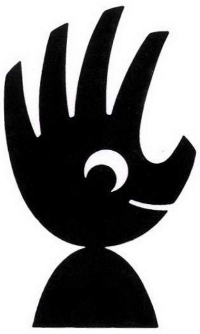
1957 · Stefan Kanchev · BG · Logo · Kino Studio



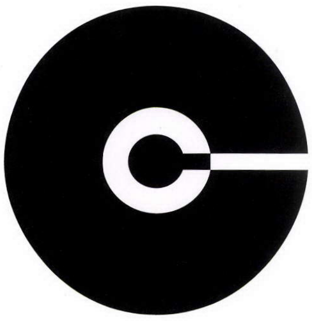
1959 · Stefan Kanchev · BG · Logo · National Art Gallery, Sofia



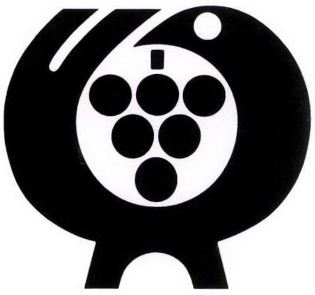
1961 · Stefan Kanchev · BG · Logo · Architectura



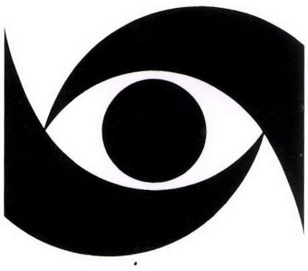
1963 · Stefan Kanchev · BG · Logo · Central Puppet Theater, Sofia



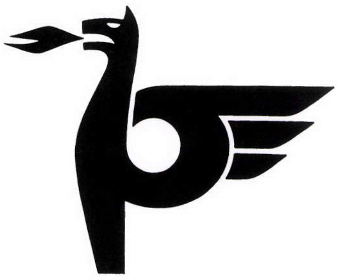
1963 · Stefan Kanchev · BG · Logo · Stomana



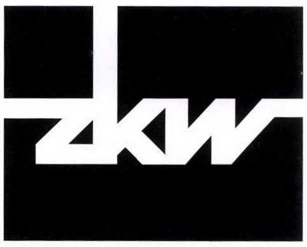
1963 · Stefan Kanchev · BG · Logo · Vinsavod



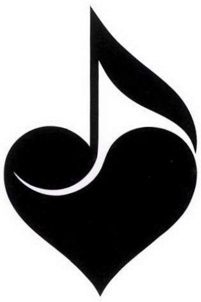
1964 · Stefan Kanchev · BG · Logo · Center for Industrial Design, Sofia



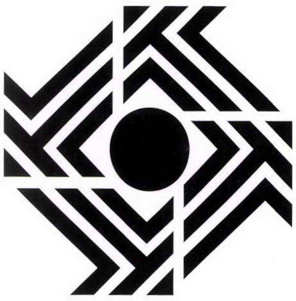
1964 · Stefan Kanchev · BG · Logo · Petrol



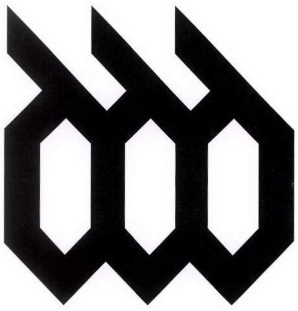
1964 · Stefan Kanchev · BG · Logo · Zement Kombinat Wratza



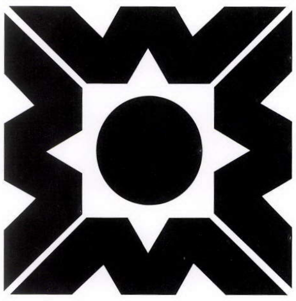
1968 · Stefan Kanchev · BG · Logo · Sofia Opera



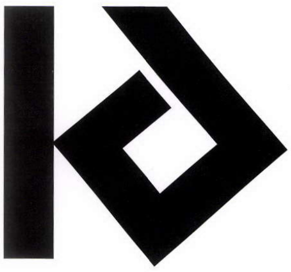
1970 · Stefan Kanchev · BG · Logo · Bulgarian Center for Graphic Design



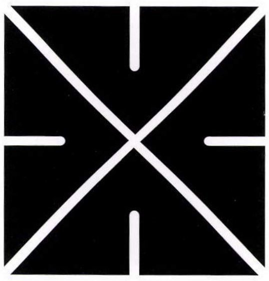
1970 · Stefan Kanchev · BG · Logo · DDD



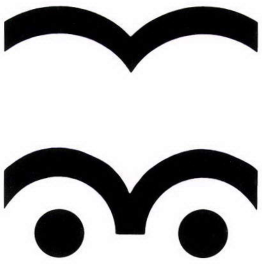
1971 · Stefan Kanchev · BG · Logo · Exhibition of Bulgarian Trademarks



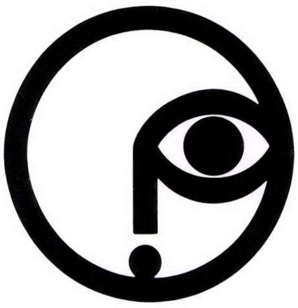
1972 · Stefan Kanchev · BG · Logo · Komsomolgz



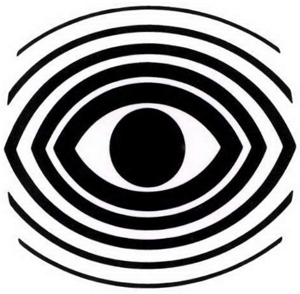
1972 · Stefan Kanchev · BG · Logo · Ludogorska Slava Industrial



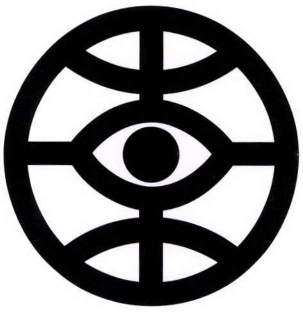
1972 · Stefan Kanchev · BG · Logo · Bulgarian State Committee for Print



1972 · Stefan Kanchev · BG · Logo · Puppet Theater



1976 · Stefan Kanchev · BG · Logo · Bulgarian Television

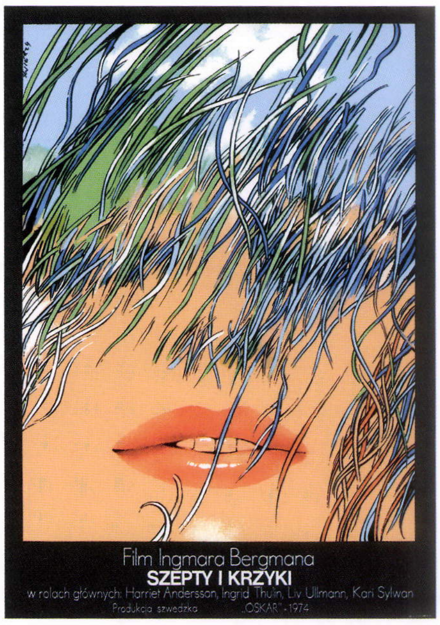


1979 · Stefan Kanchev · BG · Logo · International Trademark Biennial

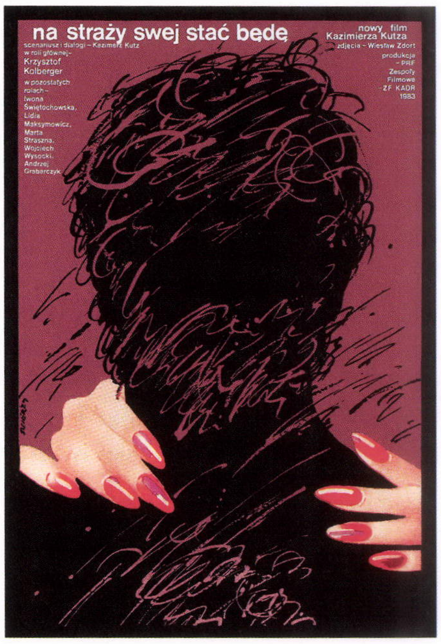
Waldemar Świerzy (1931, Katowice, Poland – 2013, Warsaw) was a Polish graphic designer who numbered amongst the leading players in his country's famous poster scene. Having graduated from the Kracow Academy of Fine Arts, in 1952 Świerzy moved to Warsaw, where he worked as a designer for the publishing house WAG and the movie distributors CWF. In 1965 he was appointed to head the design department of the University of Fine Arts in Poznań, and between 1979 and 1994 he was president of the International Poster Biennale in Warsaw. During his long career, Świerzy created more than 2,500 posters, including many for Polish premieres of international classics, such as *Apocalypse Now*.

Waldemar Świerzy (1931, Kattowitz, Polen – 2013, Warschau) war ein polnischer Grafikdesigner, der zu den wichtigen Protagonisten der berühmten Plakatszene seines Landes zählte. Nach seinem Abschluss an der Staatlichen Kunstschule Krakau zog er 1952 nach Warschau, wo er für den Verlag WAG sowie für den Filmverleih CWF als Gestalter tätig war. Von 1965 an leitete er die Designabteilung der Staatlichen Schule für Kunst in Posen, und zwischen 1979 und 1994 war er der Vorsitzende der Internationalen Plakatbiennale Warschau. In seiner langen Karriere schuf er insgesamt über 2500 Plakate, darunter viele Filmplakate für die polnischen Kinoaufführungen internationaler Klassiker wie *Apocalypse Now*.

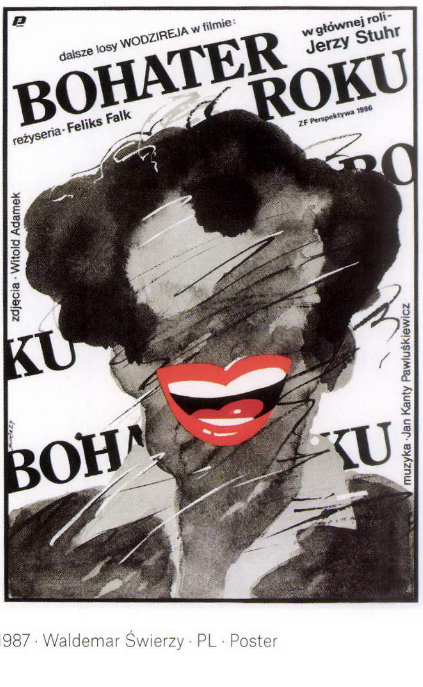
Waldemar Świerzy (1931, Katowice, Pologne – 2013, Varsovie) fut un graphiste polonais qui compta parmi les plus grands acteurs de la célèbre scène de l'affiche de son pays. En 1952, une fois diplômé de l'Académie des beaux-arts de Cracovie, il s'installa à Varsovie, où il travailla pour le compte de la maison d'édition WAG et du distributeur de films CWF. Après 1965, il dirigea le département de design de l'université des arts de Poznań, avant de présider la Biennale internationale de l'affiche de Varsovie de 1979 à 1994. Au cours de sa longue carrière, Świerzy créa plus de 2500 affiches, notamment pour les premières en polonais de classiques internationaux comme *Apocalypse Now*.


Film Ingmara Bergmana
SZEPTY I KRZYKI
w rolach głównych: Harriet Andersson, Ingrid Thulin, Liv Ullmann, Kari Sylwan
Produkcja szwedzka
„OSKAR" - 1974

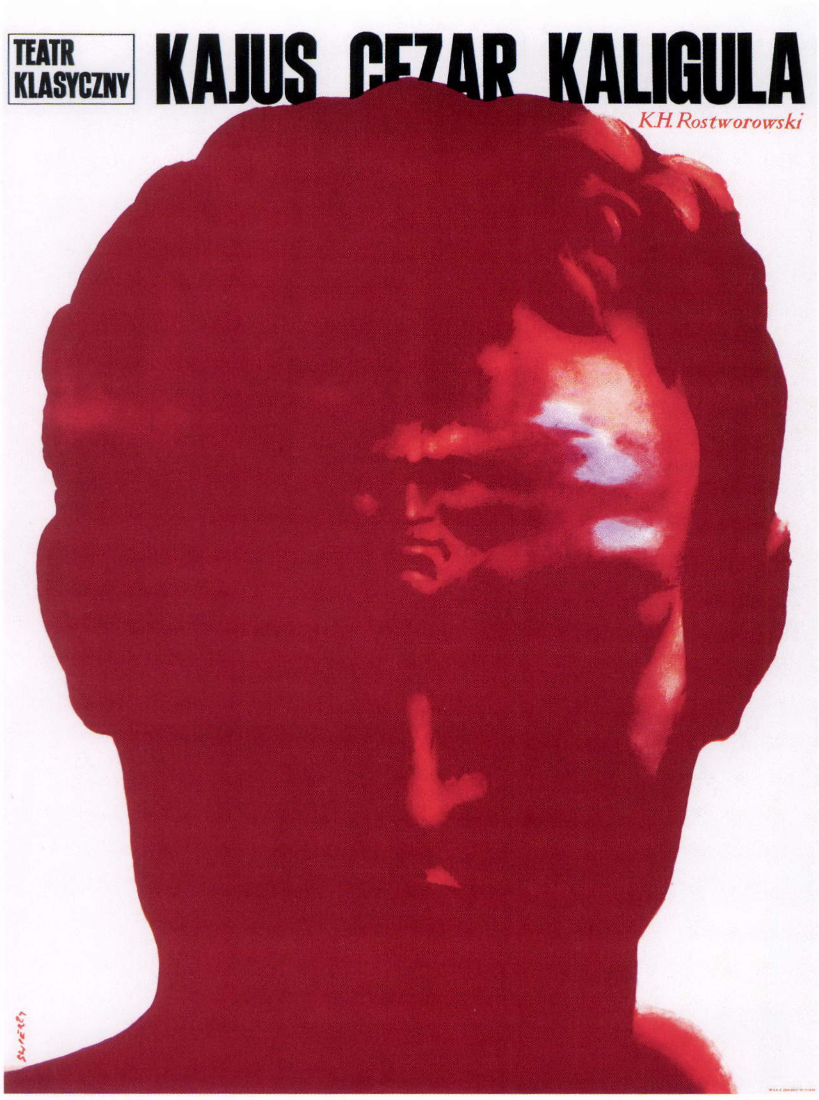
1974 · Waldemar Świerzy · PL · Poster


na straży swej stać będę
nowy film Kazimierza Kutza
scenariusz i dialogi – Kazimierz Kutz
zdjęcia – Wiesław Zdort
w roli głównej – Krzysztof Kolberger
w pozostałych rolach – Iwona Świętochowska, Lidia Maksymowicz, Marta Straszna, Wojciech Wysocki, Andrzej Grabarczyk
produkcja – PRF Zespoły Filmowe – ZF KADR 1983

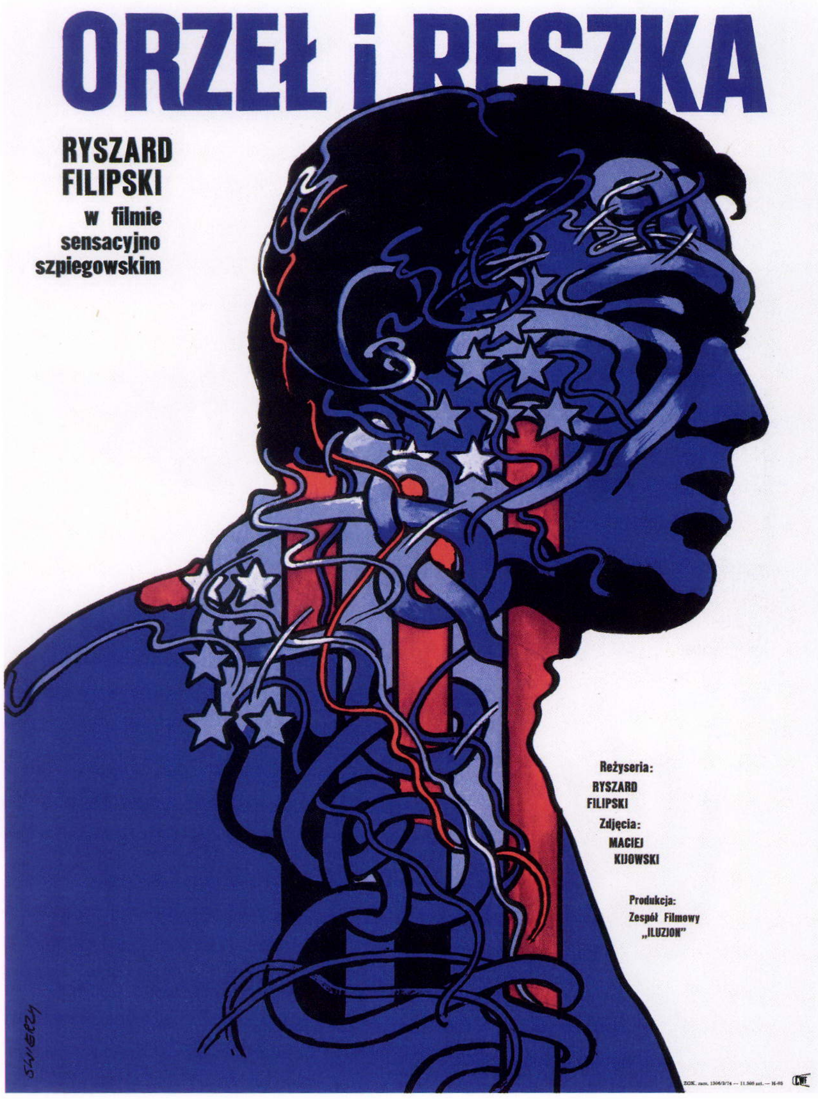
1984 · Waldemar Świerzy · PL · Poster


dalsze losy WODZIREJA w filmie:
w głównej roli- Jerzy Stuhr
BOHATER ROKU
reżyseria - Feliks Falk
ZF Perspektywa 1986
zdjęcia - Witold Adamek
muzyka Jan Kanty Pawluśkiewicz

1987 · Waldemar Świerzy · PL · Poster


TEATR KLASYCZNY
KAJUS CEZAR KALIGULA
K.H. Rostworowski
Świerzy

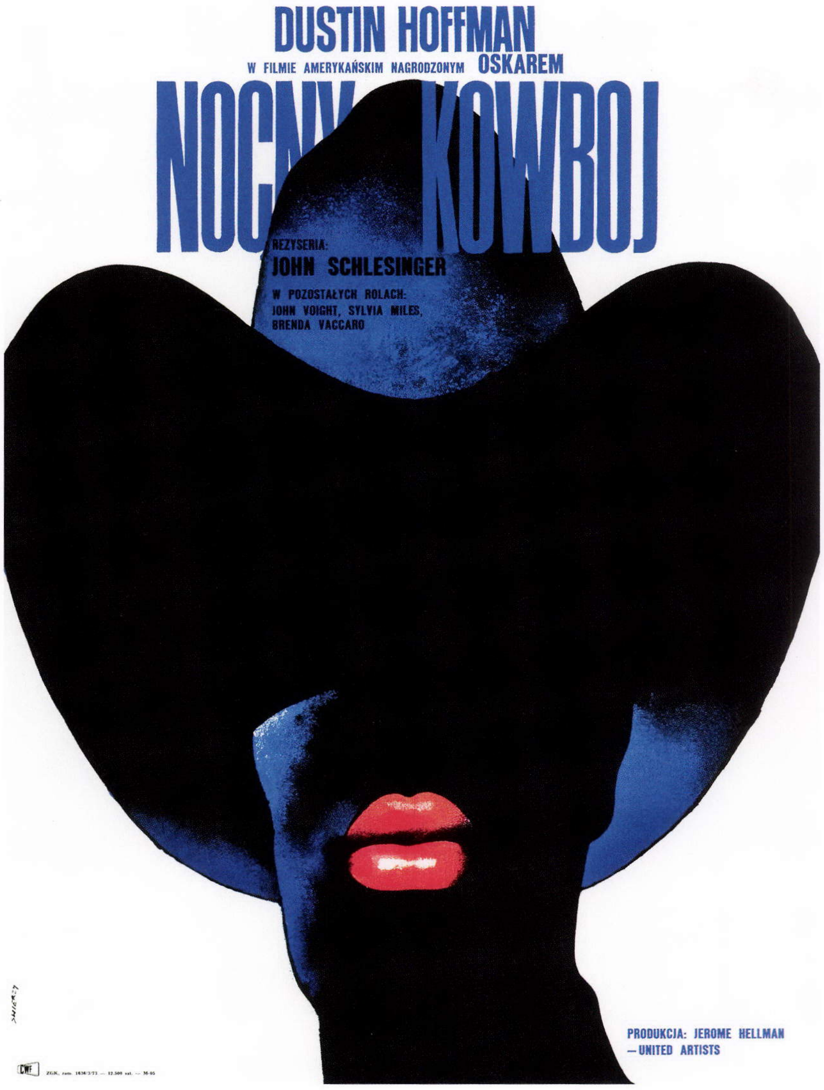
1966 · Waldemar Świerzy · PL · Poster


ORZEŁ i RESZKA
RYSZARD FILIPSKI
w filmie sensacyjno szpiegowskim
Reżyseria: RYSZARD FILIPSKI
Zdjęcia: MACIEJ KIJOWSKI
Produkcja: Zespół Filmowy „ILUZJON"
Świerzy
CWF

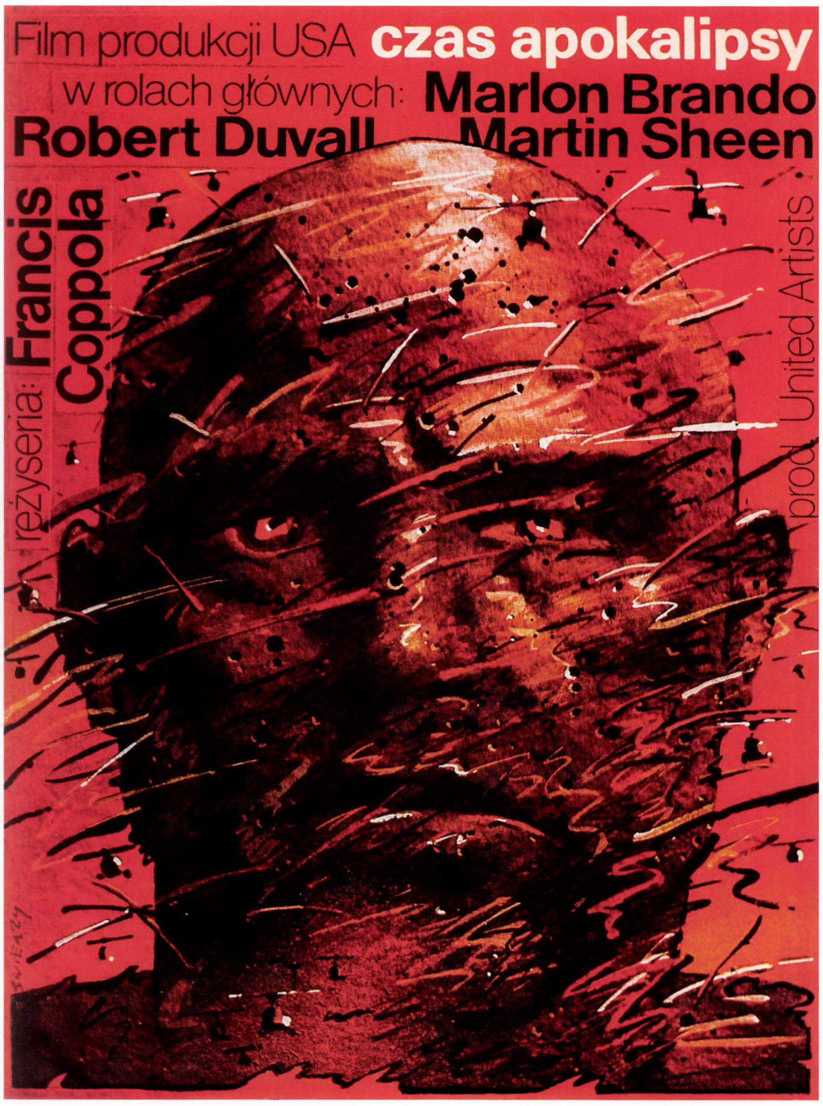
1974 · Waldemar Świerzy · PL · Poster

»I work 12 hours a day, often on several posters simultaneously. It takes me about three weeks to design a poster. I throw away a lot of ideas, many times I repeat a poster in its full format five, six times, until I achieve a result which satisfies me.«

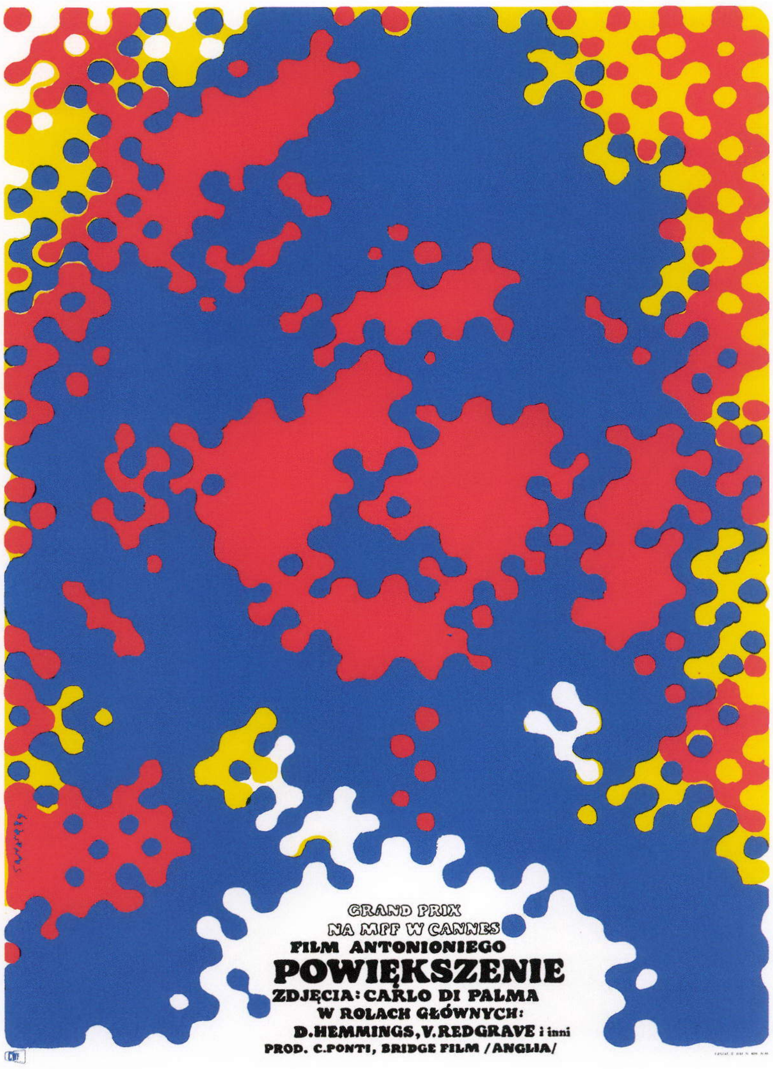
Waldemar Świerzy, *Projekt* #111, 1976


DUSTIN HOFFMAN
W FILMIE AMERYKAŃSKIM NAGRODZONYM OSKAREM
NOCNY KOWBOJ
REZYSERIA:
JOHN SCHLESINGER
W POZOSTAŁYCH ROLACH:
JOHN VOIGHT, SYLVIA MILES,
BRENDA VACCARO
PRODUKCJA: JEROME HELLMAN
—UNITED ARTISTS

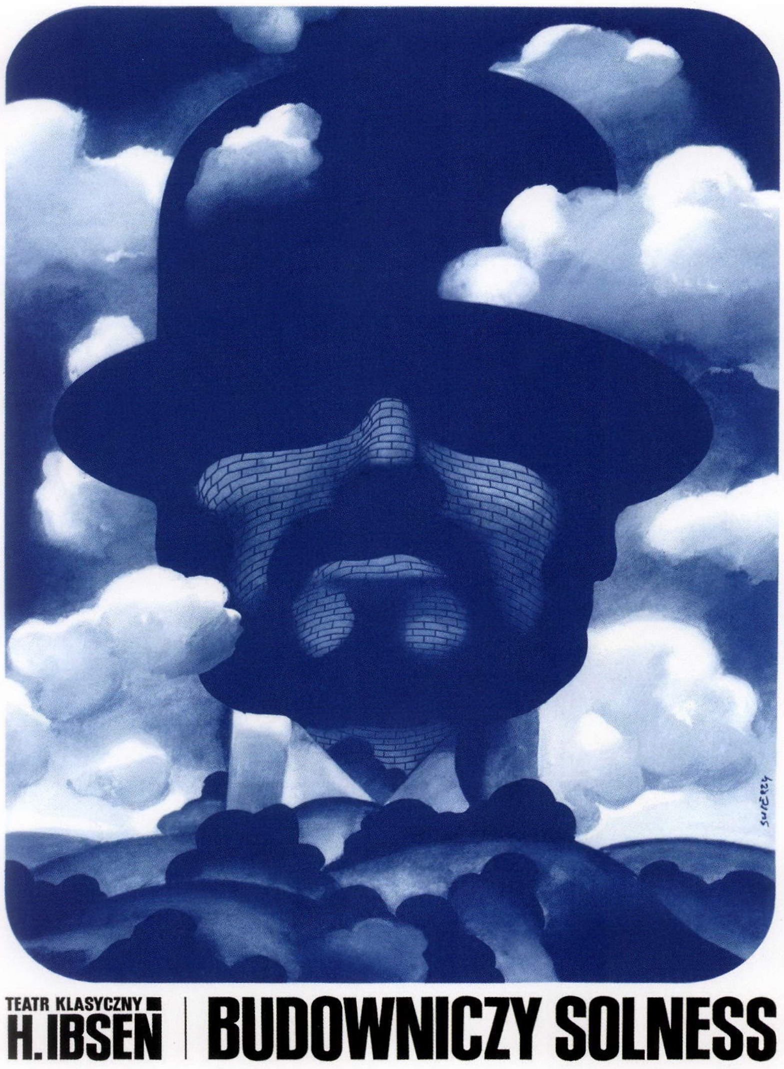
1969 · Waldemar Świerzy · PL · Poster


Film produkcji USA czas apokalipsy
w rolach głównych: Marlon Brando
Robert Duvall Martin Sheen
reżyseria: Francis Coppola
prod. United Artists

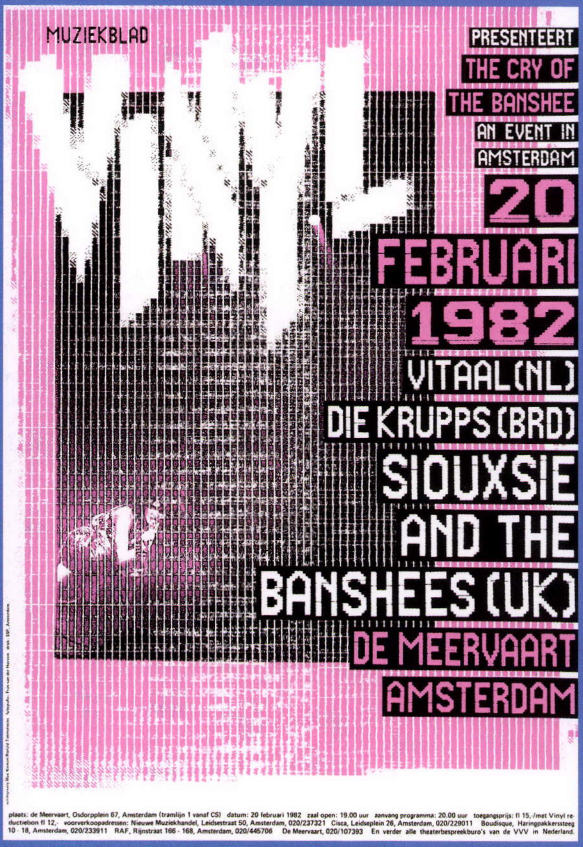
1979 · Waldemar Świerzy · PL · Poster


GRAND PRIX
NA MFF W CANNES
FILM ANTONIONIEGO
POWIĘKSZENIE
ZDJĘCIA: CARLO DI PALMA
W ROLACH GŁÓWNYCH:
D.HEMMINGS, V.REDGRAVE i inni
PROD. C.PONTI, BRIDGE FILM /ANGLIA/

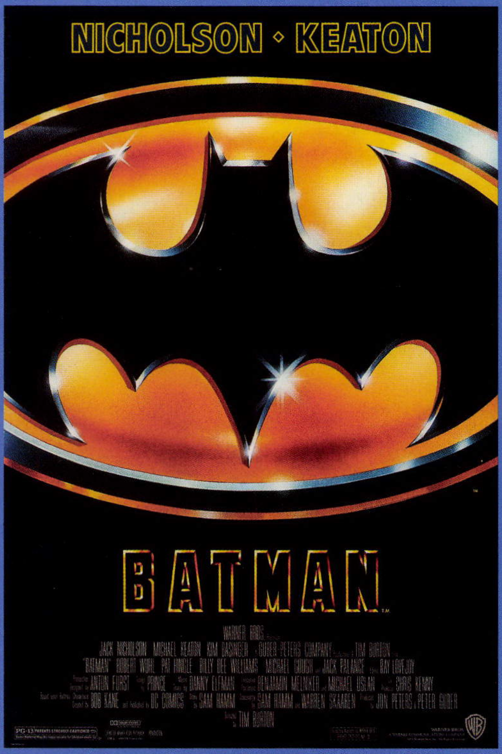
1968 · Waldemar Świerzy · PL · Poster


TEATR KLASYCZNY
H.IBSEN
BUDOWNICZY SOLNESS

1971 · Waldemar Świerzy · PL · Poster

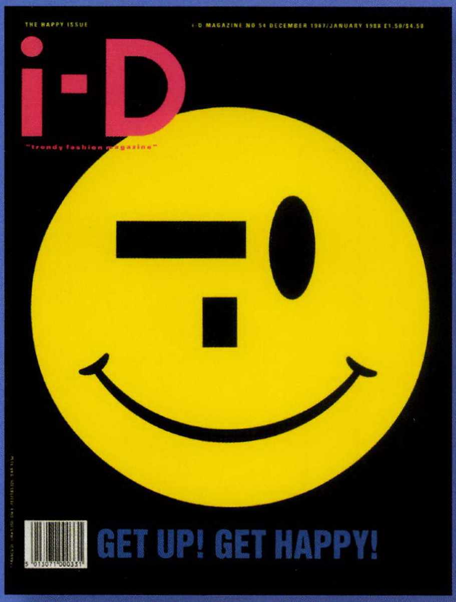

MUZIEKBLAD
VINYL
PRESENTEERT
THE CRY OF
THE BANSHEE
AN EVENT IN
AMSTERDAM
20
FEBRUARI
1982
VITAAL (NL)
DIE KRUPPS (BRD)
SIOUXSIE
AND THE
BANSHEES (UK)
DE MEERVAART
AMSTERDAM
plaats: de Meervaart, Osdorpplein 67, Amsterdam (tramlijn 1 vanaf CS) datum: 20 februari 1982 zaal open: 19.00 uur aanvang programma: 20.00 uur toegangsprijs: fl 15,-/met Vinyl reductiebon fl 12,- voorverkoopadressen: Nieuwe Muziekhandel, Leidsestraat 50, Amsterdam, 020/237321 Cisca, Leidseplein 26, Amsterdam, 020/229011 Boudisque, Haringpakkerssteeg 10 - 18, Amsterdam, 020/233911 RAF, Rijnstraat 166 - 168, Amsterdam, 020/445706 De Meervaart, 020/107393 En verder alle theaterbespreekburo's van de VVV in Nederland.

1982 · Max Kisman, Ronald Timmermans · NL · Poster

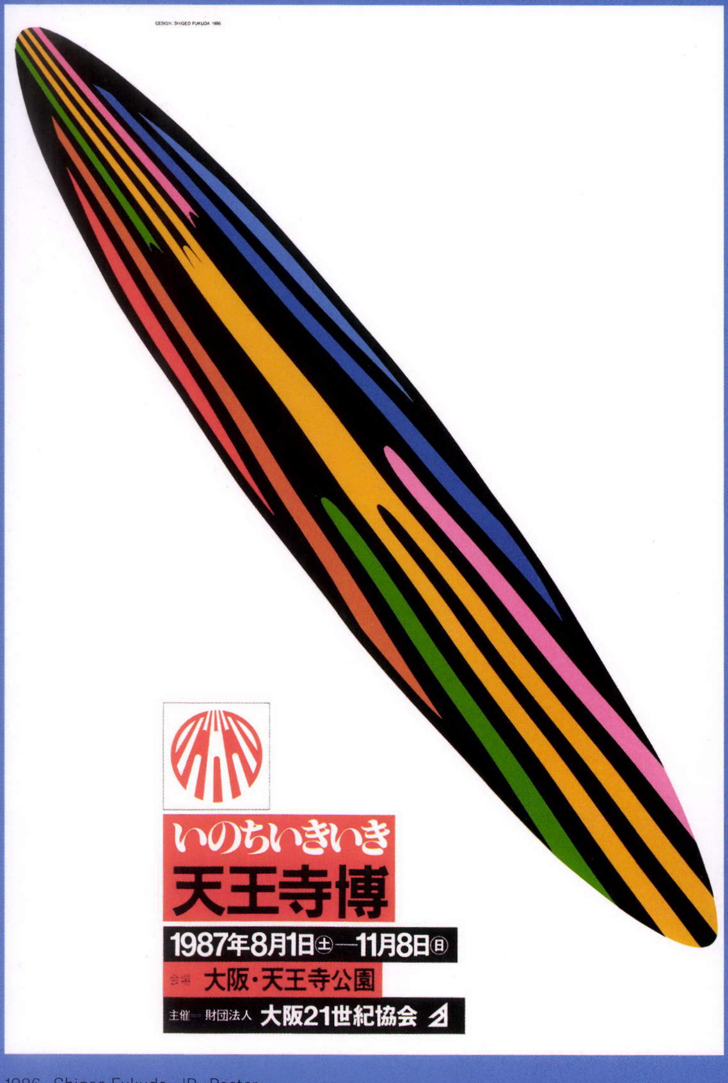

NICHOLSON · KEATON
BATMAN

1989 · Anton Furst · UK/US · Poster

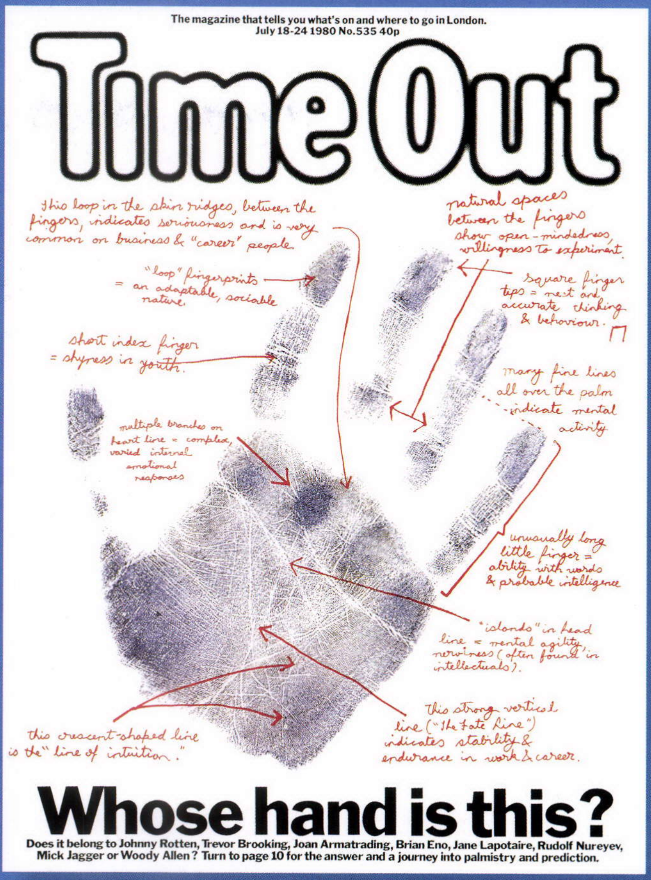
1980


THE HAPPY ISSUE
i-D MAGAZINE NO 54 DECEMBER 1987/JANUARY 1988 £1.50/$4.50
i-D
"trendy fashion magazine"
GET UP! GET HAPPY!

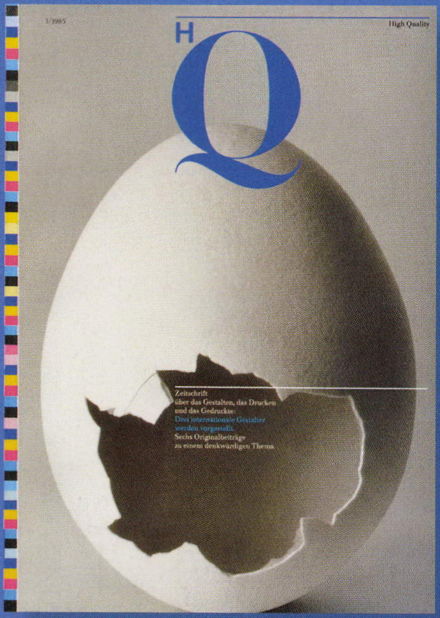
1987 · Anonymous · UK · Magazine cover


DESIGN: SHIGEO FUKUDA 1986
いのちいきいき
天王寺博
1987年8月1日㊏—11月8日㊐
会場 大阪・天王寺公園
主催 財団法人 大阪21世紀協会

1986 · Shigeo Fukuda · JP · Poster

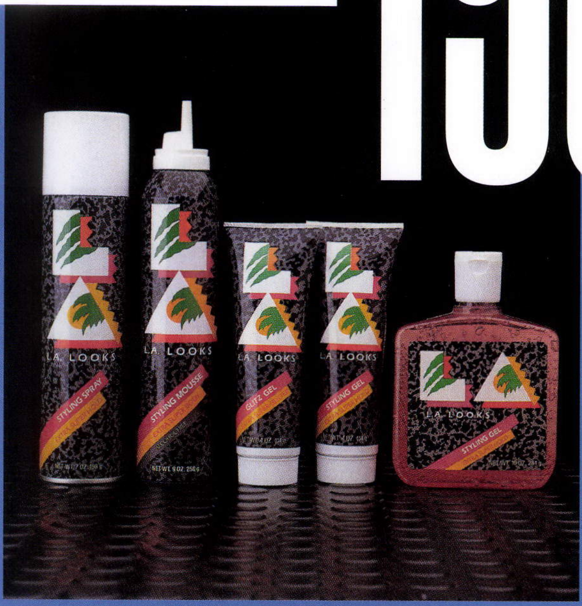

The magazine that tells you what's on and where to go in London.
July 18-24 1980 No.535 40p
Time Out
This loop in the skin ridges, between the fingers, indicates seriousness and is very common on business & "career" people.
natural spaces between the fingers show open-mindedness, willingness to experiment.
"loop" fingerprints = an adaptable, sociable nature.
square finger tips = neat and accurate thinking & behaviour.
short index finger = shyness in youth.
many fine lines all over the palm indicate mental activity
multiple branches on heart line = complex, varied internal emotional responses
unusually long little finger = ability with words & probable intelligence
"islands" in head line = mental agility, nerviness (often found in intellectuals).
this strong vertical line ("the fate line") indicates stability & endurance in work & career.
this crescent-shaped line is the "line of intuition."
Whose hand is this?
Does it belong to Johnny Rotten, Trevor Brooking, Joan Armatrading, Brian Eno, Jane Lapotaire, Rudolf Nureyev, Mick Jagger or Woody Allen? Turn to page 10 for the answer and a journey into palmistry and prediction.

1980 · Pearce Marchbank · UK · Magazine cover

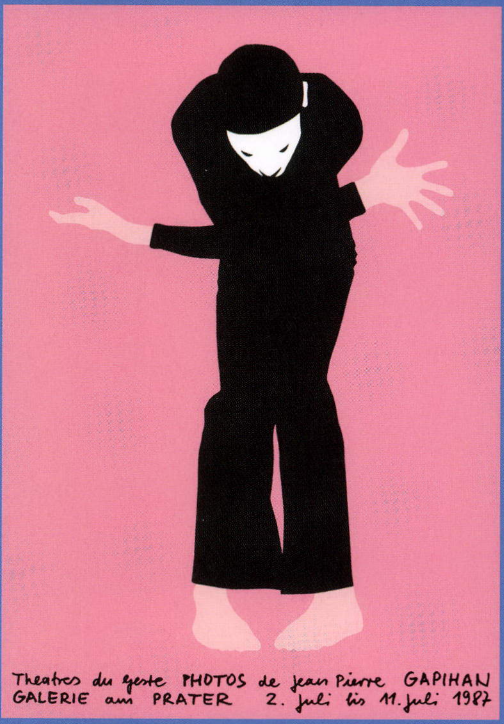

1/1985
High Quality
H
Q
Zeitschrift
über das Gestalten, das Drucken
und das Gedruckte.
Drei internationale Gestalter
werden vorgestellt.
Sechs Originalbeiträge
zu einem denkwürdigen Thema.

1985 · Rolf Müller · DE · Magazine cover

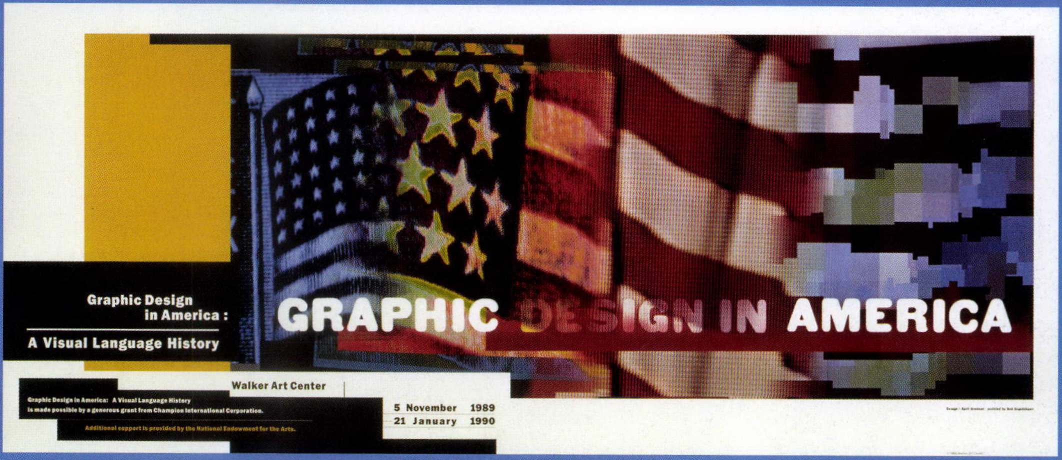
1989



1987 · Shimokochi-Reeves Design · US · Packaging


Theatres du geste PHOTOS de Jean Pierre GAPIHAN
GALERIE am PRATER 2. juli bis 11. juli 1987

1987 · Hubert Riedel · GDR · Poster


Graphic Design in America :
A Visual Language History
GRAPHIC DESIGN IN AMERICA
Walker Art Center
Graphic Design in America: A Visual Language History is made possible by a generous grant from Champion International Corporation.
Additional support is provided by the National Endowment for the Arts.
5 November 1989
21 January 1990

1989 · April Greiman · US · Poster

MELBOURNE SPOLETO FESTIVAL
ME SPOLETO FESTIVAL

The new generation of young designers who appeared in the 1980s found that the modernist developments of the post-war decades now seemed largely antiquated. In their search for fresh approaches to design, they rebelled in a variety of ways against the basic notion that graphics must be spare and sober. Technological innovation, including the rapid rise of desktop publishing, came at just the right moment, and in 1984 Apple Macintosh brought out the first graphics-oriented computer. PageMaker, which appeared a year later, was the first software to enable people to design and set up whole magazines and books in digital form. Programs for processing graphics and photos followed and immediately changed the entire face of the creative industry. Although it initially seemed that only the tools of the trade had disappeared, this first digital revolution found expression in an array of new works, many of them characterized by the sheer joy of trying out fresh possibilities.

In den 1980er-Jahren trat eine junge Generation von Gestalterinnen und Gestaltern in Erscheinung, denen die modernistische Entwicklung der Nachkriegsjahrzehnte als veraltet erschien. Auf der Suche nach neuen Ansätzen im Grafikdesign rebellierten sie auf unterschiedliche Art und Weise gegen die Maxime der aufgeräumten und sachlichen Grafik. Die technischen Innovationen, die das aufkommende Desktop-Publishing mit sich brachte, kamen da gerade zur rechten Zeit. 1984 wurde der Apple Macintosh als erster grafikorientierter Computer auf den Markt gebracht. Ein Jahr später erschien mit PageMaker eine Softwarelösung, die es erstmals ermöglichte, komplette Magazine und Bücher in digitaler Form zu realisieren. Programme zur Grafik- und Fotobearbeitung folgten und veränderten innerhalb kürzester Zeit die gesamte Kreativbranche. Auch wenn scheinbar nur das Handwerkszeug verändert wurde, schlug sich diese erste digitale Revolution auch in den realisierten Arbeiten nieder, die in vielen Fällen von der Experimentierfreude mit den neuen Möglichkeiten geprägt waren.

RADIO CITY
MUSIC HALL
NO STANDING ANY TIME

La nouvelle génération de jeunes graphistes qui émerge dans les années 1980 juge désuète l'évolution moderniste des décennies d'après-guerre. À la recherche de nouvelles approches, ils se rebellent de différentes manières contre la maxime d'un graphisme sobre et épuré. Dans ce contexte, des innovations technologiques comme le développement de la PAO arrivent à point nommé. Avec son Macintosh, Apple met sur le marché en 1984 le premier ordinateur à interface graphique. Un an plus tard, PageMaker devient le premier logiciel permettant de composer des magazines ou des livres complets sous forme numérique. Des programmes de traitement graphique et de retouche photo suivent et transforment l'ensemble du secteur créatif en un temps record. Même si seuls les outils de travail semblent avoir changé, cette révolution numérique se traduit aussi dans les réalisations, qui dénotent souvent le plaisir de l'expérimentation offert par les nouvelles technologies.

below: M & Co., founded by Tibor Kalman and based in New York, was regarded as one of the most innovative design studios of its time.

top left: A billboard in Melbourne advertising a cultural festival, with designs by Ken Cato.

bottom left: The logo developed for New York's Rockefeller Center by the graphic design company Chermayeff & Geismar in 1985.

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unten: Blick in das New Yorker Designbüro M & Co. von Tibor Kalman, das als eines der innovativsten Büros seiner Zeit gilt.

links oben: Plakatwand in der australischen Stadt Melbourne mit Arbeiten von Ken Cato, die für ein Kulturfestival werben.

links unten: Die visuelle Identität des Rockefeller Center in New York, 1985 vom Designbüro Chermayeff & Geismar entwickelt.

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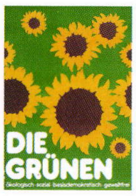
en bas: vue de l'agence de graphisme new-yorkaise M & Co. fondée par Tibor Kalman et considérée comme une des plus innovantes de son époque.

en haut à gauche: panneau d'affichage à Melbourne, avec des créations de Ken Cato annonçant un festival culturel.

en bas à gauche: l'identité visuelle du Rockefeller Center à New York, développée en 1985 par l'agence de graphisme Chermayeff & Geismar.

1980



Green political parties become more actively engaged in Europe, Canada, and elsewhere

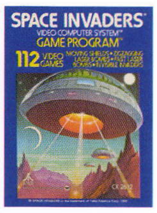
THE BLUES BROTHERS

John Belushi and Dan Aykroyd star in *The Blues Brothers*

John Lennon is shot dead outside his house in New York

Mirror
SPECIAL ISSUE
JOHN LENNON shot dead in New York Dec 8 1980
DEATH OF A HERO

Cable Network News (CNN) is launched in the United States

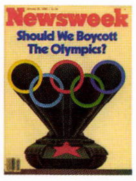

SPACE INVADERS

The Atari 2600 gaming console doubles its sales when the *Space Invaders* game is released

Ronald Reagan is elected president of the United States

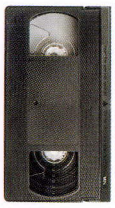
REAGAN in '80
Let's Make America Great Again

The Japanese retail company Muji is founded


Newsweek
Should We Boycott The Olympics?

Several countries boycott the Summer Olympics in Moscow in protest at the Soviet invasion of Afghanistan

The Yugoslav Communist leader Marshal Josip Tito dies after 27 years of authoritarian presidency



In the war over videotape formats VHS triumphs over Betamax

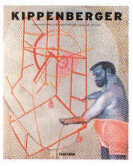
1981

Thrash metal arrives with new bands Metallica, Anthrax, and Slayer

IBM enters the home personal computer market

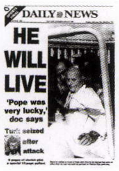
The American music video channel MTV begins broadcasting

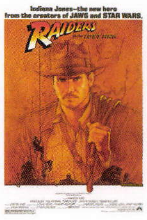
Sony unveils a prototype of its Mavica, the first still video camera, that used removable disks as the main recording medium


KIPPENBERGER

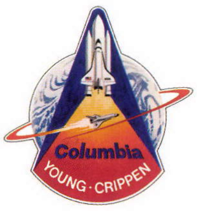
In Germany the free expressionistic art of the Neue Wilde movement features in a major exhibition

In the first attempted assassination of Pope John Paul II he is shot and wounded in St. Peter's Square


DAILY NEWS
HE WILL LIVE


RAIDERS OF THE LOST ARK

Raiders of the Lost Ark is released, the first Indiana Jones film


Columbia
YOUNG · CRIPPEN

NASA's Space Shuttle program begins with the first flight of the orbiter *Columbia*

Colombian writer Gabriel García Márquez's novel *Chronicle of a Death Foretold* is published

GABRIEL GARCÍA MÁRQUEZ
Crónica de una muerte anunciada

The animated television version of *The Smurfs* airs on NBC

1982

The Weather Channel starts broadcasting in the United States

In California, Adobe Systems is founded by John Warnock and Charles Geschke

FALKLAND ISLANDS
ONE POUND

Argentina invades the Falkland Islands and starts a 10-week war with the United Kingdom

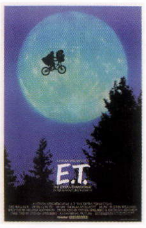
Michael Jackson's *Thriller* is released and becomes the best-selling album in recording history

The Commodore 64 home computer system is introduced

Commodore, years ahead of the competition.

:-)

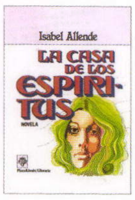
The first emoticons are posted by computer scientist Scott Fahlman



Steven Spielberg's movie *E.T. the Extra-Terrestrial* is released

The talk show *Late Night with David Letterman* premieres on U.S. television

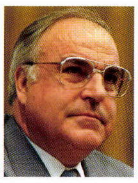
Isabel Allende's debut novel *The House of the Spirits* is published


Isabel Allende
LA CASA DE LOS ESPÍRITUS

The CD is introduced as a new medium for the music industry

1983

Federal elections in West Germany confirm Helmut Kohl as Chancellor



CRACK
SHATTERS LIVES

The first outbreak of crack cocaine use is recorded in the Bahamas

Madonna's self-titled debut album makes an initially slow start on the charts

Chicken McNuggets
9

McDonald's introduces Chicken McNuggets

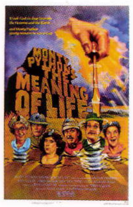
Nintendo releases its NES, the best-selling gaming console of its time

Sally Ride becomes the first American woman in space, on the Space Shuttle *Challenger's* STS-7 mission

'Revolutionary'
Machine makes 3-D objects from drawings

Chuck Hull develops the process behind stereolithography (3D printing)

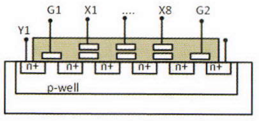
The Monty Python film *The Meaning of Life* premieres in the United Kingdom, but is banned in Ireland


MONTY PYTHON'S THE MEANING OF LIFE

The first Hooters restaurant opens in Clearwater, Florida

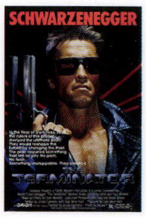
Björn Borg announces his retirement from tennis at the age of 26

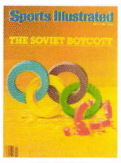
1984


G1
X1
...
X8
G2
Y1
n+
n+
n+
n+
n+
n+
p-well

Toshiba introduces flash memory, invented by Fujio Masuoka

Arnold Schwarzenegger stars as the cyborg assassin in the sci-fi movie *The Terminator*

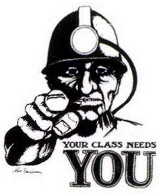

SCHWARZENEGGER
THE TERMINATOR


Sports Illustrated
THE SOVIET BOYCOTT

In response to the boycott in 1980, the Soviet Union and its allies boycott the Summer Olympics in Los Angeles

The Apple Macintosh is introduced

Russian game designer Alexey Pajitnov creates *Tetris*


YOUR CLASS NEEDS YOU

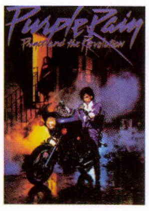
British coal-miners go on strike in March, and a bitter stand-off with the government lasts almost a year

The supernatural comedy *Ghostbusters* premieres

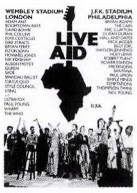
Indian Prime Minister Indira Gandhi is assassinated at home in New Delhi

The Cirque du Soleil performing group is founded in Canada

The title song "Purple Rain" is released from the album by Prince and the Revolution

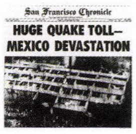

Purple Rain
Prince and the Revolution

1985


LIVE AID
WEMBLEY STADIUM LONDON
J.F.K. STADIUM PHILADELPHIA

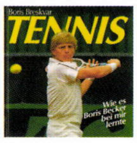
The multi-venue benefit concert Live Aid is held in response to the Ethiopian famine

The World Health Organization hosts the first conference on AIDS in response to the disease spreading worldwide

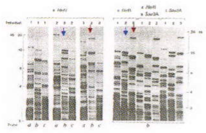

San Francisco Chronicle
HUGE QUAKE TOLL—
MEXICO DEVASTATION

A huge earthquake hits Mexico City, killing at least 5,000 people and injuring 30,000

International Youth Year is proclaimed by the United Nations

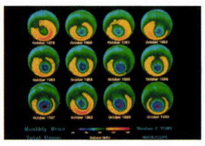

TENNIS
Wie es Boris Becker bei mir lernte

Boris Becker wins the tennis singles title at Wimbledon at the age of only 17



DNA is first used to assist in a criminal investigation

Mikhail Gorbachev becomes General Secretary of the Communist Party of the Soviet Union



Discovery of the Ozone Hole is announced by scientists of the British Antarctic Survey

NeXT

The NeXT computer company is founded by Steve Jobs

BACK TO THE FUTURE

The first film in the *Back to the Future* series is released

Patrick Süskind
Das Parfum
Die Geschichte eines Mörders
Diogenes

German author Patrick Süskind's novel *Perfume* is published

1986

ALF first appears on U.S. television

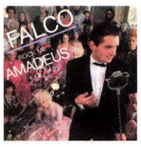
FUJICOLOR
Quicksnap

Fuji introduces the disposable camera

Swedish Prime Minister Olof Palme is assassinated in Stockholm

The Space Shuttle *Challenger* breaks up killing all seven crew members

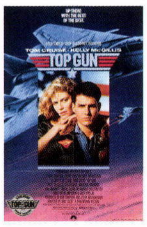
Austrian singer Falco's "Rock Me Amadeus" finds international success

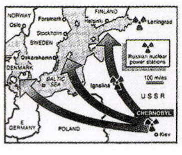

FALCO
AMADEUS

P·I·X·A·R

Pixar Animation Studios is founded in California

Tom Cruise stars in Tony Scott's *Top Gun* which becomes a huge success worldwide

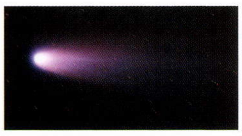



NORWAY
FINLAND
SWEDEN
Stockholm
Leningrad
DENMARK
BALTIC SEA
USSR
POLAND
GERMANY
CHERNOBYL
Kiev

A catastrophic accident occurs at the Chernobyl nuclear power plant

EURO TUNNEL

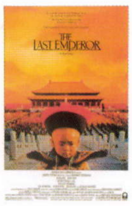
The Treaty of Canterbury is signed, allowing work to proceed on the Channel Tunnel



Halley's Comet is seen for the first time since 1910

1987

The British-Italian epic film *The Last Emperor* by Bernardo Bertolucci is released, winning nine Oscars the following year


THE LAST EMPEROR

GSM

The first GSM technical specifications are agreed in Europe for mobile phone use and text messages

In a speech at the Brandenburg Gate in West Berlin, Reagan asks Gorbachev to "Tear down this wall!"

Watchmen is first published as a single-volume graphic novel

Whitney Houston's second album is the first by a female artist to top the Billboard charts on debut

PROZAC
20 mg

Prozac becomes available on prescription

The Perl programming language is created by Larry Wall

The Irish rock band U2 release their breakthrough album *The Joshua Tree*

Patrick Swayze and Jennifer Grey star in *Dirty Dancing*

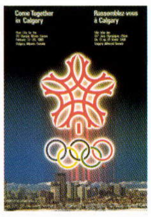
The Philadelphia Inquirer

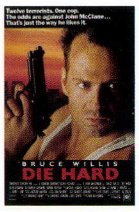
Dow Dives 508.32 Points In Panic on Wall Street

On Black Monday stock markets around the world crash in a way not seen since 1929

1988

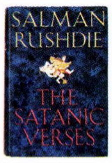
The Winter Olympics are held in Calgary, Canada


Come Together in Calgary
Rassemblez-vous à Calgary


BRUCE WILLIS
DIE HARD

Bruce Willis stars in the first of the *Die Hard* movies

Salman Rushdie's novel *The Satanic Verses* is published, resulting in a *fatwa* being issued by Khomeini calling for his death


SALMAN RUSHDIE
THE SATANIC VERSES

Pixar's *Tin Toy* becomes the first computer-animated film to win an Academy Award

The PHANTOM of the OPERA

The Phantom of the Opera transfers from London's West End to Broadway, becoming its longest-running musical ever

Benazir Bhutto becomes the Prime Minister of Pakistan and the first woman ever to lead a Muslim nation

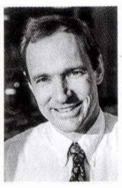
HARVARD MAGAZINE

adobe™ PHOTOSHOP

Adobe Photoshop is created by American Thomas Knoll

A ceasefire ends the eight-year Iran-Iraq War in which at least half a million people are estimated to have died

The first direct IP connection links Europe with North America and Tim Berners-Lee discusses a possible web-like system



In Japan the Great Seto Bridge opens

1989

George H.W. Bush becomes president of the United States

GEORGE BUSH
FOR PRESIDENT 1988

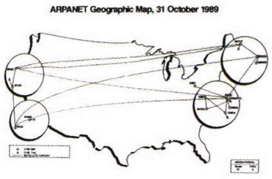
Nintendo GAME BOY

The Game Boy handheld gaming console is released by Nintendo

Die Mauer ist weg!
Berlin ist wieder Berlin!

The Berlin Wall falls and is officially demolished the following year

Burma changes its name to Myanmar


ARPANET Geographic Map, 31 October 1989

The packet-switching ARPANET system is replaced by the internet

Pro-democracy student protests in Beijing are forcibly suppressed, leading to the Tiananmen Square Massacre

Newsweek
Bloodbath

The first episode of *The Simpsons* is broadcast in the United States

The 14th Dalai Lama wins the Nobel Peace Prize

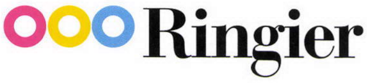
The first Love Parade is held in West Berlin

The Teenage Mutant Ninja Turtle craze sweeps the world

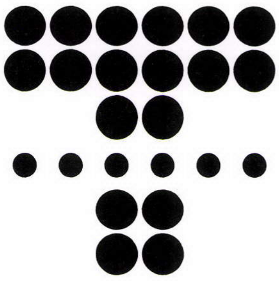
1980

The first issue of the British graphic design magazine **Creative Review** is published

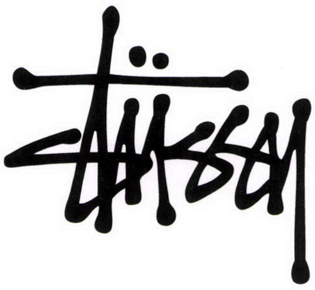
The **Union des Designers en Belgique** (UDB) is founded, for graphic designers based in Belgium



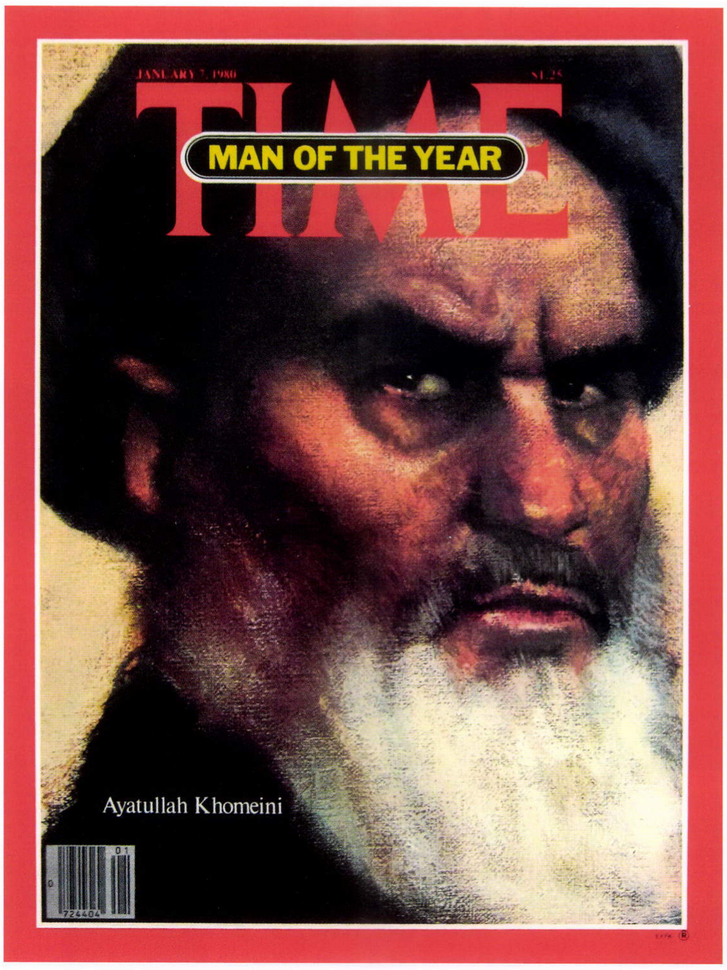
1980 · Karl Gerstner · CH · Logo · Ringier



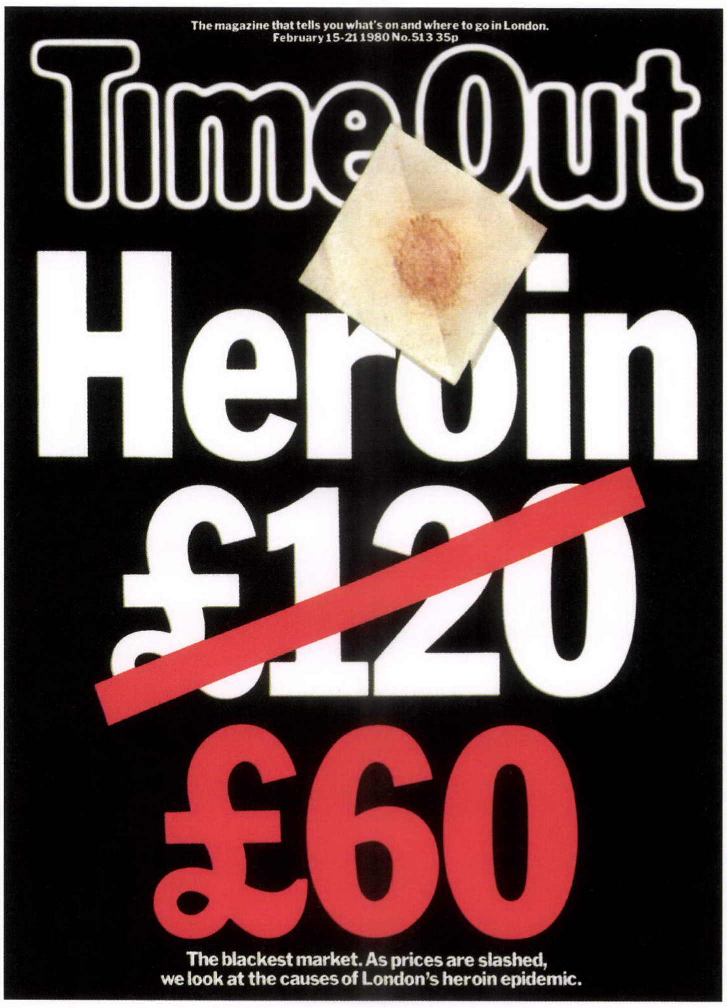
1980 · Stefan Kanchev · BG · Logo · Technica Books



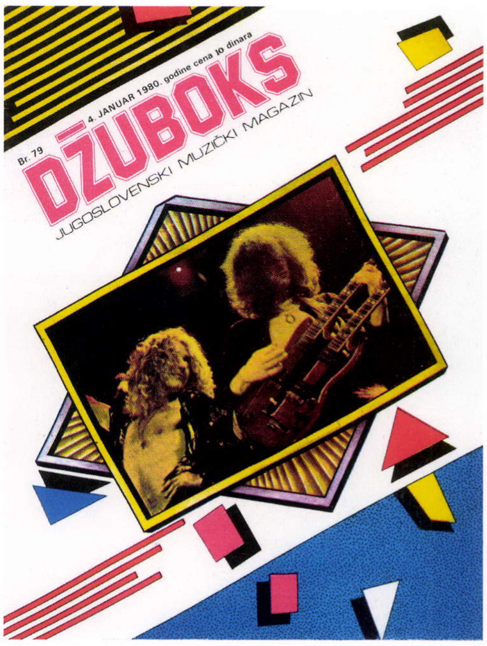
1980 · Shawn Stüssy · US · Logo · Stüssy


JANUARY 7, 1980
$1.25
TIME
MAN OF THE YEAR
Ayatullah Khomeini

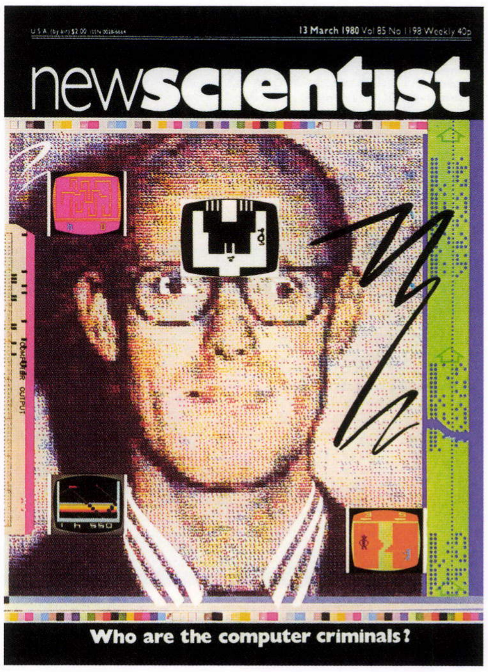
1980 · Walter Bernard (AD), Brad Holland (ILL) · US · Magazine cover


The magazine that tells you what's on and where to go in London.
February 15-21 1980 No.513 35p
Time Out
Heroin
~~£120~~
£60
The blackest market. As prices are slashed, we look at the causes of London's heroin epidemic.

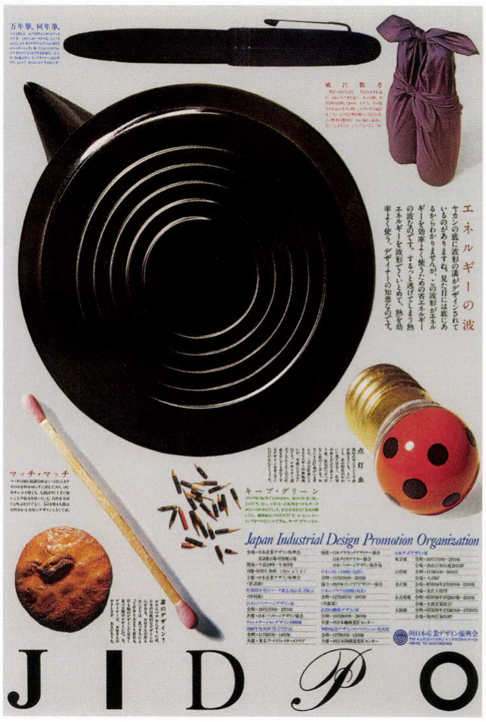
1980 · Pearce Marchbank · UK · Magazine cover


Br. 79
4. JANUAR 1980. godine cena 10 dinara
DŽUBOKS
JUGOSLOVENSKI MUZIČKI MAGAZIN

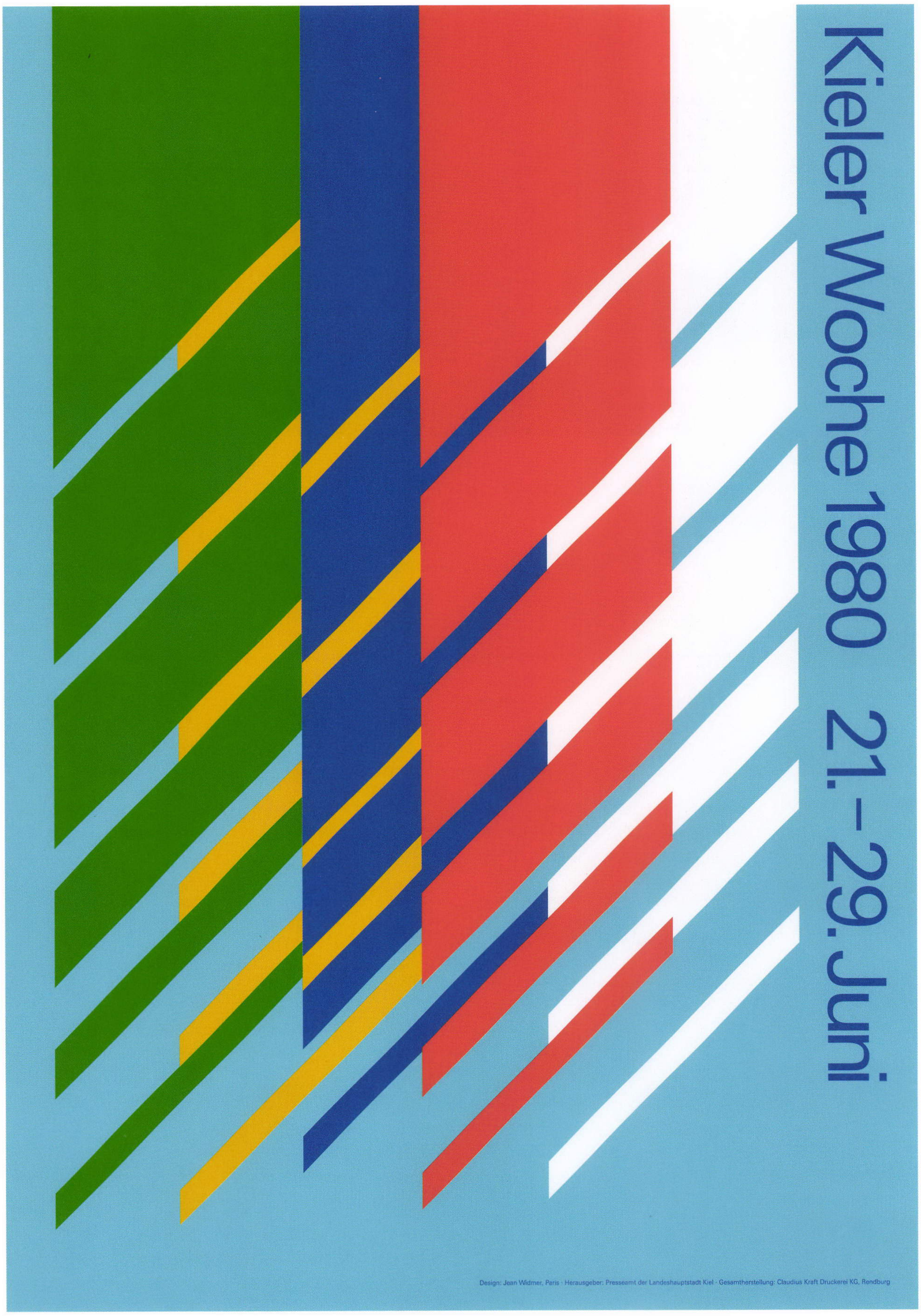
1980 · Anonymous · YU · Magazine cover


13 March 1980 Vol 85 No 1198 Weekly 40p
newscientist
Who are the computer criminals?

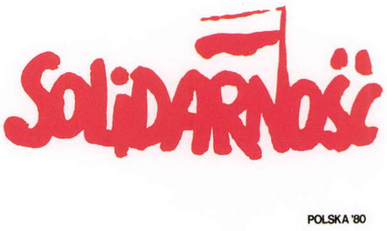
1980 · Christine Jones, Edward Bell · UK · Magazine cover


エネルギーの波
Japan Industrial Design Promotion Organization
JIDPO

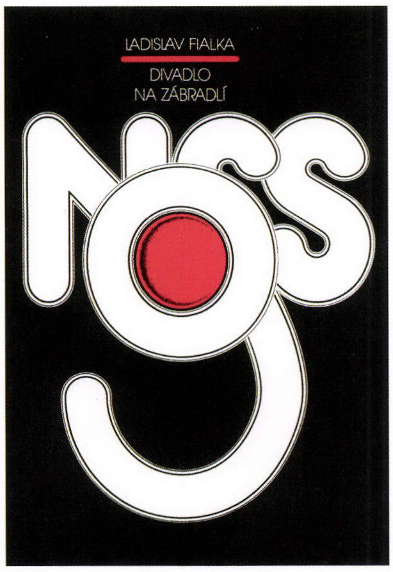
1980 · Fuki Ito · JP · Poster


Kieler Woche 1980 21.–29. Juni
Design: Jean Widmer, Paris · Herausgeber: Presseamt der Landeshauptstadt Kiel · Gesamtherstellung: Claudius Kraft Druckerei KG, Rendburg

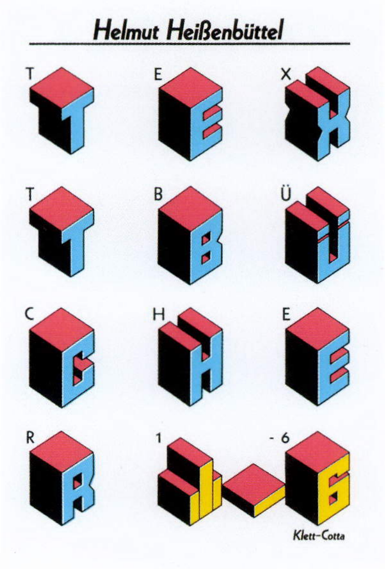
1980 · Jean Widmer · CH/FR/DE · Poster


Solidarność
POLSKA '80

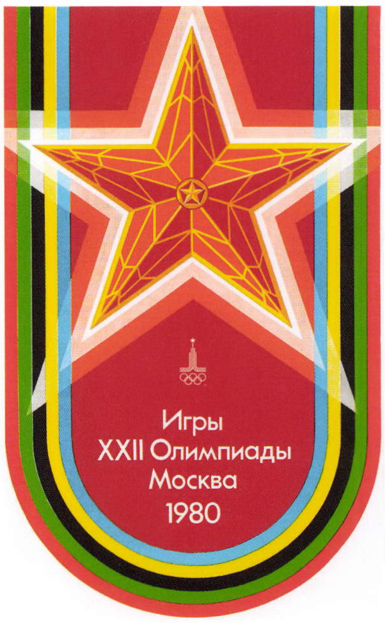
1980 · Jerzy Janiszewski · PL · Poster


LADISLAV FIALKA
DIVADLO
NA ZÁBRADLÍ
NOS

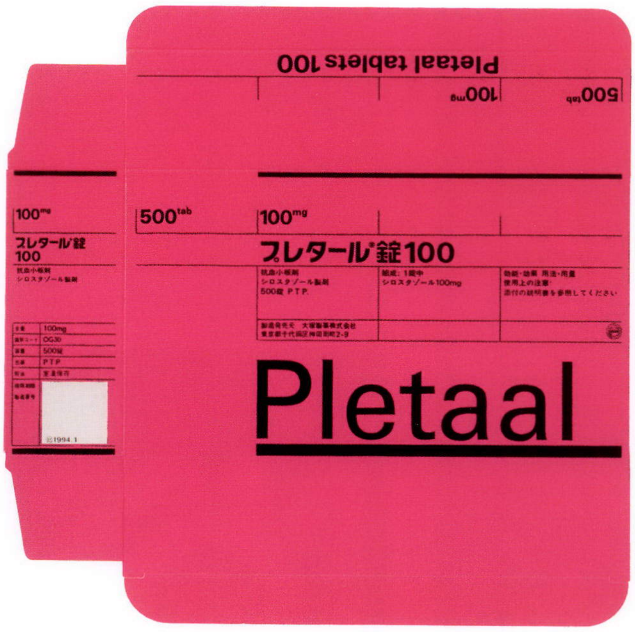
1980 · Jan Solpera · CZ · Poster


Helmut Heißenbüttel
T E X
T B Ü
C H E
R 1 - 6
Klett-Cotta

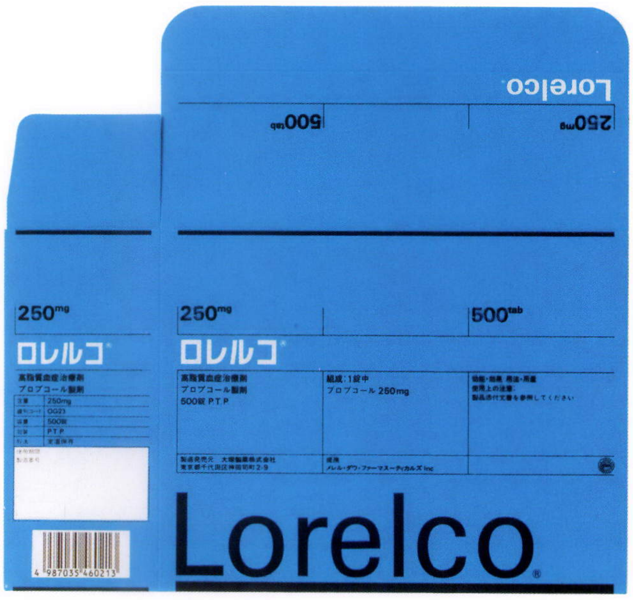
1980 · Heinz Edelmann · DE · Book cover


Игры
XXII Олимпиады
Москва
1980

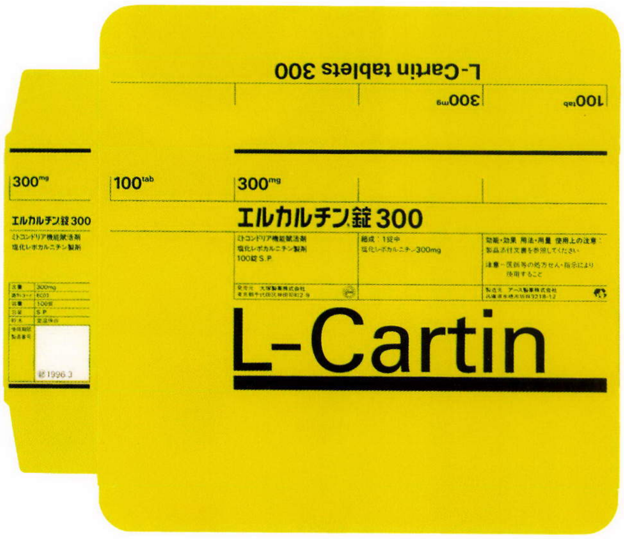
1980 · Anonymous · RU · Poster


Pletaal tablets 100
100mg
500tab
プレタール錠100
Pletaal

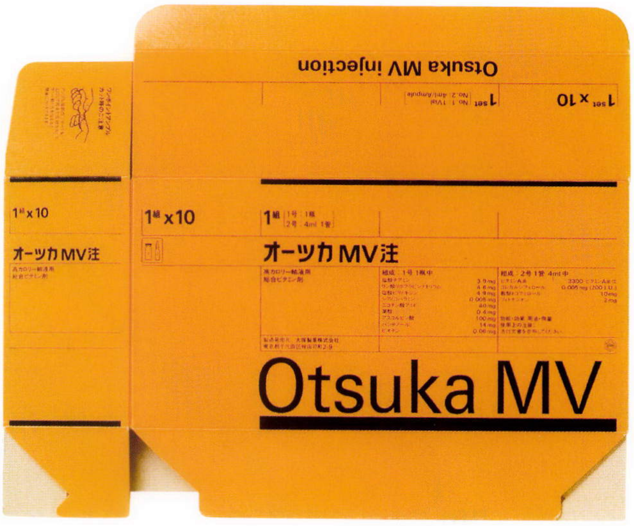
1985 · Helmut Schmid · DE/JP · Packaging


Lorelco
250mg
500tab
ロレルコ
Lorelco

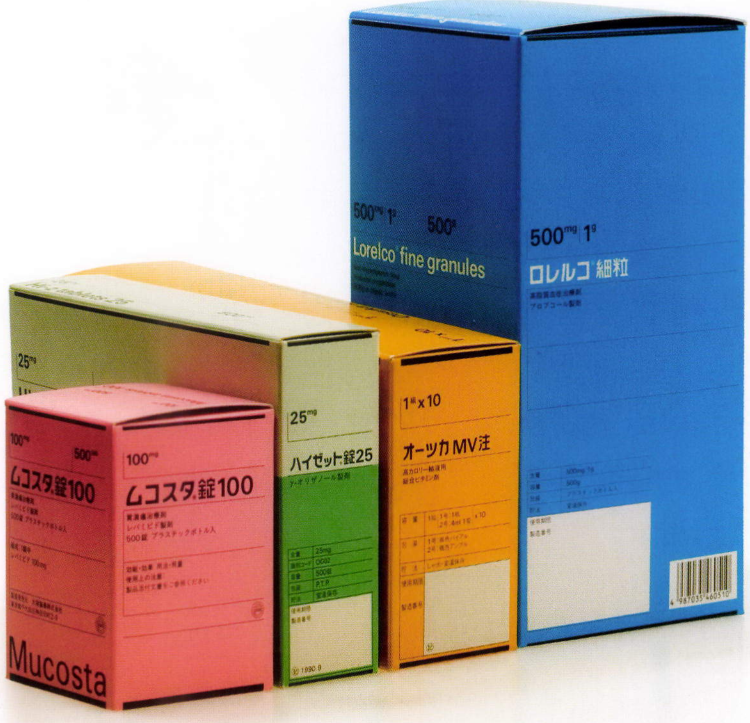
1988 · Helmut Schmid · DE/JP · Packaging


L-Cartin tablets 300
300mg
100tab
エルカルチン錠300
L-Cartin

1980 · Helmut Schmid · DE/JP · Packaging

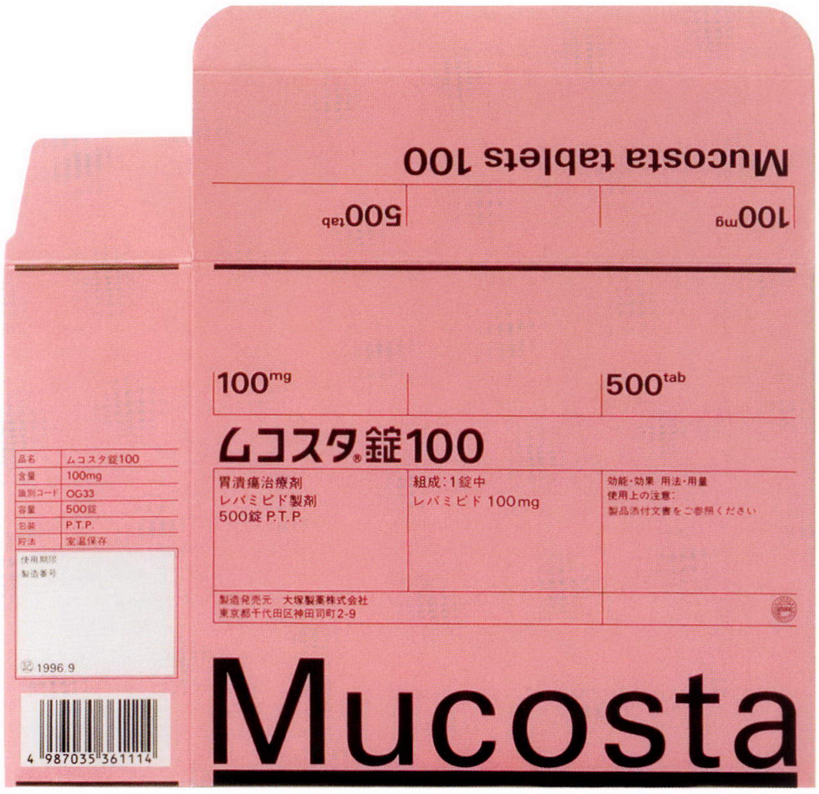

Otsuka MV injection
1 set x 10
オーツカMV注
Otsuka MV

1980 · Helmut Schmid · DE/JP · Packaging

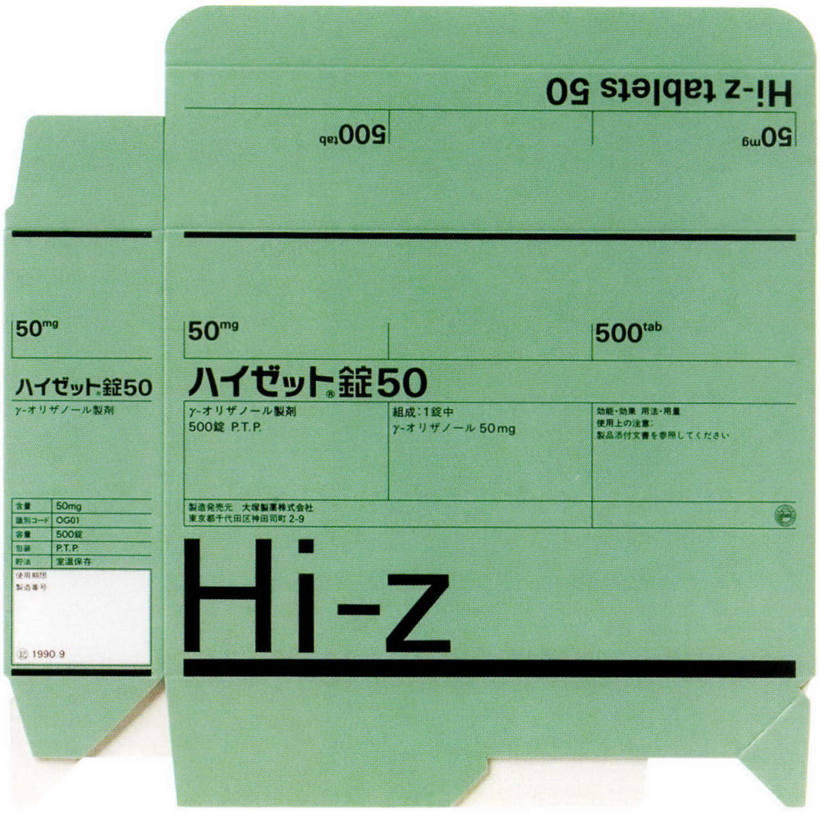

Lorelco fine granules
ロレルコ細粒
オーツカMV注
ハイゼット錠25
ムコスタ錠100
Mucosta

1980 · Helmut Schmid · DE/JP · Packaging

»Helmut Schmid's typography is rhythmic, musical, and contemplative. He is a great typographer who reveals himself between the lines.« `Wim Crouwel, *Idea* #322, 2007`



1988 · Helmut Schmid · DE/JP · Packaging

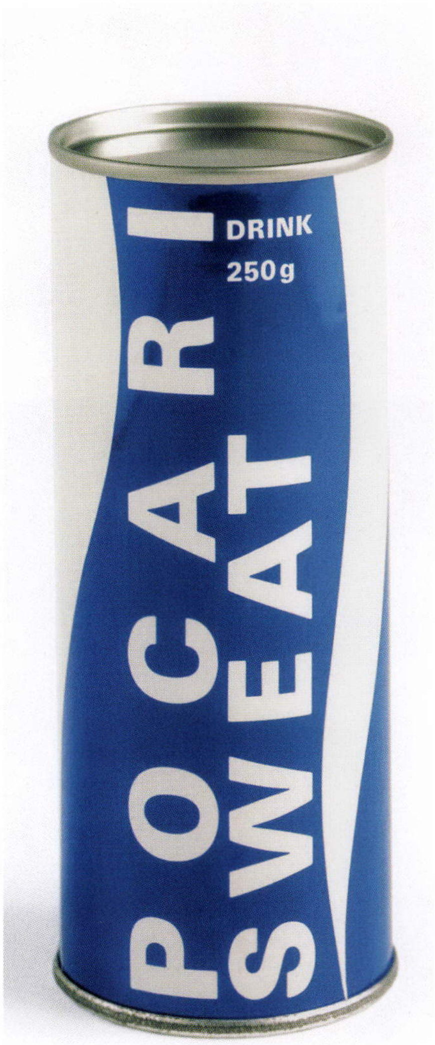


1988 · Helmut Schmid · DE/JP · Packaging

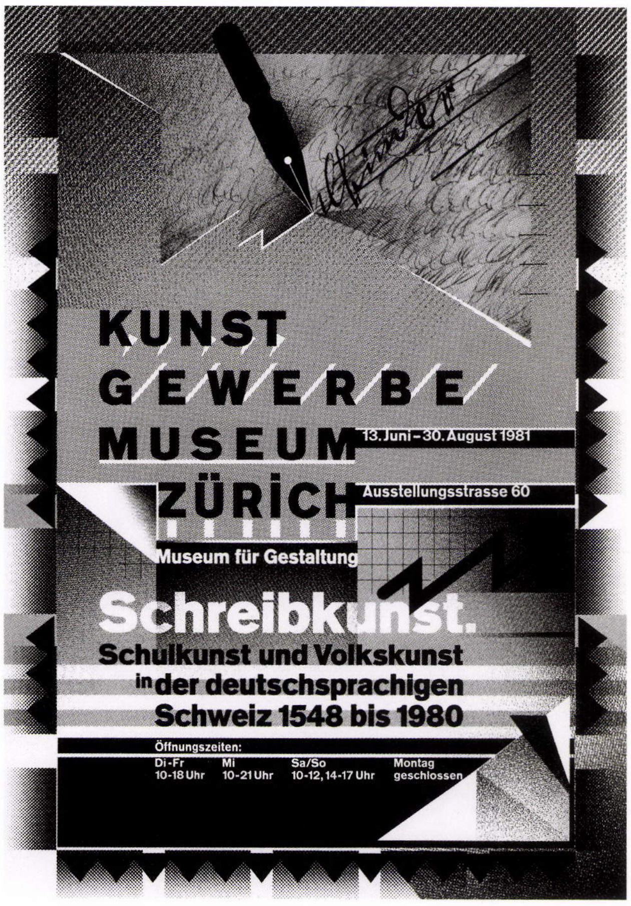
Helmut Schmid (1942, Ferlach, Austria – 2018, Osaka) was a German typographer (he was born a German citizen) and vital figure in the development of his field. Initially training as a typesetter in Germany, Schmid moved to Basel to study under Emil Ruder. During his international career he worked in Dusseldorf, Berlin, Stockholm, Montreal, and Osaka, also teaching at Kobe Design University in Japan and Hongik University in South Korea. His influential book *Typography Today* was first published in 1980, and Schmid's broad body of work also included packaging design for some of the largest food, pharmaceutical, and cosmetic brands in Japan.

Helmut Schmid (1942, Ferlach, Österreich – 2018, Osaka) hat als deutscher Schriftsetzer (er war von Geburt deutscher Staatsbürger) maßgeblich Anteil an der Weiterentwicklung der Typografie. Zunächst absolvierte er in Deutschland eine Ausbildung zum Schriftsetzer und ging dann nach Basel, um bei Emil Ruder zu studieren. Im Lauf seiner internationalen Karriere hat er in Düsseldorf, Berlin, Stockholm, Montreal und Osaka gearbeitet, zudem unterrichtete er an der Kobe Design University in Japan und der Hongik University in Südkorea. Sein einflussreiches Buch *Typography Today* erschien 1980. Zu Schmids umfassendem Œuvre gehört auch Verpackungsdesign für einige der größten Nahrungs-, Pharma- und Kosmetikfirmen Japans.

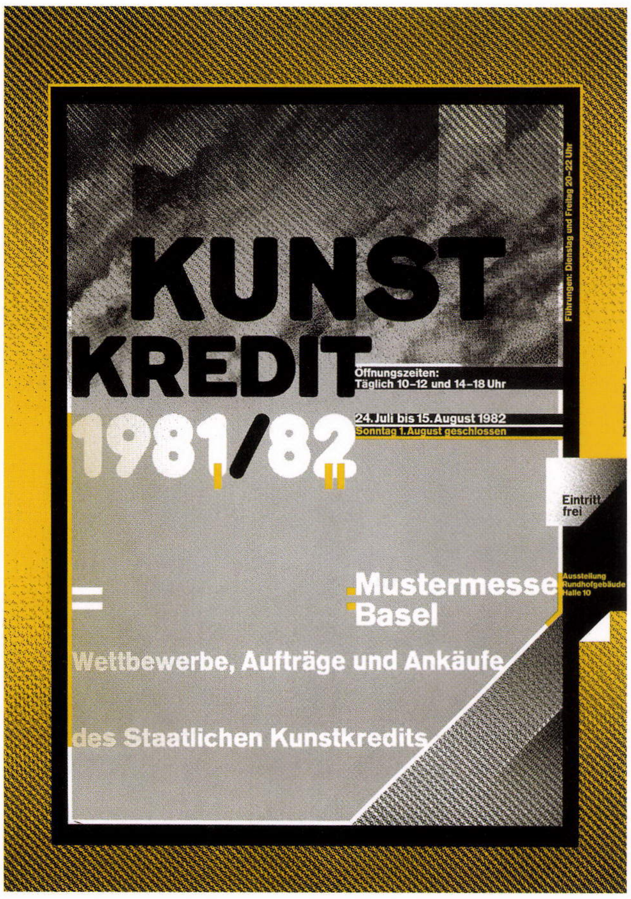
Helmut Schmid (1942, Ferlach, Autriche – 2018, Osaka) fut un typographe né citoyen allemand en Autriche et fervent acteur du développement de son domaine. Formé d'abord comme compositeur en Allemagne, Schmid s'installe ensuite à Bâle pour suivre des études auprès d'Emil Ruder. Pendant sa carrière internationale, il a travaillé à Düsseldorf, Berlin, Stockholm, Montréal et Osaka, et il a enseigné à la Kobe Design University, au Japon, et l'université de Hongik, en Corée du Sud. Son livre influent *Typography Today* a été publié pour la première fois en 1980, et le vaste travail de Schmid compte aussi du design d'emballages pour quelques-unes des plus grandes marques alimentaires, pharmaceutiques et cosmétiques du Japon.



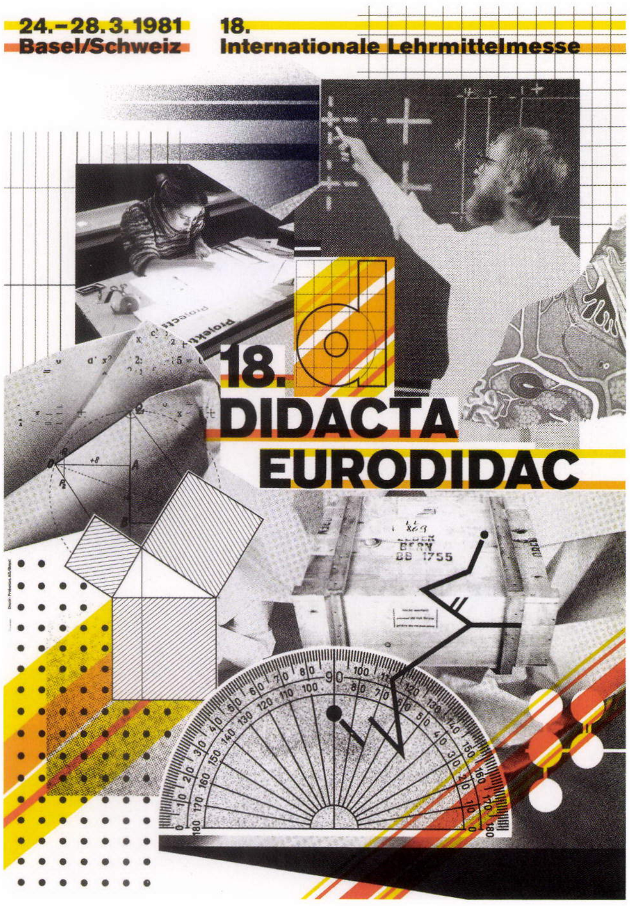
1980 · Helmut Schmid · DE/JP · Packaging


KUNST
GEWERBE
MUSEUM
ZÜRICH
13. Juni–30. August 1981
Ausstellungsstrasse 60
Museum für Gestaltung
Schreibkunst.
Schulkunst und Volkskunst
in der deutschsprachigen
Schweiz 1548 bis 1980
Öffnungszeiten:
Di-Fr 10-18 Uhr
Mi 10-21 Uhr
Sa/So 10-12, 14-17 Uhr
Montag geschlossen

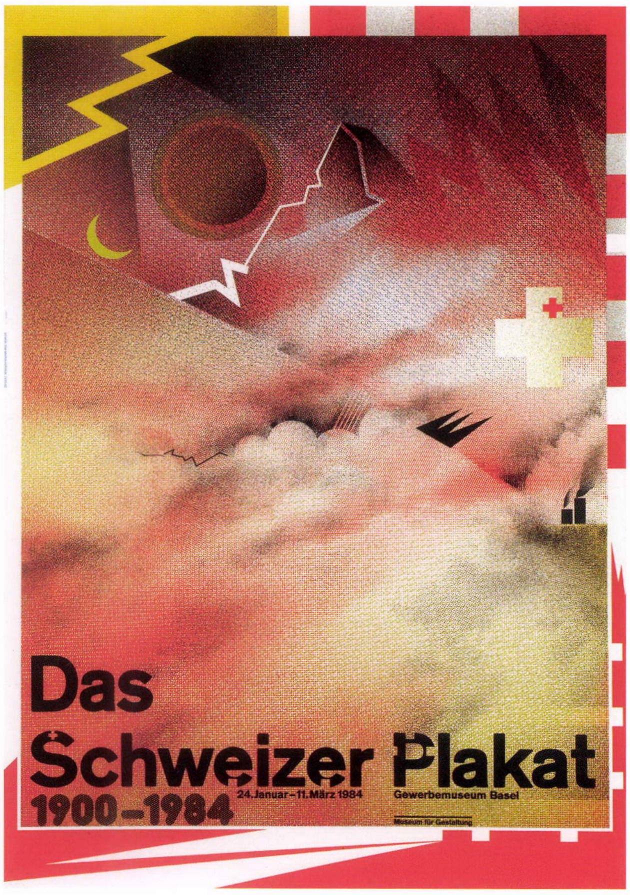
1981 · Wolfgang Weingart · CH · Poster


KUNST
KREDIT
1981/82
Öffnungszeiten:
Täglich 10–12 und 14–18 Uhr
24. Juli bis 15. August 1982
Sonntag 1. August geschlossen
Führungen: Dienstag und Freitag 20–22 Uhr
Eintritt frei
Mustermesse
Basel
Ausstellung Rundhofgebäude Halle 10
Wettbewerbe, Aufträge und Ankäufe
des Staatlichen Kunstkredits

1981 · Wolfgang Weingart · CH · Poster


24.–28.3.1981
Basel/Schweiz
18.
Internationale Lehrmittelmesse
18.
DIDACTA
EURODIDAC

1981 · Wolfgang Weingart · CH · Poster


Das
Schweizer Plakat
1900–1984
24. Januar–11. März 1984
Gewerbemuseum Basel
Museum für Gestaltung

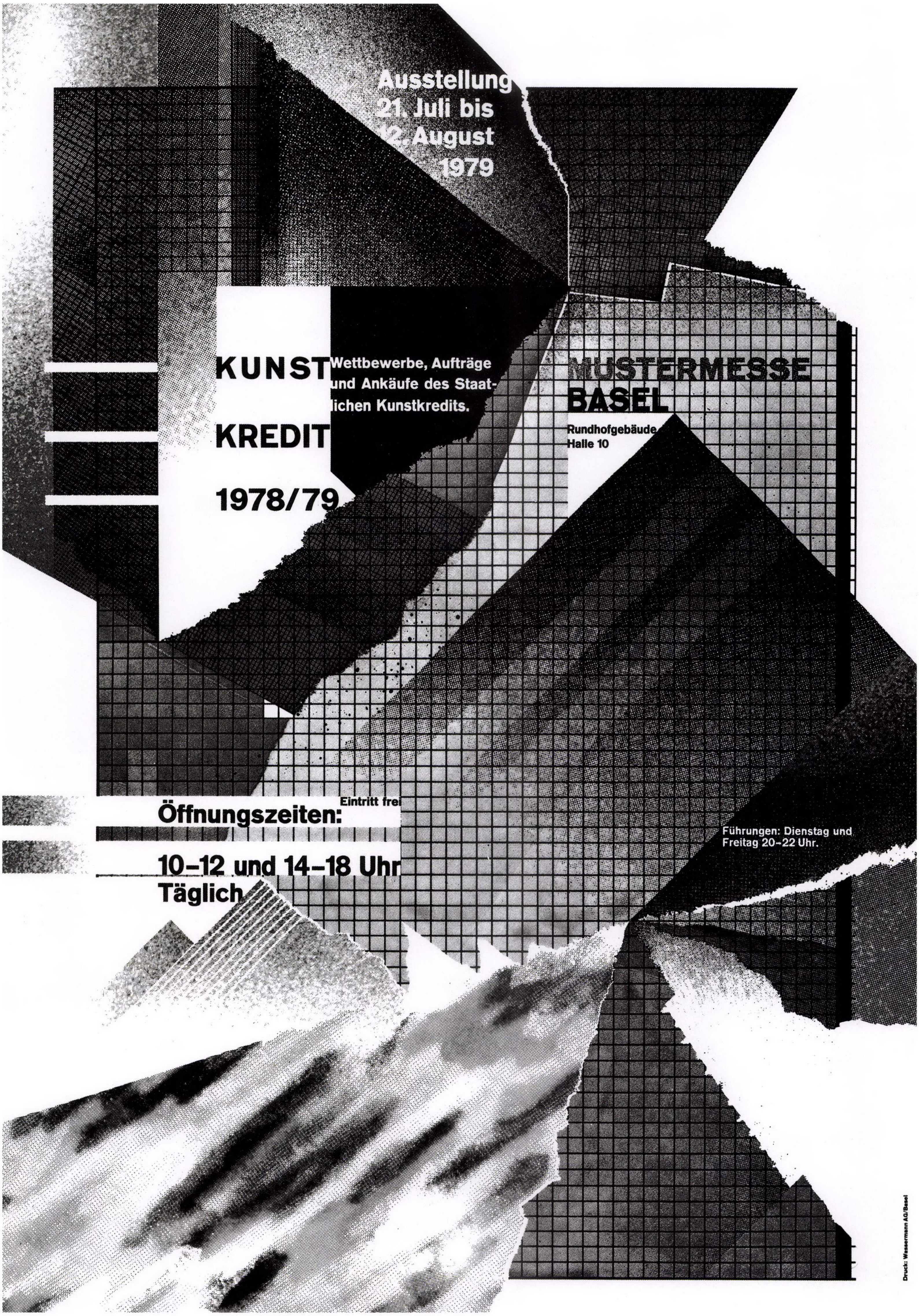
1984 · Wolfgang Weingart · CH · Poster

Wolfgang Weingart (1941, Constance, Germany – 2021, Basel) is a designer and typographer whose expressive work evolved out of the earlier Swiss Style. Following studies at the Merz Academy in Stuttgart, he trained as a typographer, then studied at the Basel School of Design under Emil Ruder and Armin Hofmann. With an insatiable appetite for experimentation, Weingart instigated a wholesale renewal of typography through his posters and radical cover designs for the *Typographische Monatsblätter* magazine, while teaching at the Basel School of Design. His courses at Yale and lectures around the world have earned him an international reputation. In 2014, the Museum of Design in Zurich presented a retrospective of Weingart's work.

Wolfgang Weingart (1941, Konstanz – 2021, Basel) ist ein Grafikdesigner und Typograf, dessen ausdrucksstarkes Werk aus dem früheren „Swiss Style" hervorgeht. Auf sein Studium an der Merz-Akademie in Stuttgart folgte zunächst eine Lehre als Schriftsetzer, dann studierte er in Basel an der Schule für Gestaltung bei Emil Ruder und Armin Hofmann. Mit leidenschaftlicher Experimentierfreudigkeit führte Weingart eine Rundumerneuerung der Typografie herbei, wie seine Plakate und die radikalen Entwürfe für die Titelseite der Zeitschrift *Typographische Monatsblätter* verdeutlichen. Gleichzeitig unterrichtete er an der Schule für Gestaltung in Basel. Durch seine Seminare in Yale und seine Vorträge in aller Welt ist er international anerkannt. 2014 richtete das Museum für Gestaltung Zürich eine Retrospektive seines Schaffens aus.

Wolfgang Weingart (1941, Constance, Allemagne – 2021, Bâle) est un designer et typographe dont le style expressif s'est développé à partir du style suisse. Après des études à la Merz Akademie à Stuttgart, il suit une formation de typographe, puis étudie à l'école de design de Bâle auprès d'Emil Ruder et d'Armin Hofmann. Habité par un appétit insatiable pour l'expérimentation, Weingart a motivé un renouveau global de la typographie avec ses affiches et ses couvertures radicales pour la revue *Typographische Monatsblätter,* tout en enseignant à l'école de design de Bâle. Ses cours à l'université Yale et les conférences qu'il a données dans le monde entier lui ont valu une notoriété internationale. En 2014, le musée du design de Zurich a présenté une rétrospective du travail de Weingart.

»From 1968 my work became the opposite of 'Swiss Typography'; I was the rebel of the Basel School. In the mid-1970s, many designers copied the Basel approach to create the so-called 'New Wave'. But I never wanted to create a fixed style, so I radically changed the way I worked from that point on.« `Wolfgang Weingart, AIGA, 2005`


Ausstellung
21. Juli bis
12. August
1979
KUNST
KREDIT
1978/79
Wettbewerbe, Aufträge
und Ankäufe des Staatlichen Kunstkredits.
MUSTERMESSE
BASEL
Rundhofgebäude
Halle 10
Eintritt frei
Öffnungszeiten:
10–12 und 14–18 Uhr
Täglich
Führungen: Dienstag und
Freitag 20–22 Uhr.
Druck: Wassermann AG/Basel

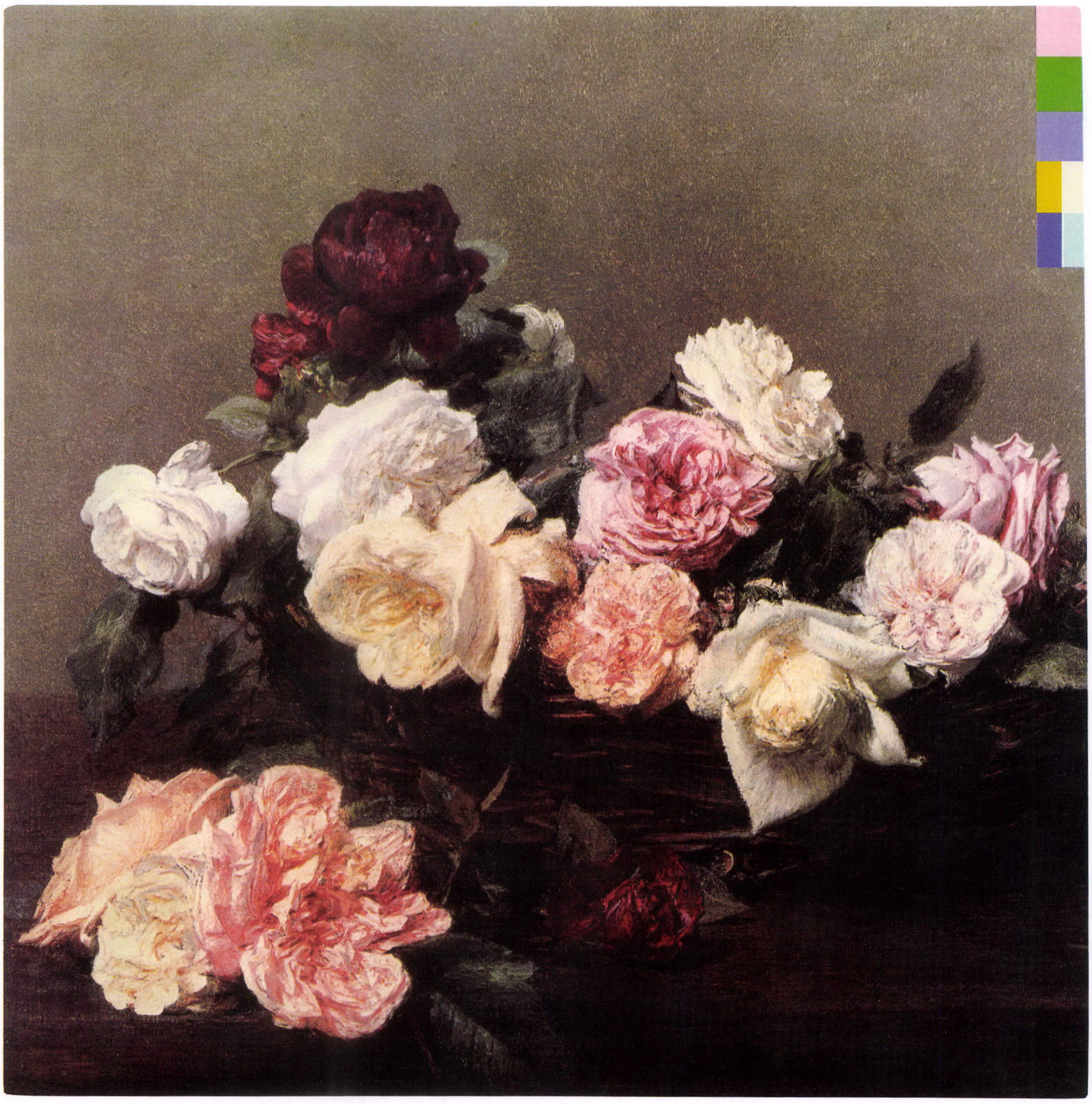
1978 · Wolfgang Weingart · CH · Poster

Peter Saville · United Kingdom

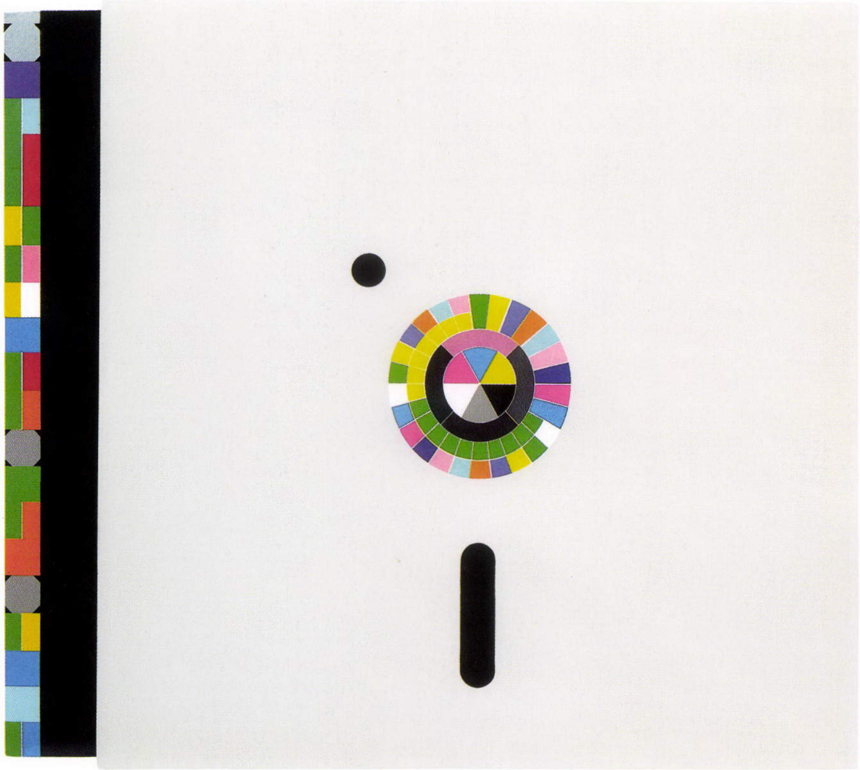
As a founding member and art director of the legendary independent British label Factory Records, Peter Saville accessed a mass audience through pop music, best exemplified in the series of record sleeves he created for Joy Division and New Order between 1979 and 1993. His radical designs seemed to break all the rules, omitting information about artists or titles and fundamentally questioning modes of consumption and communication.

Als Gründungsmitglied und Artdirector des legendären britischen Independent-Labels Factory Records erreichte Peter Saville durch die Popmusik ein Millionenpublikum. Anschaulichstes Beispiel dafür sind die Plattencover, die er zwischen 1979 und 1993 für Joy Division und New Order gestaltete. Bei seinen radikalen Entwürfen brach er mit sämtlichen Regeln, verzichtete auf Informationen zu Musikern oder Titeln und stellte die Konsum- und Kommunikationskultur grundsätzlich infrage.

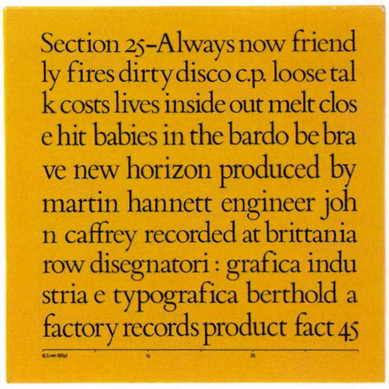
En tant que membre fondateur et directeur artistique du légendaire label de musique indépendant britannique Factory Records, Peter Saville a pu toucher un public de masse à travers la musique pop, comme l'illustrent le mieux les pochettes d'albums qu'il a créées entre 1979 et 1993 pour Joy Division et New Order. Ses graphismes absolus semblaient rompre avec toutes les règles établies, omettant une partie de l'information sur les artistes ou les titres, et questionnant fondamentalement les modes de consommation et de communication.



1983 · Peter Saville · UK · Record cover (front)

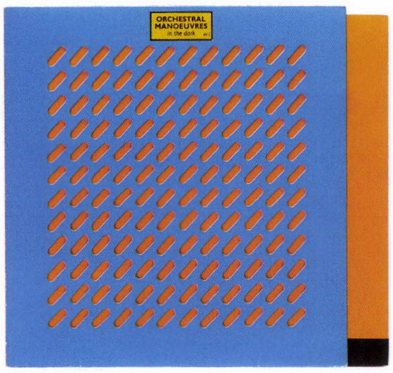


1983 · Peter Saville · UK · Record cover (back)



Section 25–Always now friend
ly fires dirty disco c.p. loose tal
k costs lives inside out melt clos
e hit babies in the bardo be bra
ve new horizon produced by
martin hannett engineer joh
n caffrey recorded at brittania
row disegnatori : grafica indu
stria e typografica berthold a
factory records product fact 45

1981 · Peter Saville · UK · Record cover



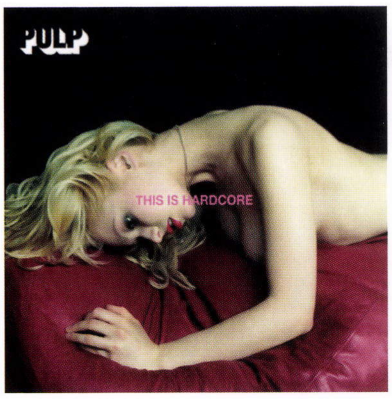
1980 · Peter Saville, Ben Kelly · UK · Record cover

»Saville's greatest strength, by his own admission, has always been his sensitivity to cultural currents, and his perspective on visual culture is deeply respected.« Adam Wray, *ssense.com*, 2018

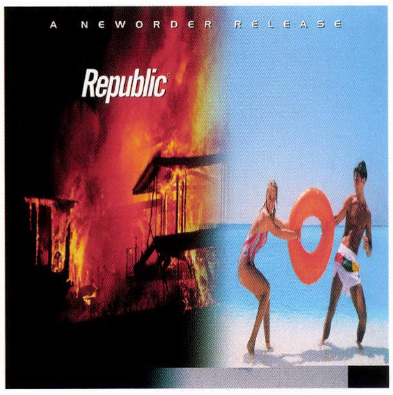
Peter Saville (1955, Manchester) is a British artist and designer whose contribution to culture has been unique. After graduating from Manchester Polytechnic in 1978 he founded his own studio in London. Saville is recognised for creating pioneering work in the fields of music, fashion, sport, and politics, and his achievements were celebrated in *The Peter Saville Show* at the Design Museum in London in 2003. His first major show in a contemporary art museum was at the Migros Museum in Zurich in 2005 and he continues to exhibit internationally. Saville is a Royal Designer for Industry and won the London Design Medal in 2013.

Peter Saville (1955, Manchester) ist ein britischer Künstler und Grafikdesigner, der einen einzigartigen Beitrag zur Kultur geleistet hat. Nach abgeschlossenem Studium am Manchester Polytechnic im Jahr 1978 gründete er in London sein eigenes Grafikbüro. Saville gilt als Schöpfer bahnbrechender Arbeiten in den Bereichen Musik, Mode, Sport und Politik, seine Leistungen wurden 2003 mit der *Peter Saville Show* im Design Museum in London gewürdigt. Seine erste große Ausstellung in einem Museum für zeitgenössische Kunst folgte 2005 im Migros Museum in Zürich, seitdem ist er immer wieder weltweit durch Ausstellungen vertreten. Saville ist ein Royal Designer for Industry und wurde 2013 mit der London Design Medal ausgezeichnet.

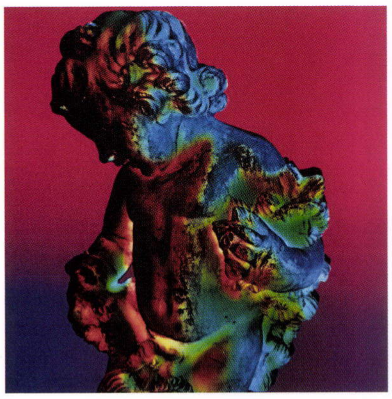
Peter Saville (1955, Manchester) est un artiste et graphiste britannique qui a apporté à la culture une contribution unique en son genre. Après avoir obtenu son diplôme de la Manchester Polytechnic en 1978, il ouvre son propre studio à Londres. Saville est connu pour son travail pionnier dans les domaines de la musique, de la mode, du sport et de la politique, et ses réalisations ont été célébrées en 2003 dans l'exposition «The Peter Saville Show» présentée au musée du design de Londres. Sa première grande exposition dans un musée d'art contemporain s'est tenue au Musée Migros à Zurich en 2005, et il continue d'exposer au niveau international. Saville a reçu la distinction de Royal Designer for Industry et a remporté la London Design Medal en 2013.


PULP
THIS IS HARDCORE

1998 · Peter Saville, John Currin, Horst Diekgerdes (PH) · UK · Record cover

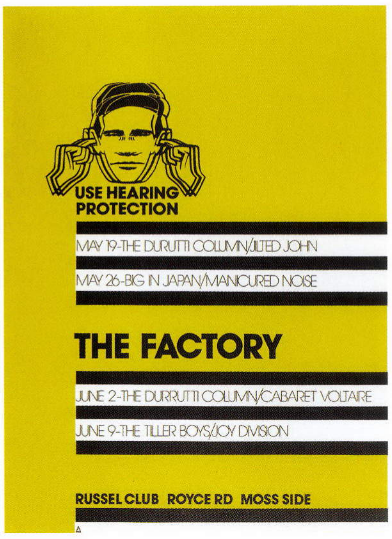

A NEW ORDER RELEASE
Republic

1993 · Peter Saville, Brett Wickens · UK · Record cover

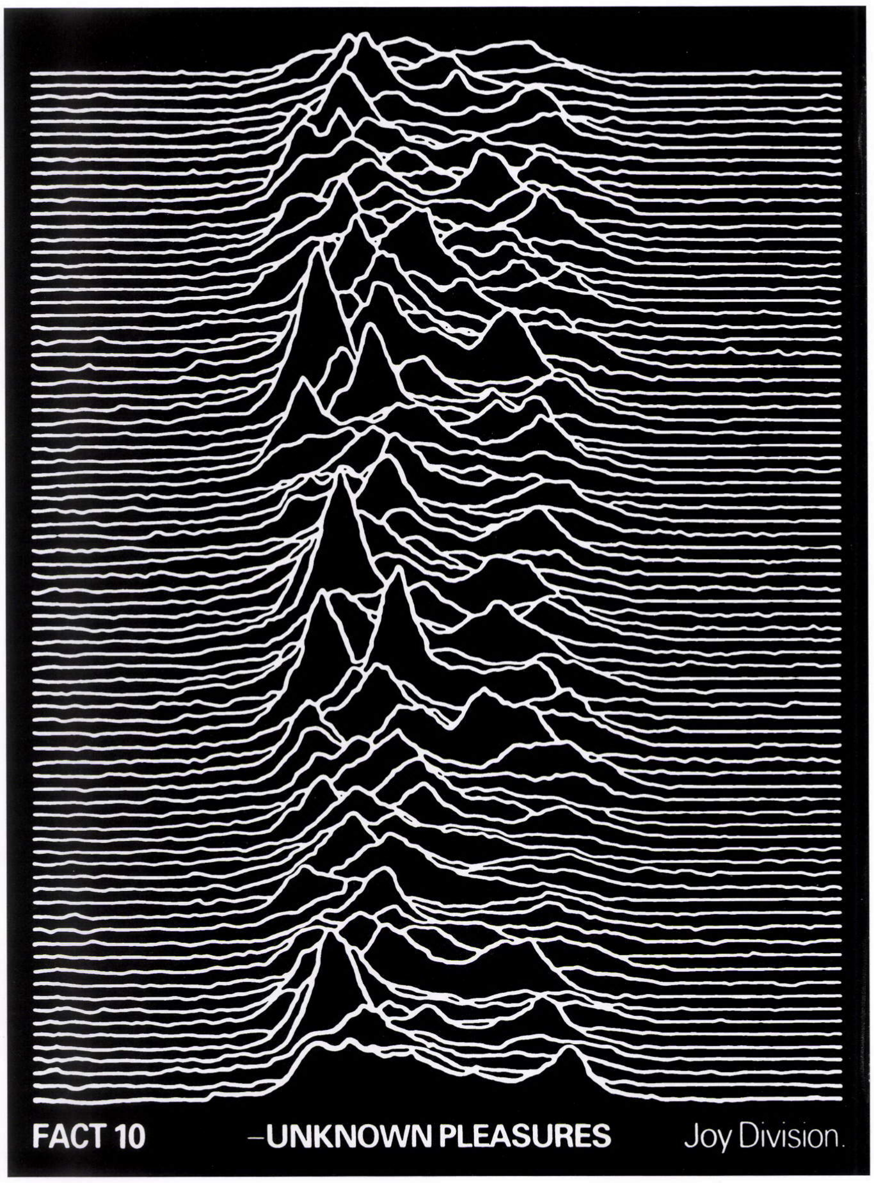


1989 · Peter Saville, Trevor Key · UK · Record cover

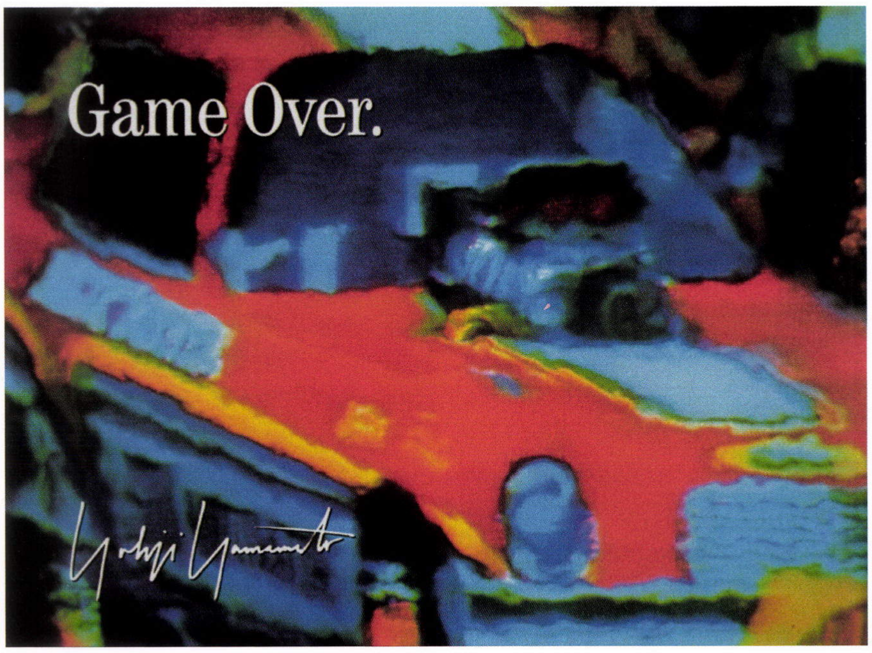
2006 · Peter Saville · UK · Sneaker


USE HEARING PROTECTION
MAY 19-THE DURUTTI COLUMN/JILTED JOHN
MAY 26-BIG IN JAPAN/MANICURED NOISE
THE FACTORY
JUNE 2-THE DURUTTI COLUMN/CABARET VOLTAIRE
JUNE 9-THE TILLER BOYS/JOY DIVISION
RUSSEL CLUB ROYCE RD MOSS SIDE

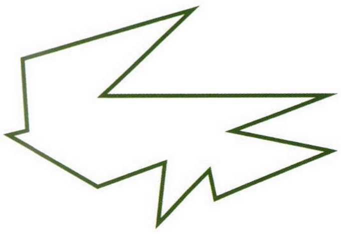
1978 · Peter Saville · UK · Poster


FACT 10
–UNKNOWN PLEASURES
Joy Division.

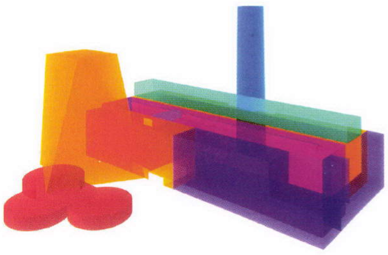
1979 · Peter Saville · UK · Promotional sticker


Game Over.
Yohji Yamamoto

1991 · Peter Saville · UK · Ad



2013 · Peter Saville · UK/FR · Experimental logo · Lacoste



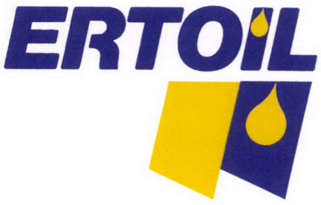
2016 · Peter Saville · UK · 3D graphic representation

1981

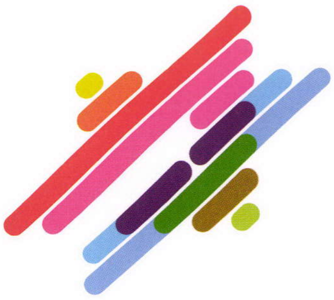
Josef Müller-Brockmann's theoretical work **Rastersysteme für die visuelle Gestaltung** (Grid Systems in Graphic Design) is published

Neville Brody becomes art director of **The Face** magazine

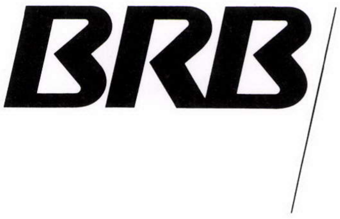
The **Bitstream** corporation is founded to distribute digital typefaces



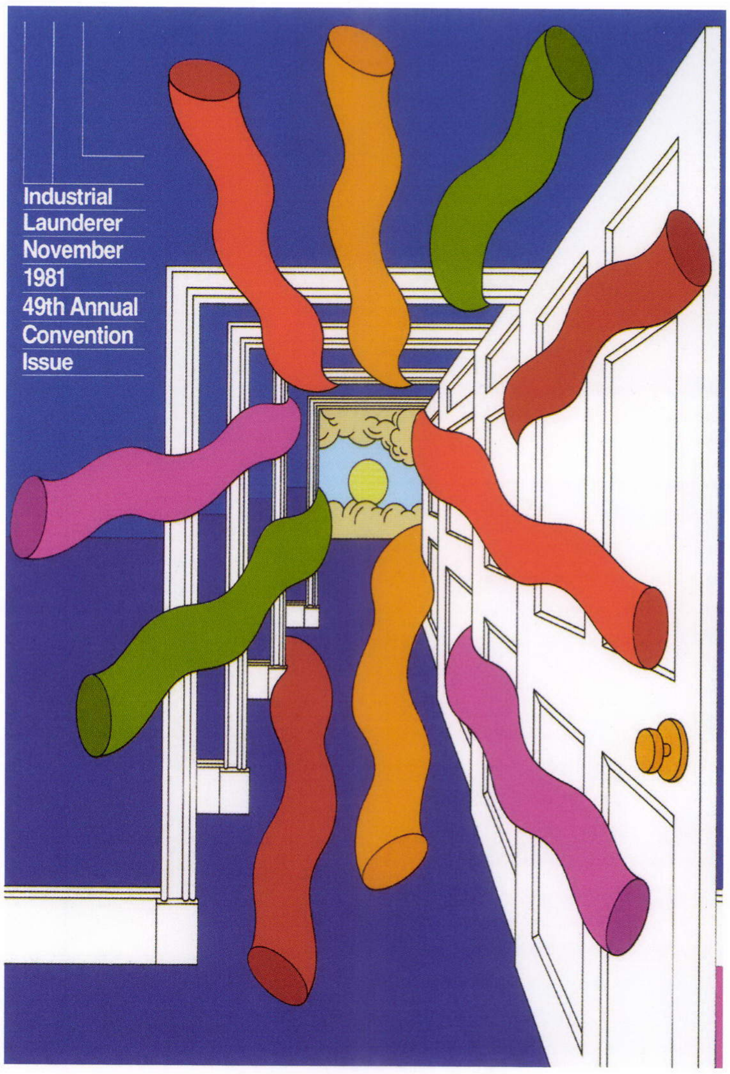
1981 · Fernando Medina · ES · Logo · Ertoil



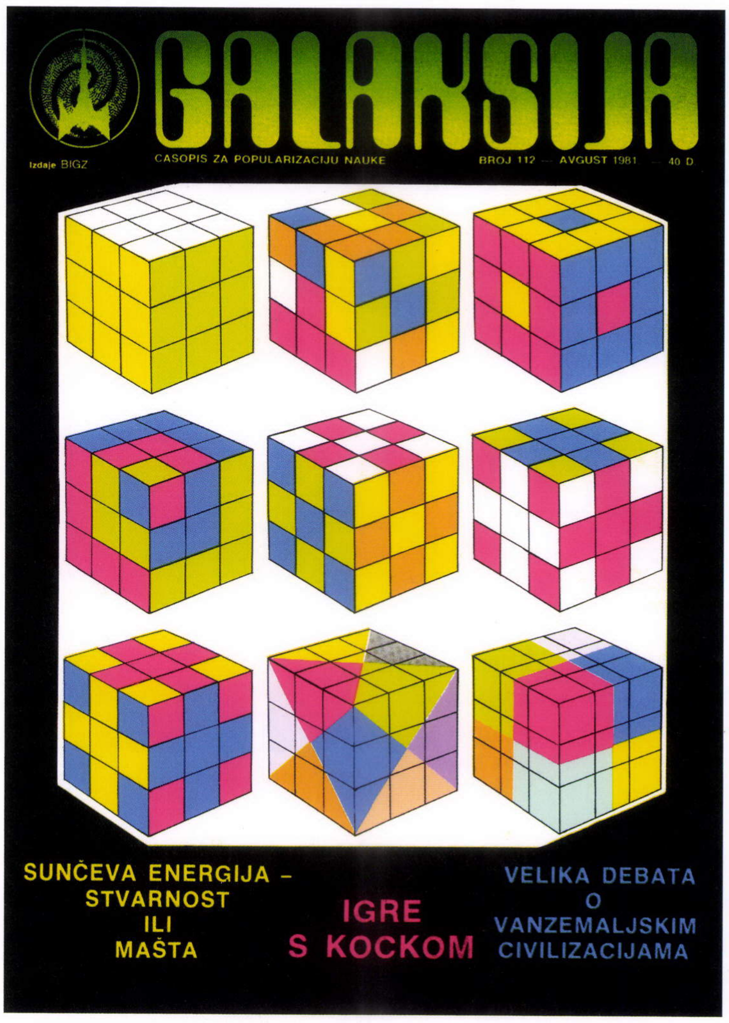
1981 · Asher Kalderon · IL · Logo · Jewish Youth Games



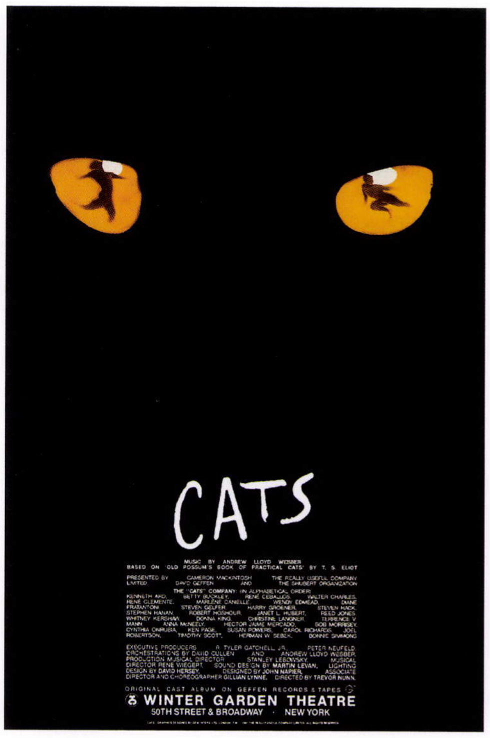
1981 · Thales Pereira · BR · Logo · BRB Engineering


Industrial
Launderer
November
1981
49th Annual
Convention
Issue

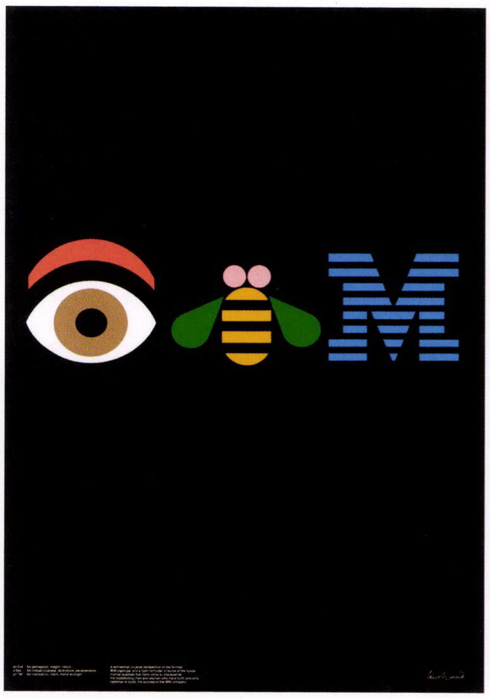
1981 · Jack Lefkowitz · US · Magazine cover


GALAKSIJA
Izdaje BIGZ
ČASOPIS ZA POPULARIZACIJU NAUKE
BROJ 112 — AVGUST 1981 — 40 D
SUNČEVA ENERGIJA – STVARNOST ILI MAŠTA
IGRE S KOCKOM
VELIKA DEBATA O VANZEMALJSKIM CIVILIZACIJAMA

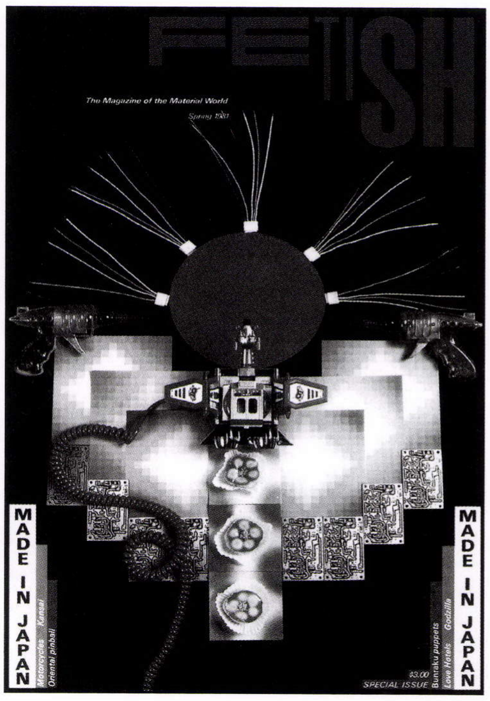
1981 · Anonymous · YU · Magazine cover


CATS
WINTER GARDEN THEATRE
50TH STREET & BROADWAY · NEW YORK

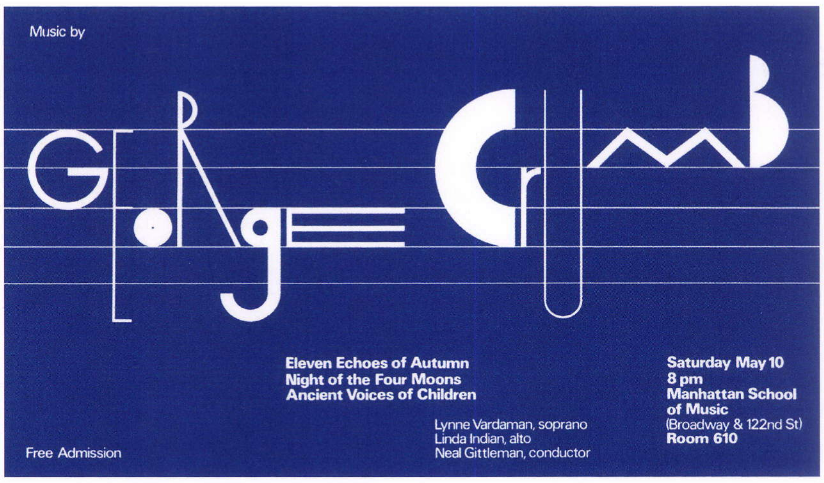
1981 · Anonymous · US · Poster



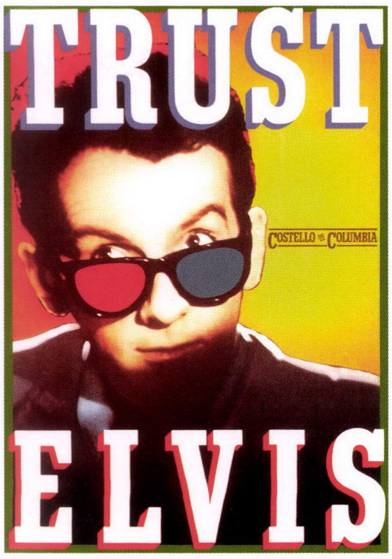
1981 · Paul Rand · US · Poster


FETISH
The Magazine of the Material World
Spring 1981
MADE IN JAPAN
MADE IN JAPAN
SPECIAL ISSUE

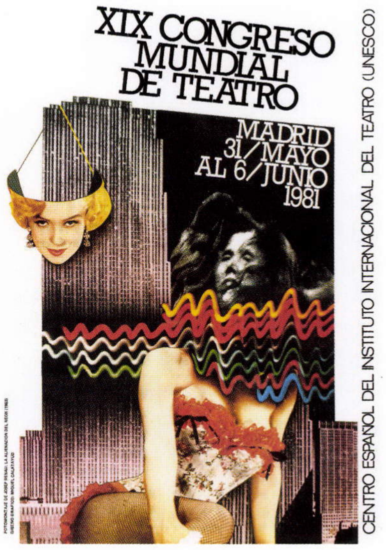
1981 · Jane Kosstrin, David Sterling · US · Magazine cover


Music by
George Crumb
Eleven Echoes of Autumn
Night of the Four Moons
Ancient Voices of Children
Lynne Vardaman, soprano
Linda Indian, alto
Neal Gittleman, conductor
Saturday May 10
8 pm
Manhattan School
of Music
(Broadway & 122nd St)
Room 610
Free Admission

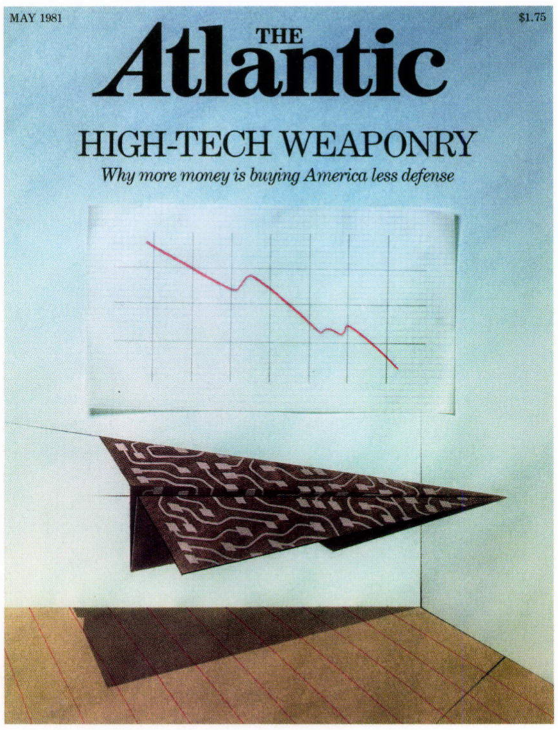
1981 · Lorraine Ferguson · US · Poster


TRUST
COSTELLO COLUMBIA
ELVIS

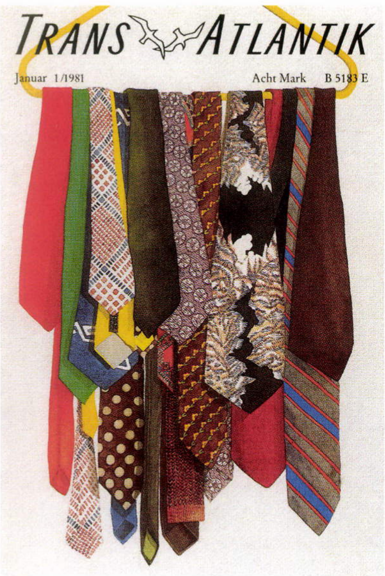
1981 · Paula Scher · US · Poster


XIX CONGRESO
MUNDIAL
DE TEATRO
MADRID
31/MAYO
AL 6/JUNIO
1981
CENTRO ESPAÑOL DEL INSTITUTO INTERNACIONAL DEL TEATRO (UNESCO)

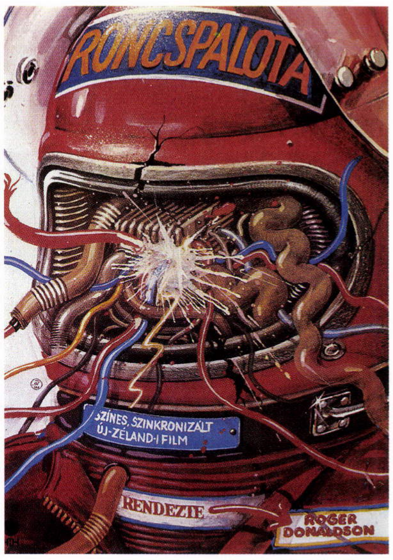
1981 · Miguel Calatayud · ES · Poster


MAY 1981
$1.75
THE
Atlantic
HIGH-TECH WEAPONRY
Why more money is buying America less defense

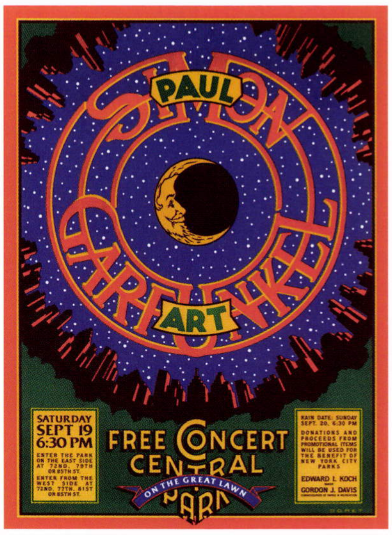
1981 · Walter Bernard (AD), André Thijssen (ILL) · US · Magazine cover


TRANS ATLANTIK
Januar 1/1981
Acht Mark
B 5183 E

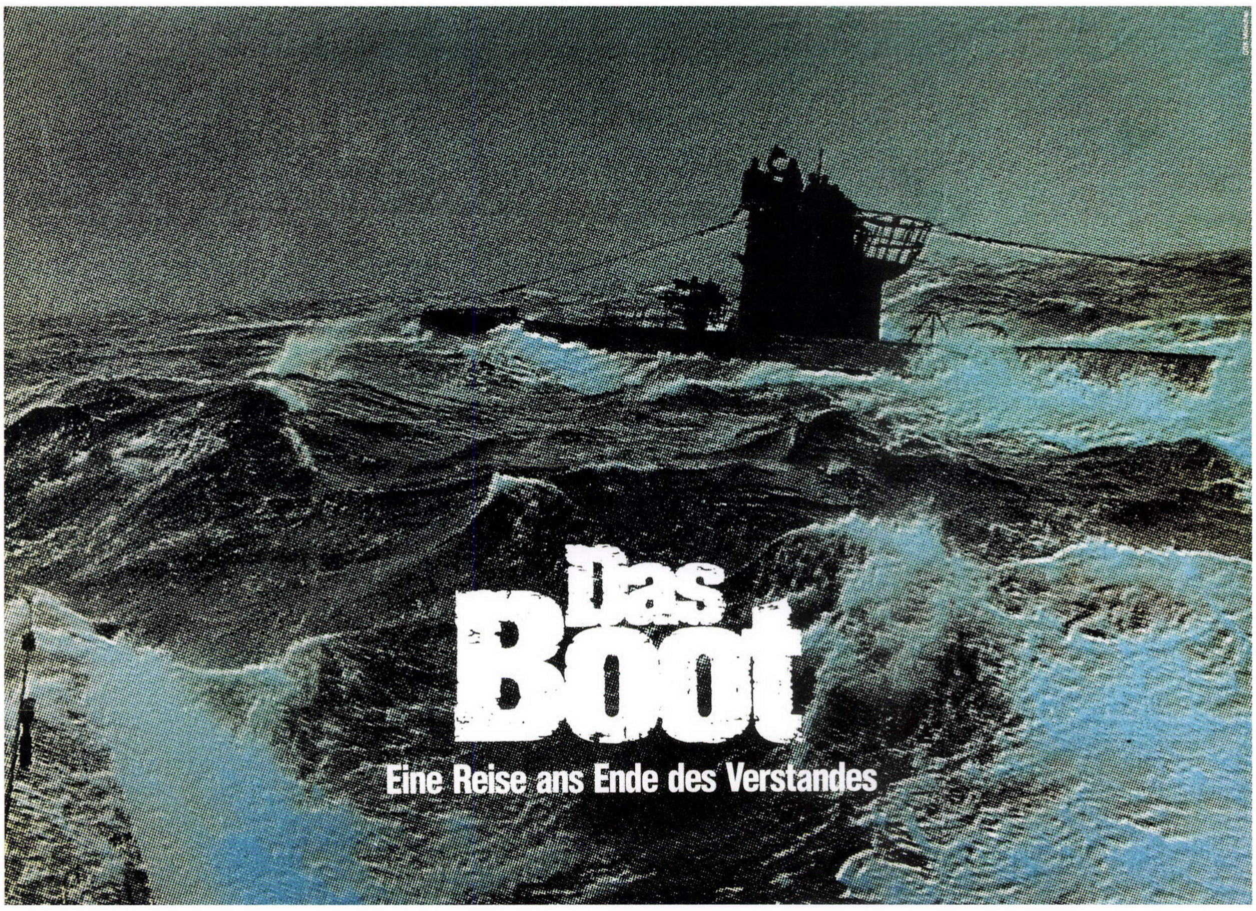
1981 · Isolde Monson-Baumgart · DE · Magazine cover


RONCSPALOTA
SZÍNES, SZINKRONIZÁLT
ÚJ-ZÉLANDI FILM
RENDEZTE
ROGER DONALDSON

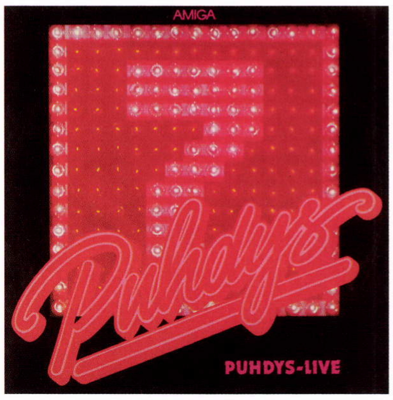
1981 · Eri J. Tamás · HU · Poster


PAUL
SIMON
ART
GARFUNKEL
SATURDAY
SEPT 19
6:30 PM
FREE CONCERT
CENTRAL
ON THE GREAT LAWN
PARK
EDWARD I. KOCH

1981 · Michael Doret · US · Poster


Das
Boot
Eine Reise ans Ende des Verstandes

1981 · GGK München · DE · Poster


AMIGA
Puhdys
PUHDYS-LIVE

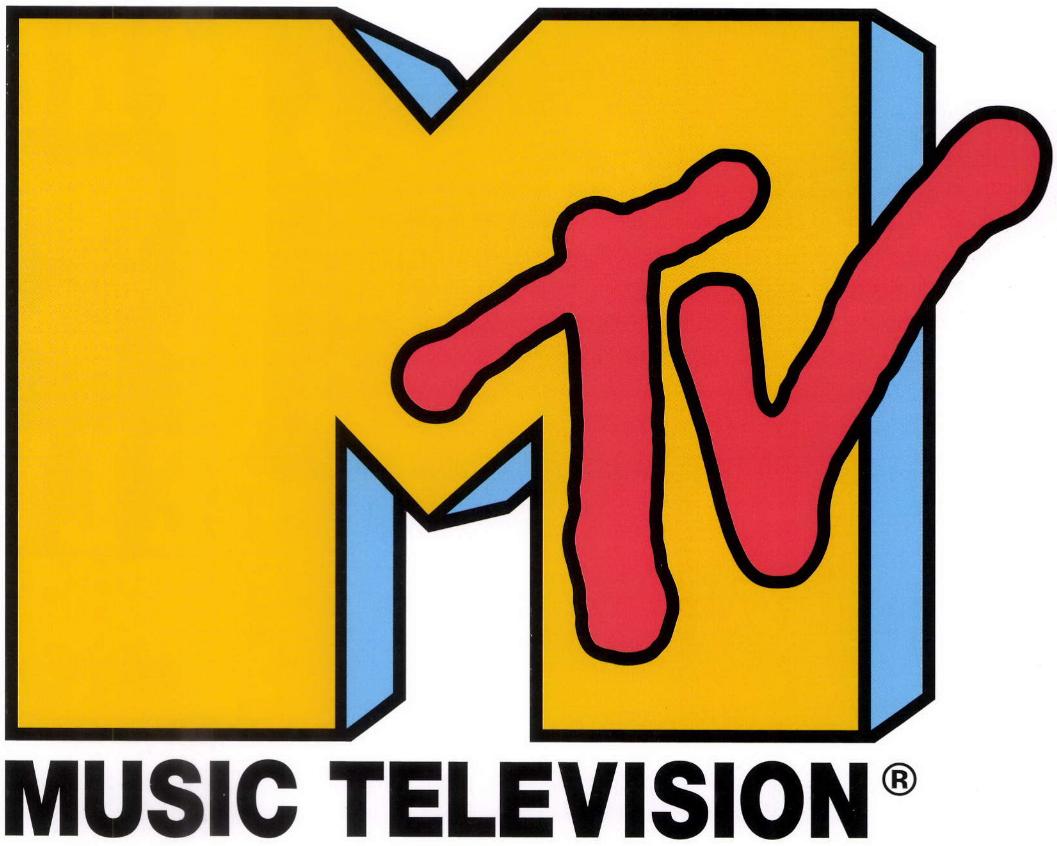
1981 · Anonymous · GDR · Record cover

MTV · United States

Although the music channel MTV has lost some of the pulling power it could boast during its heyday in the 1980s, its logo has become a pop-cultural icon. Much of this is down to the introduction, a few years after broadcasting began, of animated versions of the logo, which were aired between music videos. These sequences, often lasting only seconds, turned the 1960s rule of "Don't play with the logo" completely on its head. Many artists, filmmakers, and graphic designers have done the craziest and most bizarre things with the MTV logo, thereby creating a vibrant brand identity which is made even more memorable because it breaks all the rules.

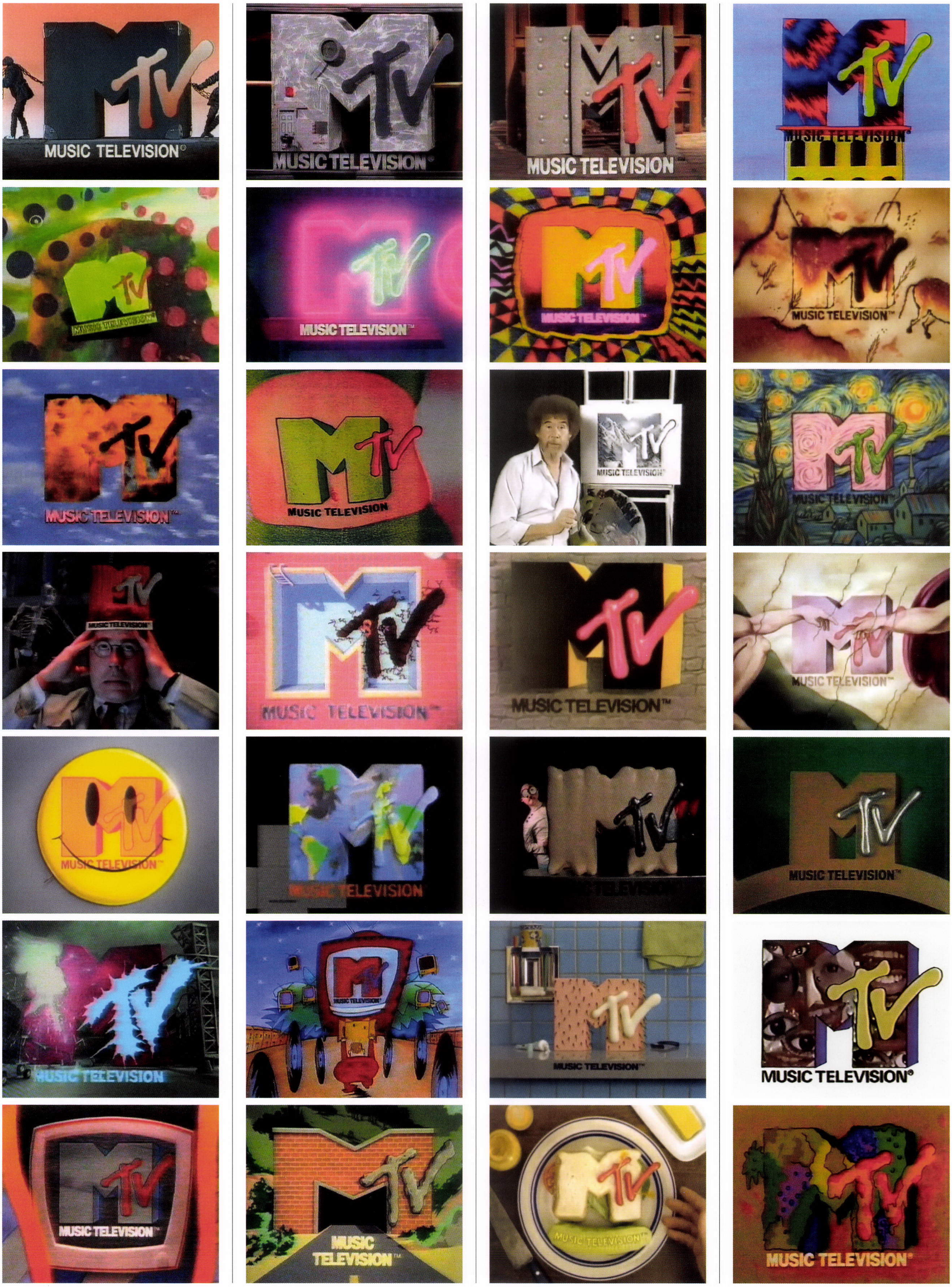
Obwohl der Musiksender MTV nicht mehr die Strahlkraft seiner Hochzeit in den 1980er-Jahren besitzt, ist sein Logo eine Ikone der Popkultur geworden. Maßgeblichen Anteil daran hatte das wenige Jahre nach dem Sendestart entwickelte Konzept animierter Logos, die zwischen jedem Musikvideo gezeigt wurden. In oft nur wenige Sekunden dauernden Sequenzen wurde die in den 1960er-Jahren formulierte Regel „Don't play with the logo" ins Gegenteil verkehrt. Zahlreiche Künstler, Filmemacher und Grafikdesigner stellten die verrücktesten und absurdesten Dinge mit dem MTV-Markenzeichen an und schufen dabei eine höchst lebendige Identität, die gerade durch ihre Nonkonformität einprägsam wurde.

Même si la chaîne musicale MTV a perdu de l'aura qui était la sienne à son apogée dans les années 1980, son logo est resté une icône de la culture populaire. L'introduction quelques années après les débuts de la chaîne de logos animés apparaissant entre chaque vidéoclip y a largement contribué. Ces séquences souvent limitées à quelques secondes déjouaient la règle «On ne joue pas avec le logo» formulée dans les années 1960. De nombreux artistes, réalisateurs et graphistes créèrent alors les choses les plus folles et absurdes à partir du logo MTV, donnant ainsi lieu à une identité des plus dynamiques qui frappa les esprits précisément par son anticonformisme.



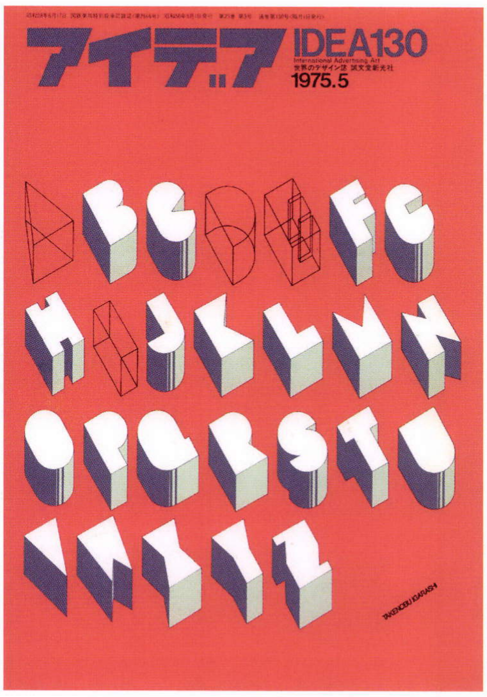
1981 · Pat Gorman, Frank Olinsky, Patti Rogoff, Manhattan Design · US · Logo

»Probably the most revolutionary part of the story came when they were asked to come up with the 'corporate colors' for the logo. The decision was made that there weren't any, and that the logo should always change.« `Frank Olinsky, 2008`

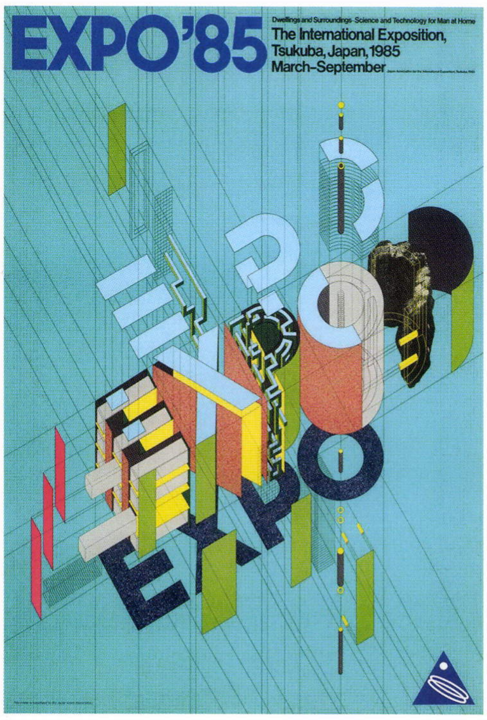


1980s · Various · US · Television graphics

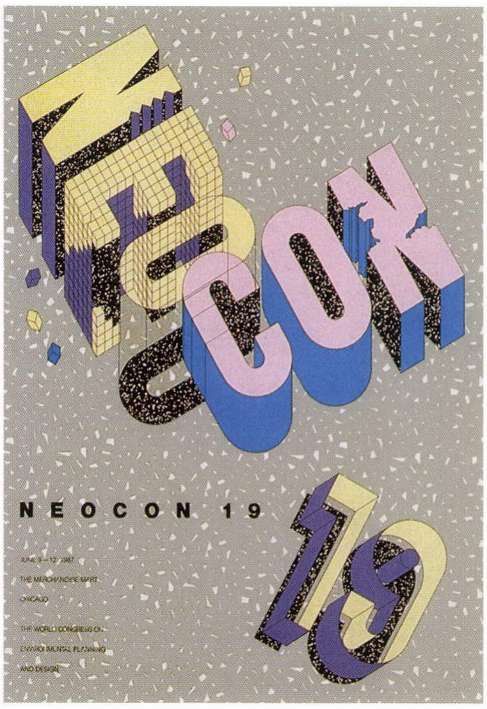
Takenobu Igarashi · Japan


アイデア
IDEA130
International Advertising Art
世界のデザイン誌 誠文堂新光社
1975.5
TAKENOBU IGARASHI

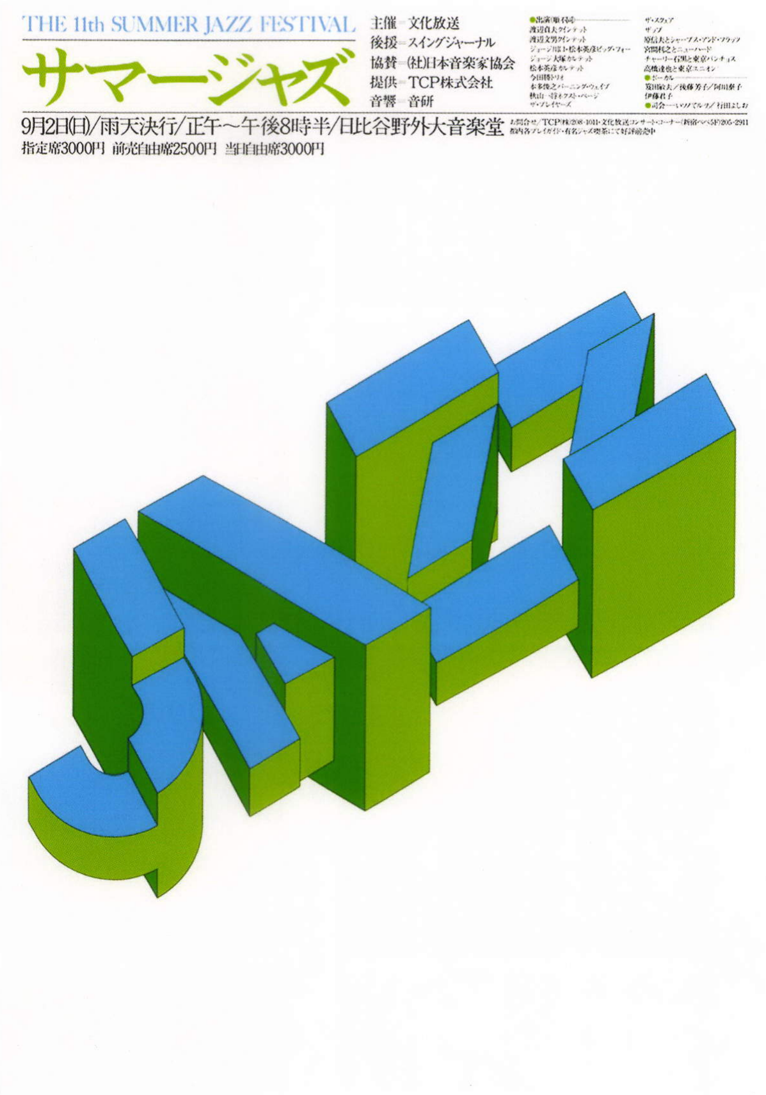
1975 · Takenobu Igarashi · JP · Magazine cover


EXPO'85
Dwellings and Surroundings–Science and Technology for Man at Home
The International Exposition,
Tsukuba, Japan, 1985
March–September
EXPO

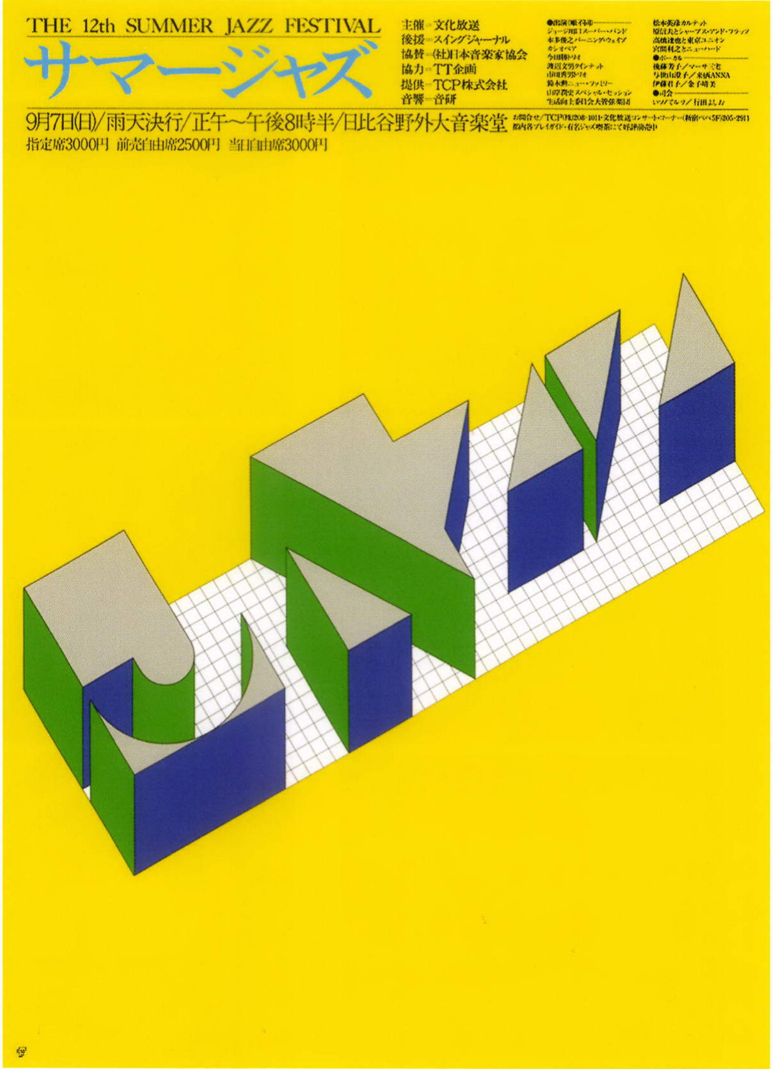
1985 · Takenobu Igarashi · JP · Poster


NEOCON
NEOCON 19
JUNE 9 – 12, 1987
THE MERCHANDISE MART
CHICAGO
THE WORLD CONGRESS ON
ENVIRONMENTAL PLANNING
AND DESIGN
19

1987 · Takenobu Igarashi · JP · Brochure cover


THE 11th SUMMER JAZZ FESTIVAL
サマージャズ
主催＝文化放送
後援＝スイングジャーナル
協賛＝(社)日本音楽家協会
提供＝TCP株式会社
音響＝音研
9月2日(日)/雨天決行/正午〜午後8時半/日比谷野外大音楽堂
指定席3000円 前売自由席2500円 当日自由席3000円
JAZZ

1983 · Takenobu Igarashi · JP · Poster


THE 12th SUMMER JAZZ FESTIVAL
サマージャズ
主催＝文化放送
後援＝スイングジャーナル
協賛＝(社)日本音楽家協会
協力＝TT企画
提供＝TCP株式会社
音響＝音研
9月7日(日)/雨天決行/正午〜午後8時半/日比谷野外大音楽堂
指定席3000円 前売自由席2500円 当日自由席3000円
JAZZ

1980 · Takenobu Igarashi · JP · Poster

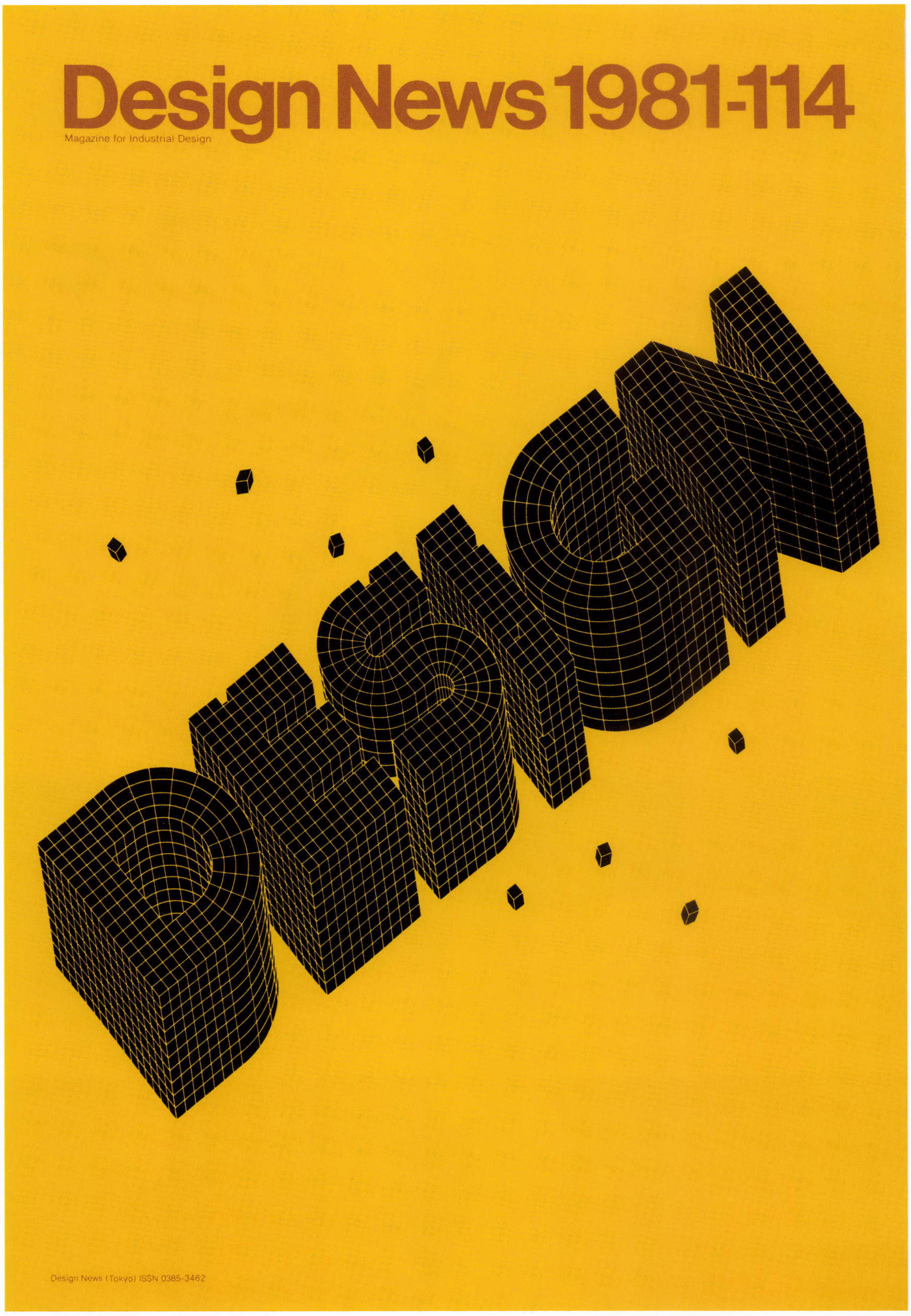
Takenobu Igarashi (1944, Tokyo) is a Japanese designer and sculptor. Gaining international recognition for his identity work and product design in the 1970s and '80s, he began developing groundbreaking 3D typographic experiments on axonometric grids, as showcased in his book *Igarashi Alphabets: From Graphics to Sculptures* (1987). Igarashi graduated from Tama Art University in Tokyo in 1968, before completing his postgraduate studies in California. Notable works include his Aluminum (1983) and Ori (Folded, 1985) alphabets, as well as the MoMA Calendar Series, for which he produced over 4,000 different hand-drawn axonometric numerals. Since 1994, Igarashi has focused on making art.

Takenobu Igarashi (1944, Tokio) ist ein japanischer Grafikdesigner und Bildhauer. International zu Ansehen gelangte er in den 1970er- und 1980er-Jahren durch seine CI-Projekte und sein Produktdesign. In der Folge entwickelte er seine bahnbrechenden typografischen 3-D-Experimente auf axonometrischen Rastern, wie man sie aus seinem Buch *Igarashi Alphabets: From Graphics to Sculptures* (1987) kennt. Igarashi machte 1968 an der Tama Art University in Tokio seinen Abschluss und schloss seine Ausbildung in Kalifornien ab. Zu seinen berühmten Arbeiten gehören seine Alphabete Aluminum (1983) und Ori (Folded, 1985) sowie die MoMA-Kalenderserie, für die er von Hand über 4.000 verschiedene axonometrische Ziffern schuf. Seit 1994 widmet Igarashi sich vorwiegend der Kunst.

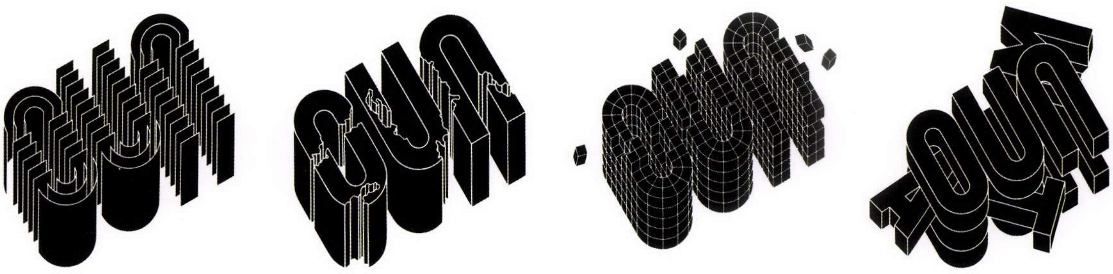
Takenobu Igarashi (1944, Tokyo) est un designer et sculpteur japonais. Reconnu internationalement pour ses identités de marques et designs de produits dans les années 1970 et 1980, il commence à se livrer à des expériences révolutionnaires de typographie en 3D sur des grilles axonométriques, telles que celles dans son livre *Igarashi Alphabets: From Graphics to Sculptures* (1987). En 1968, Igarashi s'est diplômé de l'université des beaux-arts Tama à Tokyo, puis a poursuivi des études de troisième cycle en Californie. Ses œuvres les plus remarquables sont les alphabets Aluminum (1983) et Ori (Plié, 1985), ainsi que la série de calendriers réalisés pour le MoMA, pour lesquels il a produit à la main plus de 4000 chiffres axonométriques distincts. Depuis 1994, Igarashi se consacre essentiellement à la production artistique.

»Igarashi's work with letters of the alphabet is a rare departure for a Japanese designer in that he tries to get away from a wholly calligraphic view (emotionality and spirituality) in order to come closer to a purely typographic one.«

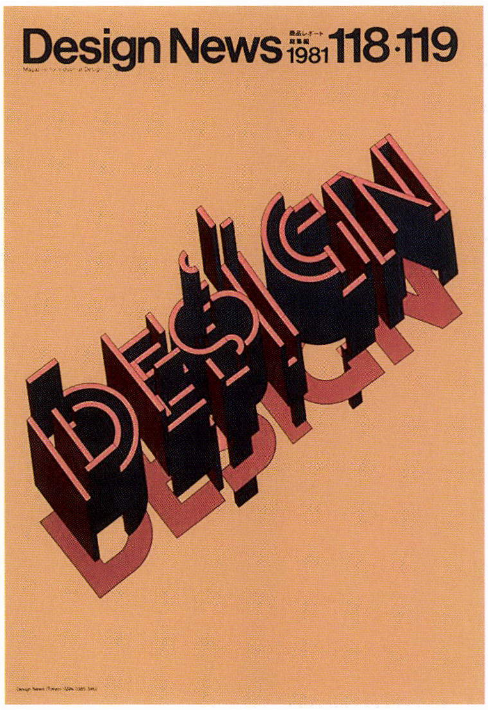
Yoshihiko Shirakura, *Igarashi Alphabets*, 1987


Design News 1981-114
Magazine for Industrial Design
Design News (Tokyo) ISSN 0385-3462

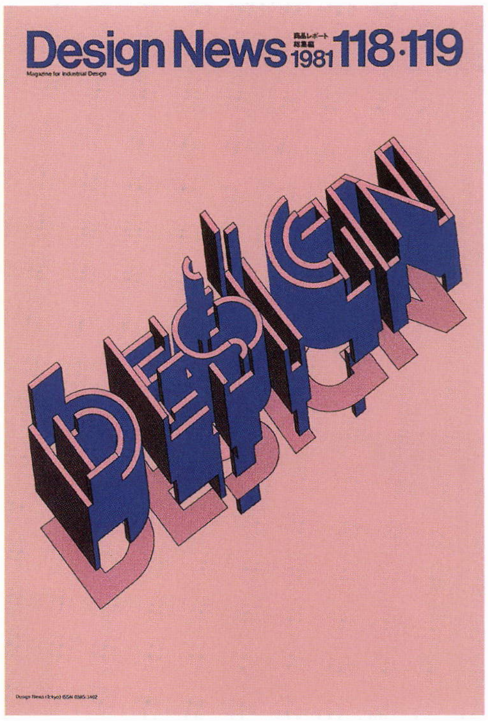
1981 · Takenobu Igarashi · JP · Magazine cover



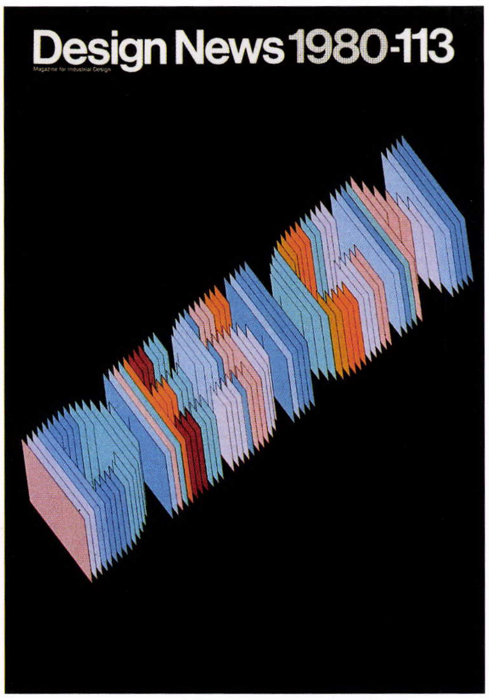
1986 · Takenobu Igarashi · JP · Logo/Identity · Oun


Design News 1981 118·119

1981 · Takenobu Igarashi · JP · Magazine cover


Design News 1981 118·119
Magazine for Industrial Design

1981 · Takenobu Igarashi · JP · Magazine cover

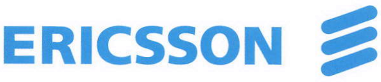

Design News 1980-113

1980 · Takenobu Igarashi · JP · Magazine cover

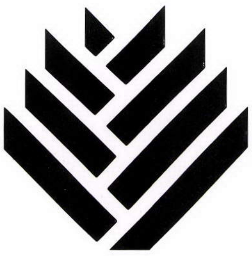
1982

The **Adobe Corporation** is founded by John Warnock and Charles Geschke

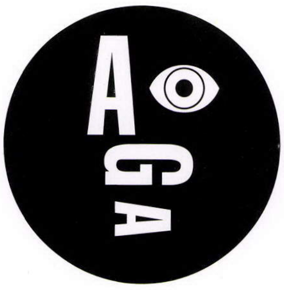
The **Arial** typeface is designed by Robin Nicholas and Patricia Saunders for Monotype, for use on low-definition computer displays



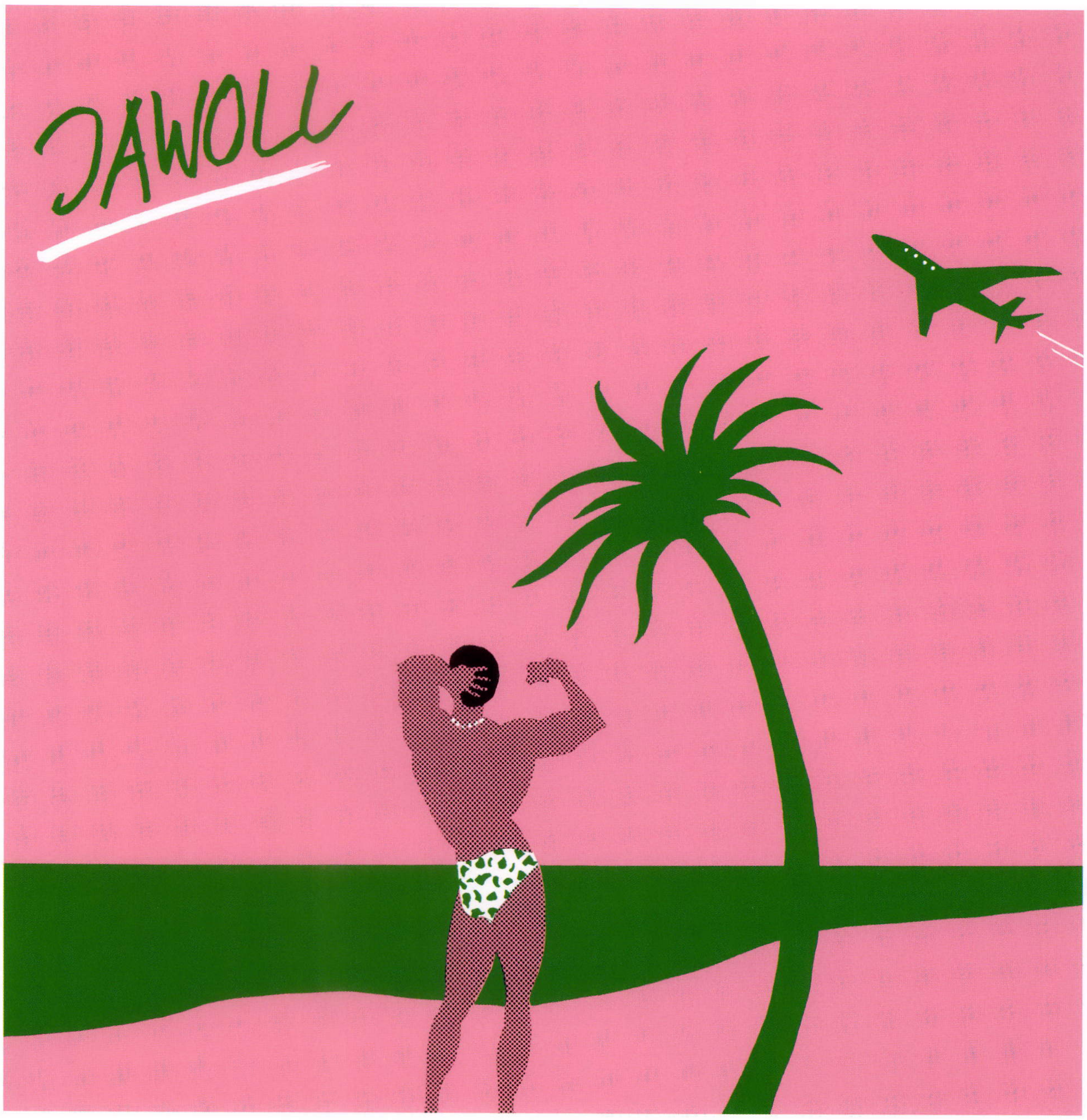
1982 · Terry Moore · UK · Logo · Ericsson



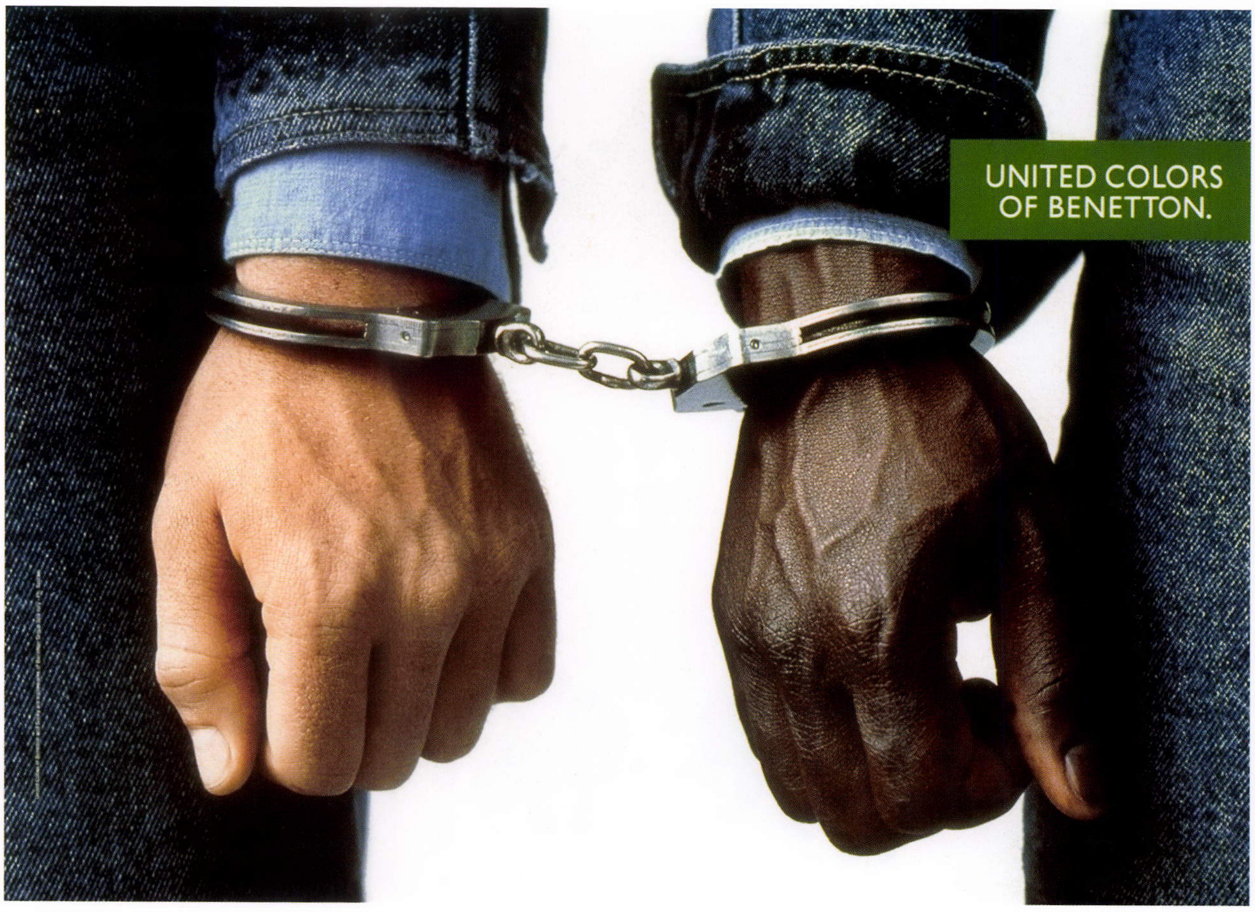
1982 · Félix Beltrán, Teresa Echartea · CU/MX · Tequila Mexicano



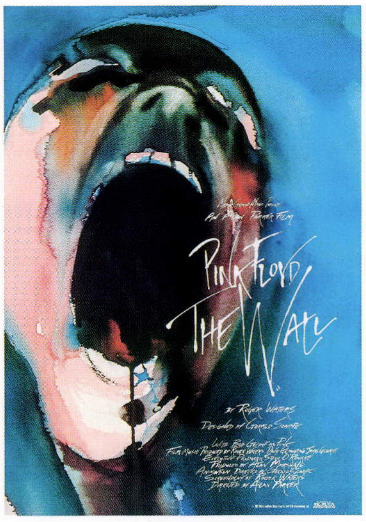
1982 · Paul Rand · US · Logo · AIGA



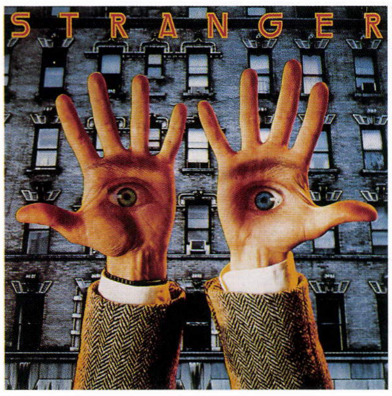
1982 · Anonymous · DE · Record cover


UNITED COLORS
OF BENETTON.

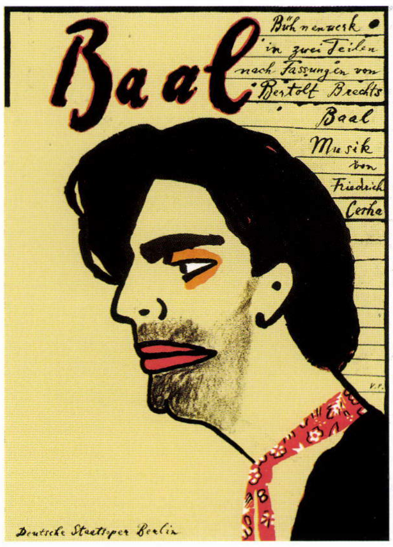
1982 · Oliviero Toscani · IT · Ad


PINK FLOYD
THE WALL

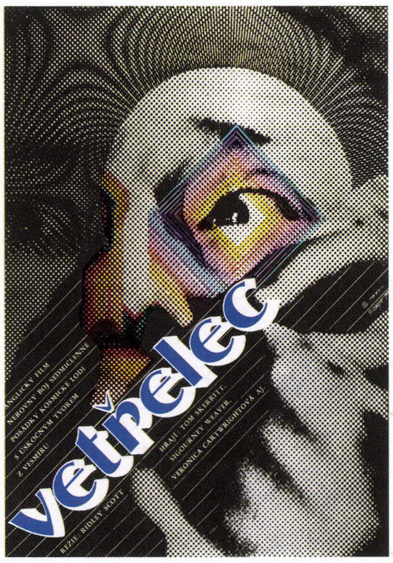
1982 · Gerald Scarfe · UK · Poster



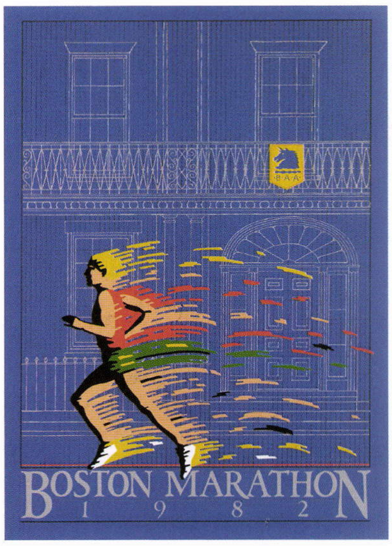
1982 · Nancy Donald, Robert Peak · US · Record cover


Baal
Bühnenwerk
in zwei Teilen
nach Fassungen von
Bertolt Brechts
Baal
Musik
von
Friedrich
Cerha
Deutsche Staatsoper Berlin

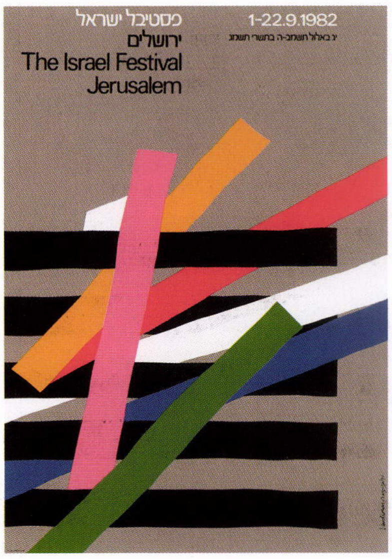
1982 · Volker Pfüller · GDR · Poster



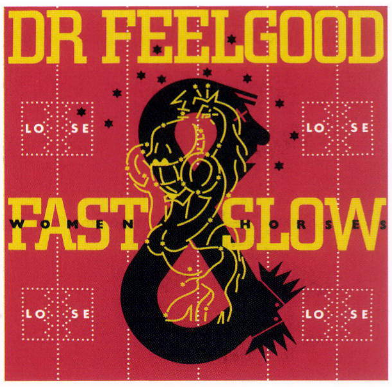
1982 · Zdeněk Ziegler · CZ · Poster


BOSTON MARATHON
1 9 8 2

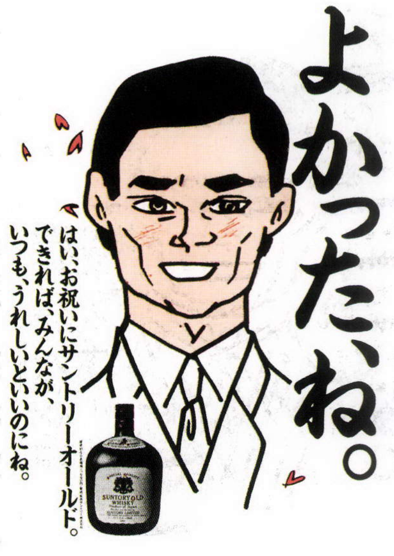
1982 · Hugh Ricks · US · Poster


פסטיבל ישראל
ירושלים
The Israel Festival
Jerusalem
1-22.9.1982

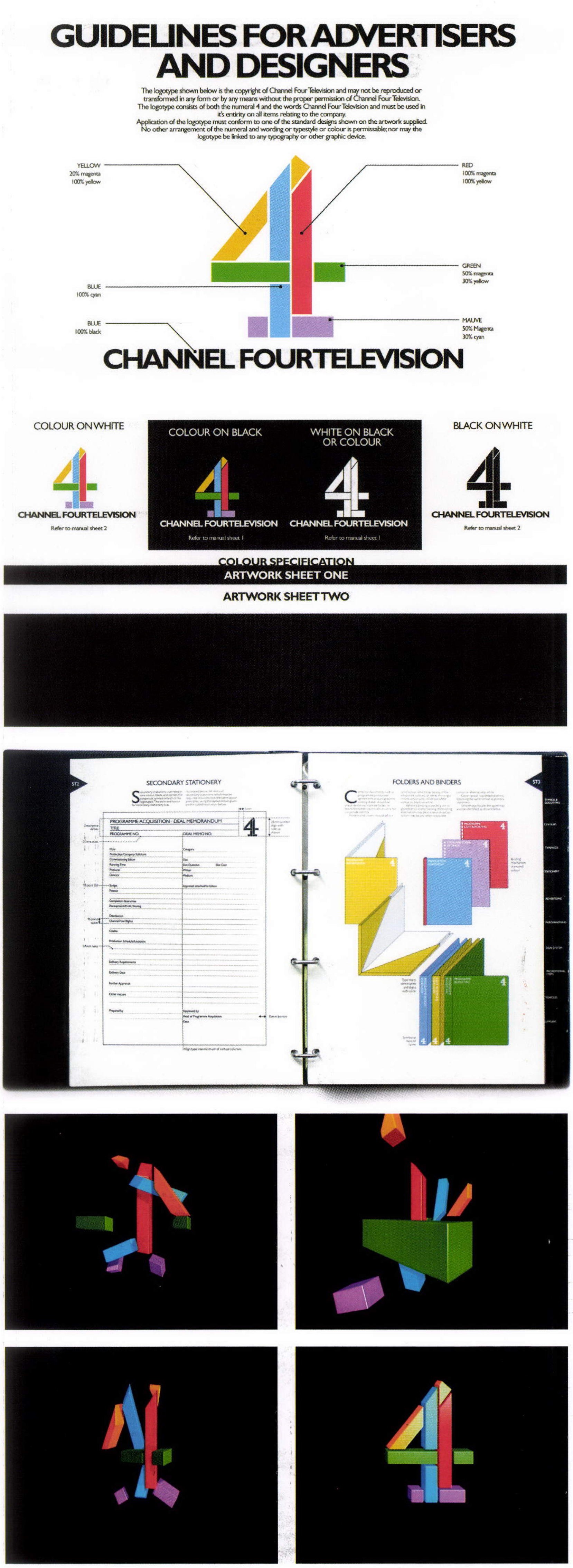
1982 · Yarom Vardimon · IL · Poster


DR FEELGOOD
LOOSE
FAST
WOMEN
SLOW
HORSES

1982 · Barney Bubbles. · UK · Record cover


よかったね。
はい、お祝いにサントリーオールド。
できれば、みんなが、
いつも、うれしいといいのにね。

1982 · Anonymous · JP · Ad



GUIDELINES FOR ADVERTISERS AND DESIGNERS

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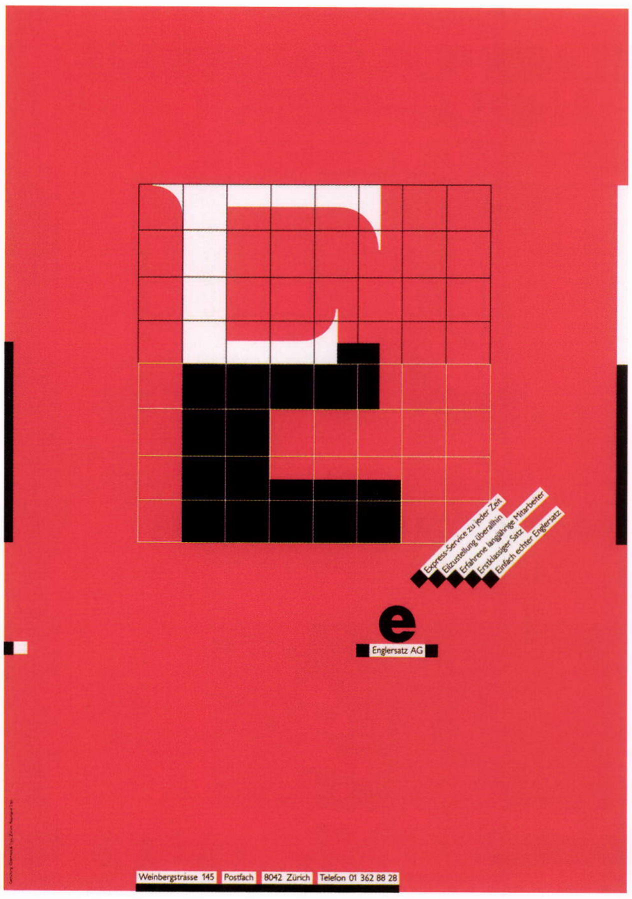
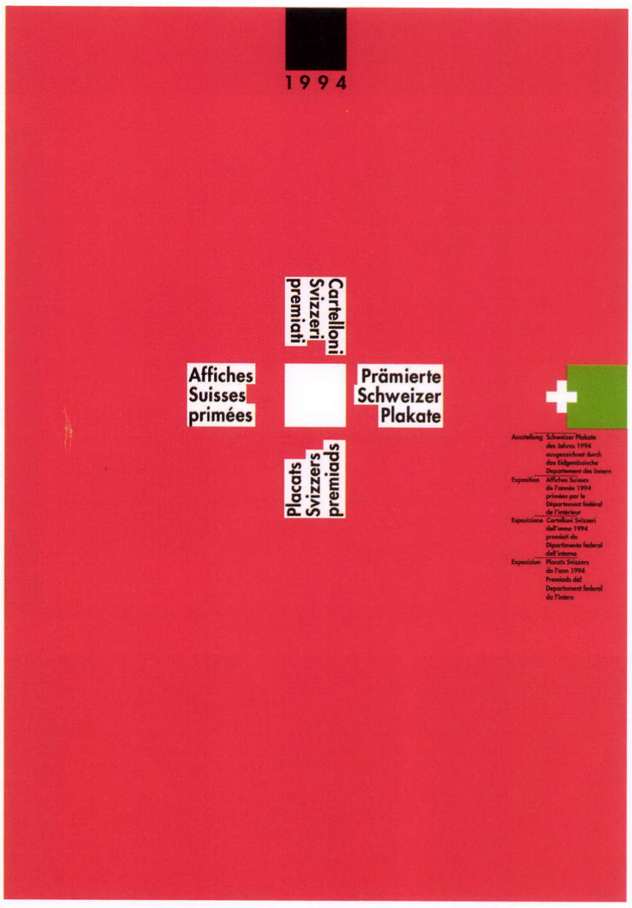
Application of the logotype must conform to one of the standard designs shown on the artwork supplied. No other arrangement of the numeral and wording or typestyle or colour is permissable; nor may the logotype be linked to any typography or other graphic device.

YELLOW 20% magenta 100% yellow
RED 100% magenta 100% yellow
GREEN 50% magenta 30% yellow
BLUE 100% cyan
BLUE 100% black
MAUVE 50% Magenta 30% cyan
CHANNEL FOURTELEVISION
COLOUR ON WHITE
COLOUR ON BLACK
WHITE ON BLACK OR COLOUR
BLACK ON WHITE
CHANNEL FOURTELEVISION
Refer to manual sheet 2
Refer to manual sheet 1
COLOUR SPECIFICATION
ARTWORK SHEET ONE
ARTWORK SHEET TWO
SECONDARY STATIONERY
PROGRAMME ACQUISITION · DEAL MEMORANDUM
FOLDERS AND BINDERS

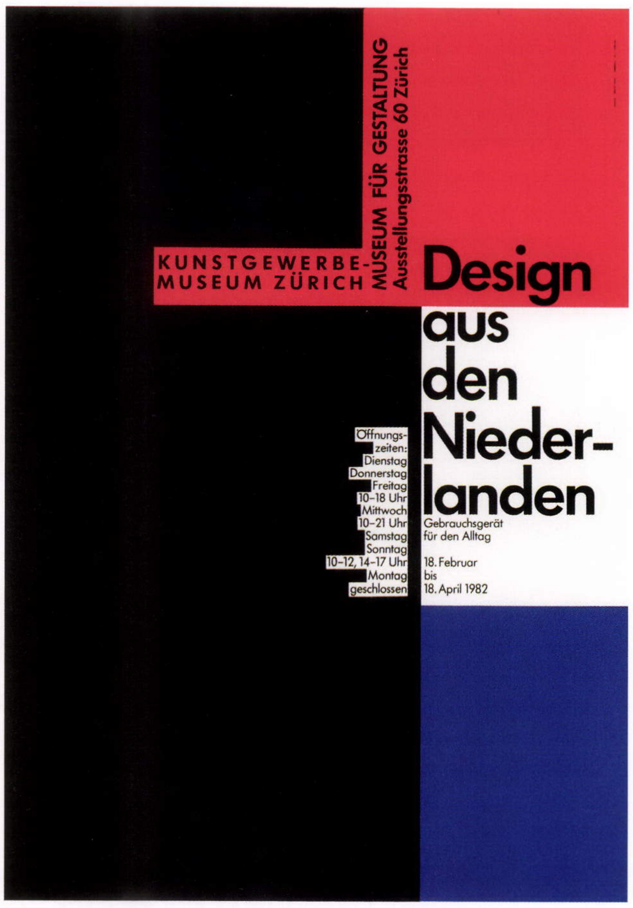
1982 · Lambie-Nairn · UK · Identity · Channel Four Television


Express-Service zu jeder Zeit
Eilzustellung überallhin
Erfahrene langjährige Mitarbeiter
Erstklassiger Satz
Einfach echter Englersatz
e
Englersatz AG
Weinbergstrasse 145
Postfach
8042 Zürich
Telefon 01 362 88 28

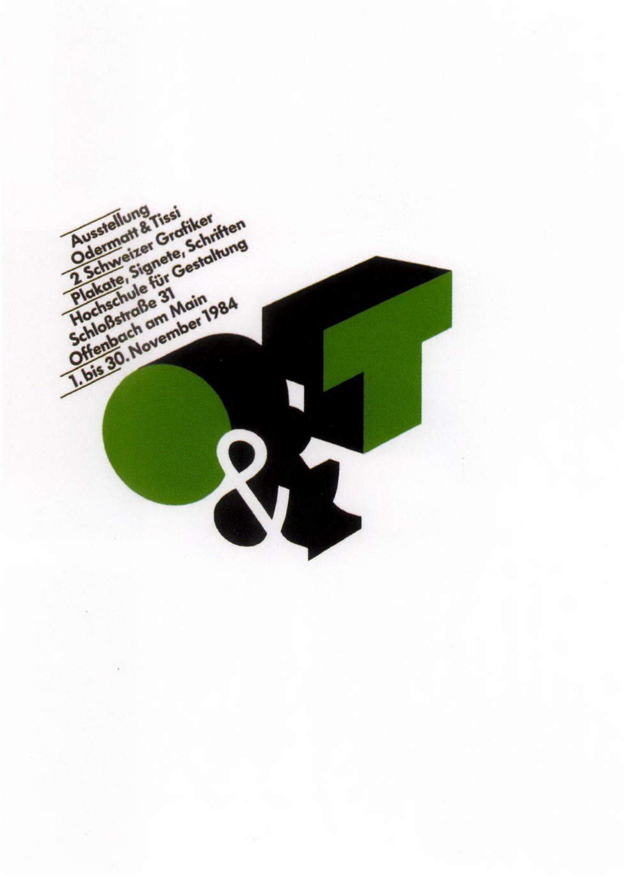
1983 · Rosmarie Tissi, Odermatt+Tissi · CH · Poster


1994
Cartelloni Svizzeri premiati
Affiches Suisses primées
Prämierte Schweizer Plakate
Placats Svizzers premiads
Ausstellung Schweizer Plakate des Jahres 1994 ausgezeichnet durch das Eidgenössische Departement des Innern
Exposition Affiches Suisses de l'année 1994 primées par le Département fédéral de l'intérieur
Esposizione Cartelloni Svizzeri dell'anno 1994 premiati da Dipartimento federal dell'interno
Exposiziun Placats Svizzers da l'onn 1994 Premiads dal Departament federal da l'intern

1994 · Rosmarie Tissi, Odermatt + Tissi · CH · Poster


KUNSTGEWERBE-
MUSEUM ZÜRICH
MUSEUM FÜR GESTALTUNG
Ausstellungsstrasse 60 Zürich
Design
aus
den
Nieder-
landen
Gebrauchsgerät für den Alltag
18. Februar bis 18. April 1982
Öffnungszeiten:
Dienstag Donnerstag Freitag 10–18 Uhr
Mittwoch 10–21 Uhr
Samstag Sonntag 10–12, 14–17 Uhr
Montag geschlossen

1982 · Siegfried Odermatt, Odermatt+Tissi · CH · Poster


Ausstellung
Odermatt & Tissi
2 Schweizer Grafiker
Plakate, Signete, Schriften
Hochschule für Gestaltung
Schloßstraße 31
Offenbach am Main
1. bis 30. November 1984
O&T

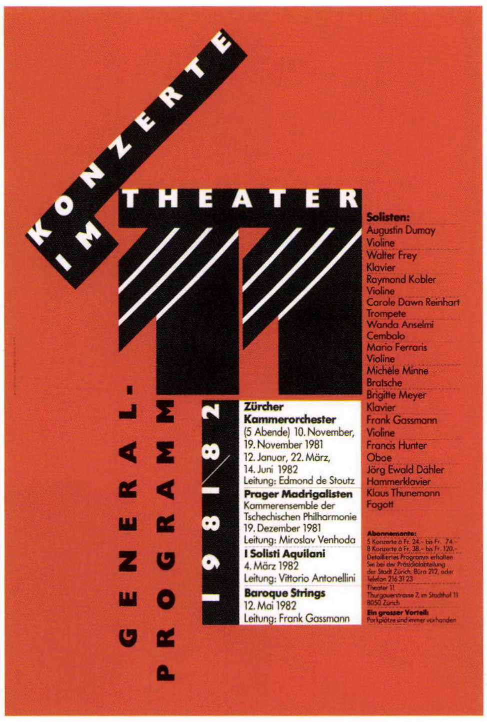
1984 · Rosmarie Tissi, Odermatt + Tissi · CH · Poster

Odermatt & Tissi (1968, Switzerland) is the creative partnership of designers Siegfried Odermatt (1926–2017, Zurich) and Rosmarie Tissi (1937, Thayngen, Switzerland). After studying in Zurich at the School of Design, Tissi joined the self-taught Odermatt originally as a trainee. Their unique visual approach—with radical cropping of images, and distinctive use of typography and color—gained the duo a cult status. In 1992, the pair exhibited some of their poster work at the Reinhard-Brown Gallery in New York, and later had shows in Tokyo, Essen, and other locations. They also designed several books.

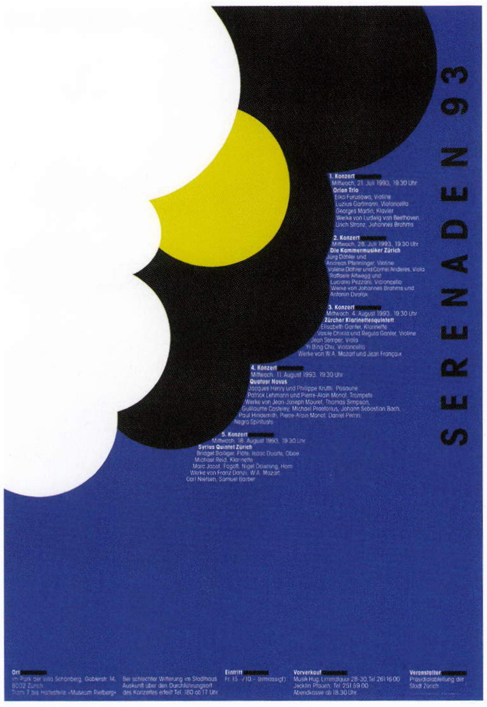
Odermatt & Tissi (1968, Schweiz) ist die Kreativpartnerschaft der Grafikdesigner Siegfried Odermatt (1926–2017, Zürich) und Rosmarie Tissi (1937, Thayngen, Schweiz). Nach dem Besuch der Schule für Gestaltung Zürich machte Tissi bei dem Autodidakten Odermatt zunächst eine Lehre. Das Duo hat mit seiner einzigartigen visuellen Sprache – radikales Anschneiden der Bilder, markante Verwendung von Typografie und Farbe – einen Kultstatus erreicht. 1992 stellten Odermatt & Tissi einen Teil ihrer Plakate in der Reinhard-Brown Gallery in New York aus, seitdem waren sie mit Ausstellungen in Tokio, Essen und anderen Städten vertreten. Darüber hinaus haben sie mehrere Bücher gestaltet.

Odermatt & Tissi (1968, Suisse) est le partenariat créatif des designers Siegfried Odermatt (1926–2017, Zurich) et Rosmarie Tissi (1937, Thayngen, Suisse). Après des études à l'école de design de Zurich, Tissi rejoint l'autodidacte Odermatt, d'abord en qualité de stagiaire. Leur approche visuelle tout à fait unique, avec un cadrage radical des images et une utilisation très particulière de la typographie et des couleurs, a conféré au duo un statut culte. En 1992, ils présentent quelques-unes de leurs affiches à la Reinhard-Brown Gallery à New York; depuis, ils ont exposé leur travail à Tokyo, Essen et dans d'autres endroits. Ils ont également signé plusieurs livres.

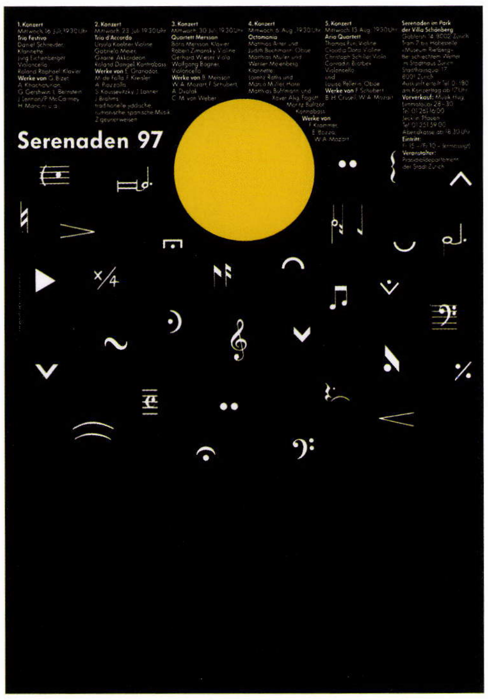
»I have always reduced my design to the essential, employed only a few elements, and played with the proportions and the empty spaces. I believe that this helped to develop a timeless design aesthetics, owing also to the fact that I hardly ever followed any popular trend.« Rosmarie Tissi, *designculture.it*, 2014


KONZERTE IM THEATER
GENERAL-PROGRAMM 1981/82
Zürcher Kammerorchester
(5 Abende) 10. November, 19. November 1981
12. Januar, 22. März, 14. Juni 1982
Leitung: Edmond de Stoutz
Prager Madrigalisten
Kammerensemble der Tschechischen Philharmonie
19. Dezember 1981
Leitung: Miroslav Venhoda
I Solisti Aquilani
4. März 1982
Leitung: Vittorio Antonellini
Baroque Strings
12. Mai 1982
Leitung: Frank Gassmann
Solisten:
Augustin Dumay Violine
Walter Frey Klavier
Raymond Kobler Violine
Carole Dawn Reinhart Trompete
Wanda Anselmi Cembalo
Mario Ferraris Violine
Michèle Minne Bratsche
Brigitte Meyer Klavier
Frank Gassmann Violine
Francis Hunter Oboe
Jörg Ewald Dähler Hammerklavier
Klaus Thunemann Fagott
Abonnemente:
5 Konzerte à Fr. 24.– bis Fr. 74.–
8 Konzerte à Fr. 38.– bis Fr. 120.–
Detailliertes Programm erhalten Sie bei der Präsidialabteilung der Stadt Zürich, Büro 212, oder Telefon 216 31 23
Theater 11
Thurgauerstrasse 7, im Stadthof 11
8050 Zürich
Ein grosser Vorteil:
Parkplätze sind immer vorhanden

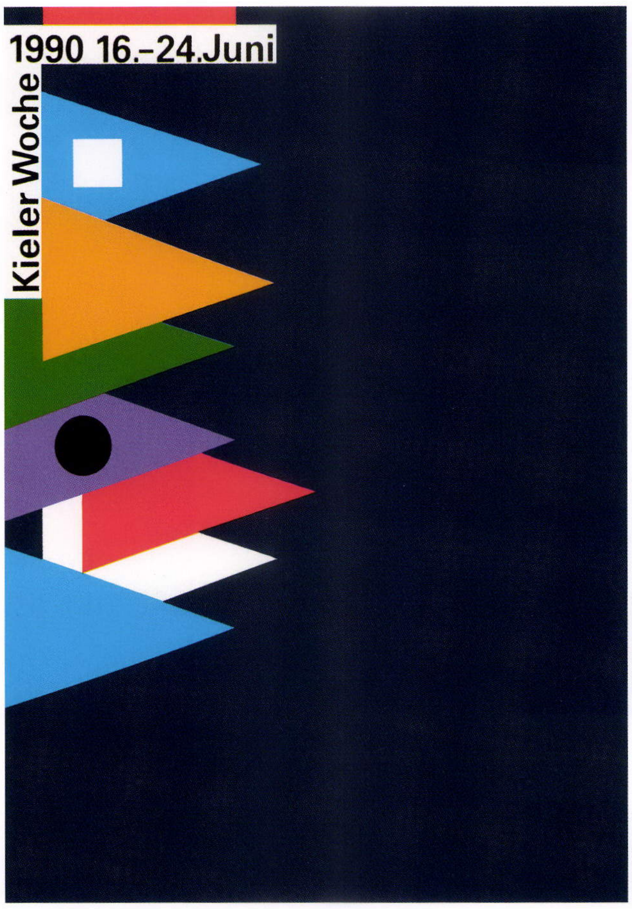
1981 · Rosmarie Tissi, Odermatt+Tissi · CH · Poster


SERENADEN 93

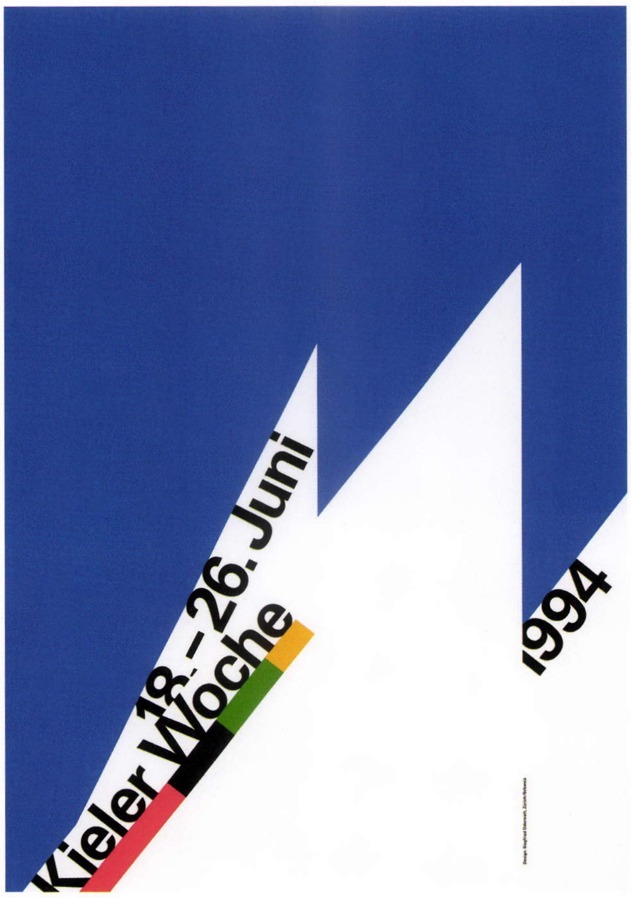
1993 · Rosmarie Tissi, Odermatt + Tissi · CH · Poster


Serenaden 97

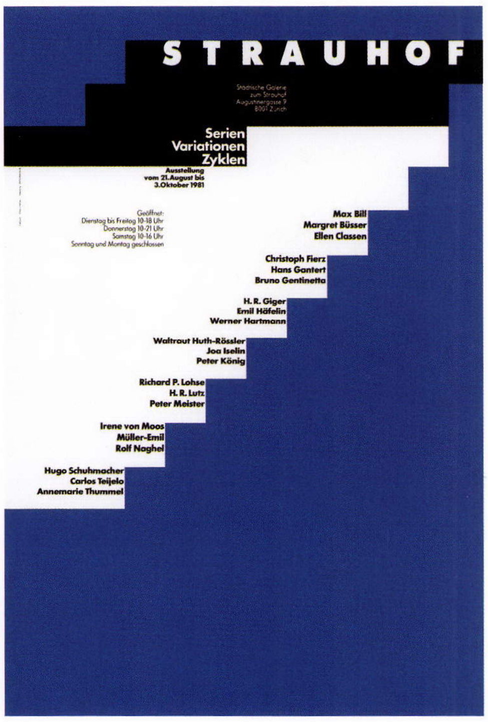
1997 · Rosmarie Tissi, Odermatt + Tissi · CH · Poster


1990 16.–24.Juni
Kieler Woche

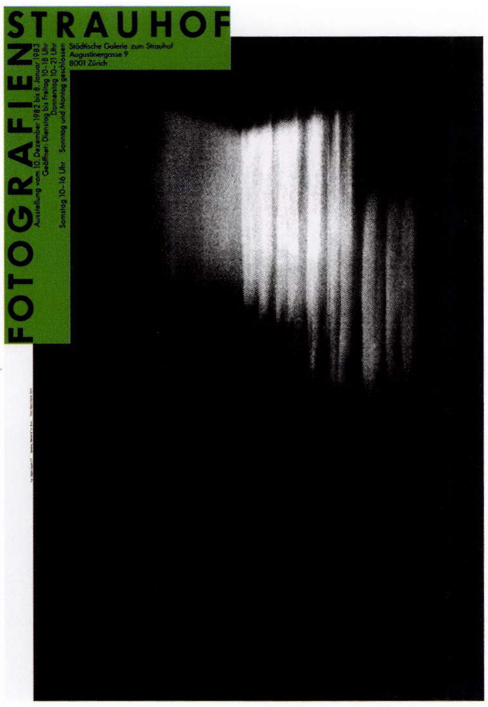
1990 · Rosmarie Tissi, Odermatt + Tissi · CH · Poster


Kieler Woche
18.–26. Juni
1994

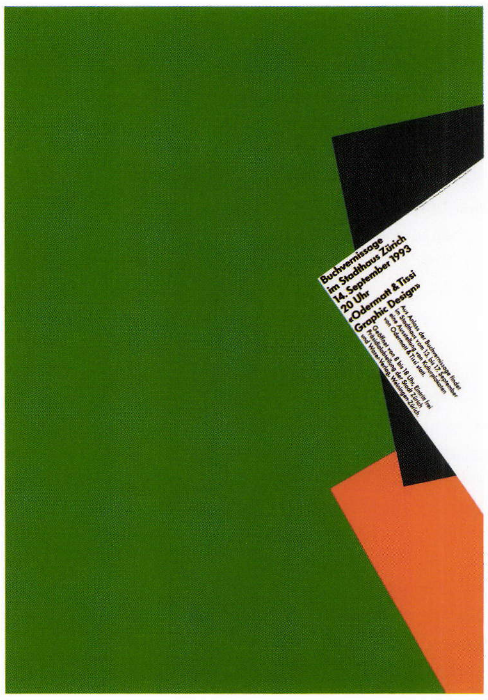
1994 · Sigi Odermatt, Odermatt + Tissi · CH · Poster


STRAUHOF
Städtische Galerie zum Strauhof Augustinergasse 9 8001 Zürich
Serien
Variationen
Zyklen
Ausstellung vom 21. August bis 3. Oktober 1981
Geöffnet:
Dienstag bis Freitag 10-18 Uhr
Donnerstag 10-21 Uhr
Samstag 10-16 Uhr
Sonntag und Montag geschlossen
Max Bill
Margret Büsser
Ellen Classen
Christoph Fierz
Hans Gantert
Bruno Gentinetta
H. R. Giger
Emil Häfelin
Werner Hartmann
Waltraut Huth-Rössler
Joa Iselin
Peter König
Richard P. Lohse
H. R. Lutz
Peter Meister
Irene von Moos
Müller-Emil
Rolf Naghel
Hugo Schuhmacher
Carlos Teijelo
Annemarie Thummel

1981 · Siegfried Odermatt, Odermatt+Tissi · CH · Poster


STRAUHOF
FOTOGRAFIEN
Städtische Galerie zum Strauhof
Augustinergasse 9
8001 Zürich
Ausstellung vom 10. Dezember 1982 bis 8. Januar 1983
Geöffnet: Dienstag bis Freitag 10–18 Uhr
Donnerstag 10–21 Uhr
Samstag 10–16 Uhr Sonntag und Montag geschlossen

1983 · Odermatt + Tissi · CH · Poster


Buchvernissage
im Stadthaus Zürich
14. September 1993
20 Uhr
«Odermatt & Tissi
Graphic Design»
Aus Anlass der Buchvernissage findet im Stadthaus vom 13. bis 17. September eine Ausstellung von Kulturplakaten von Odermatt & Tissi statt.
Geöffnet von 8 bis 18 Uhr, Eintritt frei
Präsidialabteilung der Stadt Zürich
und Waser Verlag, Weiningen-Zürich

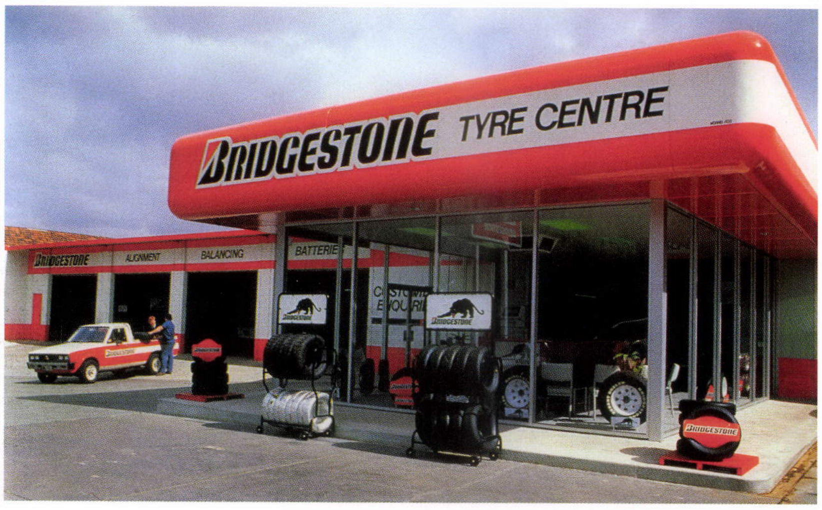
1993 · Rosmarie Tissi, Odermatt + Tissi · CH · Poster

PAOS · Japan

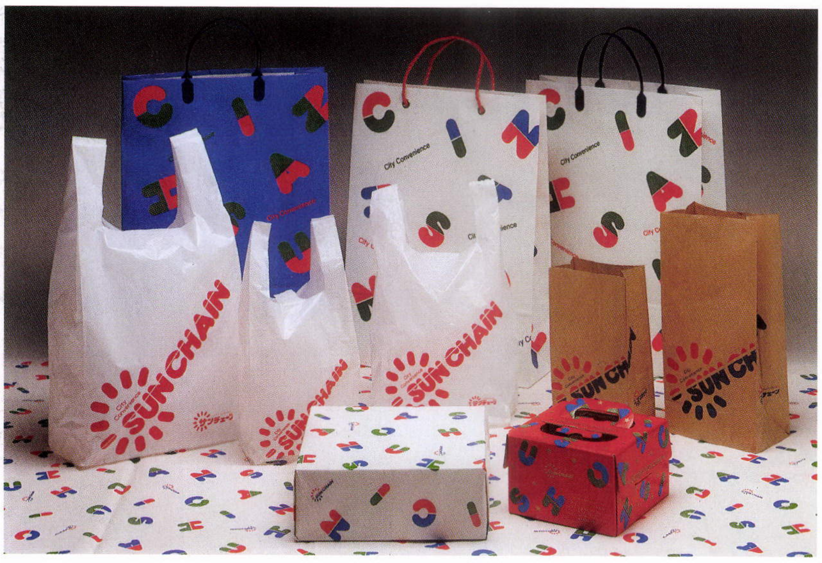
PAOS (1968, Japan) is the creative studio of Motoo Nakanishi (1938, Kobe), which has gained international recognition for the design of over 100 corporate identities, with clients that include Kenwood, Mazda, and TDK. A fine arts graduate from Waseda University, Tokyo, Nakanishi was later instrumental in setting up the design faculty at the institution. In 1964 he co-published *Design Policy: Corporate Image Formation*, the first book to appear in Japan on corporate design strategy; he has also taught in China. During the 1980s and '90s, PAOS opened satellite branches in New York, Boston, Beijing, and Shanghai.

PAOS (1968, Japan) ist das Kreativbüro von Motoo Nakanishi (1938, Kobe), das durch die Gestaltung von über 100 Firmensignets – u. a. für Kenwood, Mazda und TDK – international bekannt geworden ist. Nakanishi, der an der Waseda University in Tokio Kunst studierte, war maßgeblich daran beteiligt, die dortige Fakultät für Gestaltung zu gründen. 1964 gab er mit anderen *Design Policy: Corporate Image Formation* heraus, das erste in Japan verlegte Buch, das sich mit der Gestaltung von Firmenidentitäten beschäftigte. Nakanishi unterrichtet auch in China. In den 1980er- und 1990er-Jahren eröffnete PAOS Ableger in New York, Boston, Beijing und Schanghai.

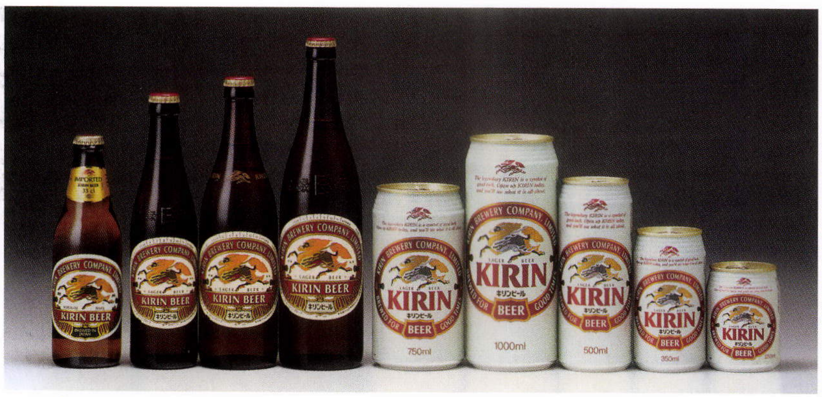
PAOS (1968, Japon) est le studio créatif de Motoo Nakanishi (1938, Kobe), qui bénéficie d'une reconnaissance internationale grâce au design de plus de 100 identités d'entreprises pour des clients comme Kenwood, Mazda et TDK. Diplômé des beaux-arts à l'université Waseda de Tokyo, Nakanishi devient ensuite un acteur clé de la création de la faculté de design au sein de l'institution. En 1964, il publie avec d'autres auteurs *Design Policy: Corporate Image Formation*, premier livre paru au Japon sur la stratégie en matière de design d'entreprise. Nakanishi a par ailleurs enseigné en Chine. Pendant les années 1980 et 1990, PAOS a ouvert des bureaux à New York, Boston, Pékin et Shanghai.



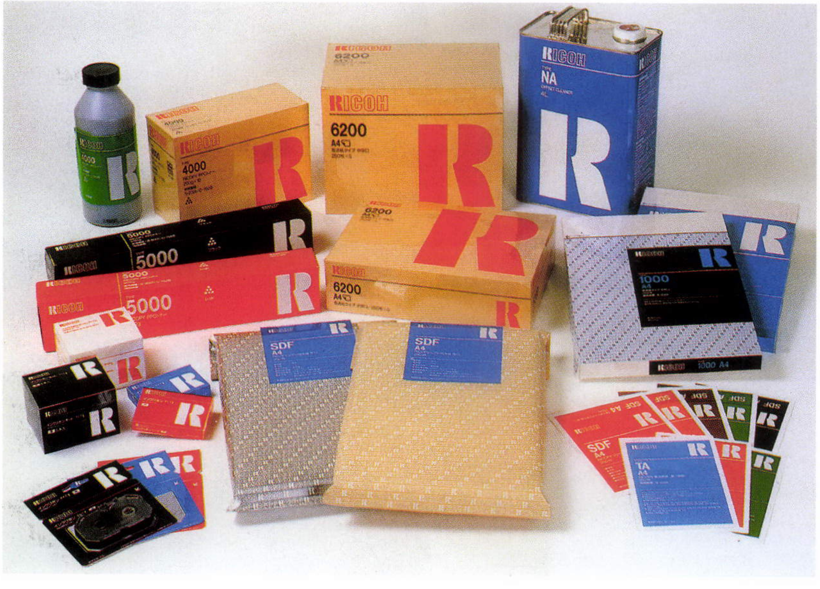
1984 · PAOS · JP · Identity · Bridgestone



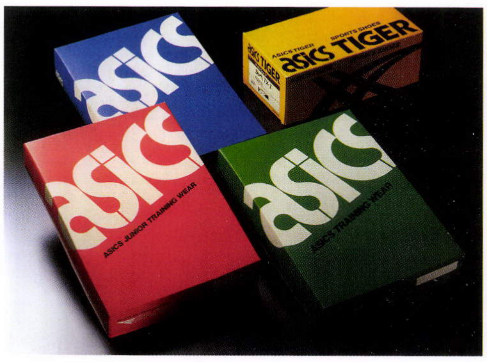
1982 · PAOS · JP · Identity · Sun Chain



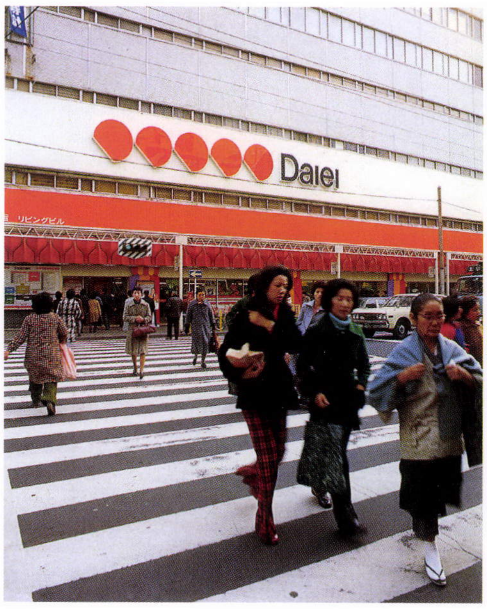
1981 · PAOS · JP · Identity · Kirin Beer



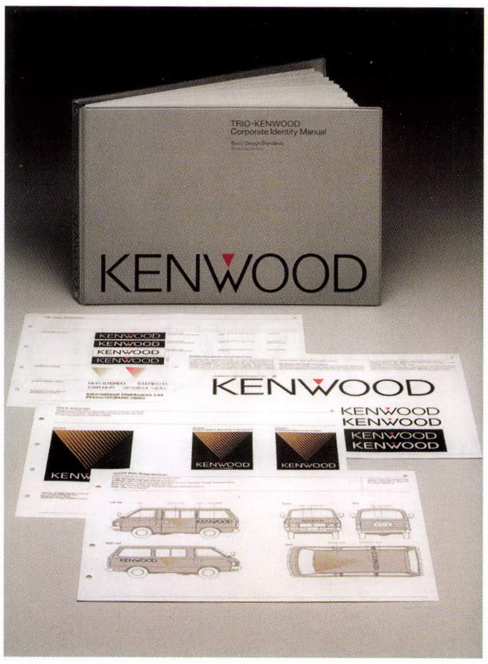
1986 · PAOS · JP · Identity · Ricoh



1977 · Herb Lubalin, Yasaburo Kuwayama, PAOS · JP/US · Packaging



1975 · PAOS · JP · Identity · Daiei



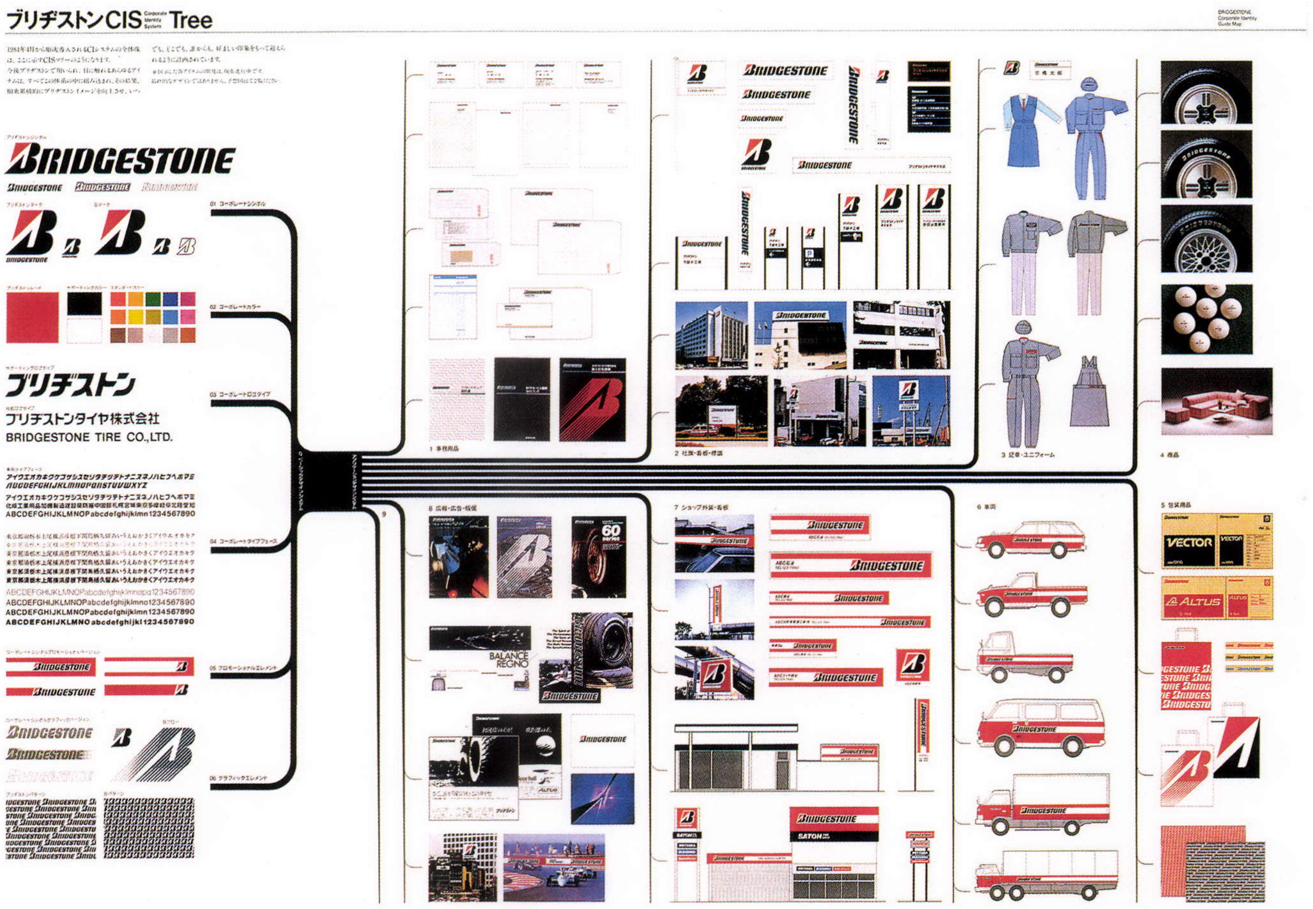
1982 · PAOS · JP · Identity · Kenwood

> **»We believe that, along with producing the goods and services that turn the gears of the economy, corporations have the potential to create beauty.«** Motoo Nakanishi, *PAOS Design: Corporate Identity in Japan*, 1990

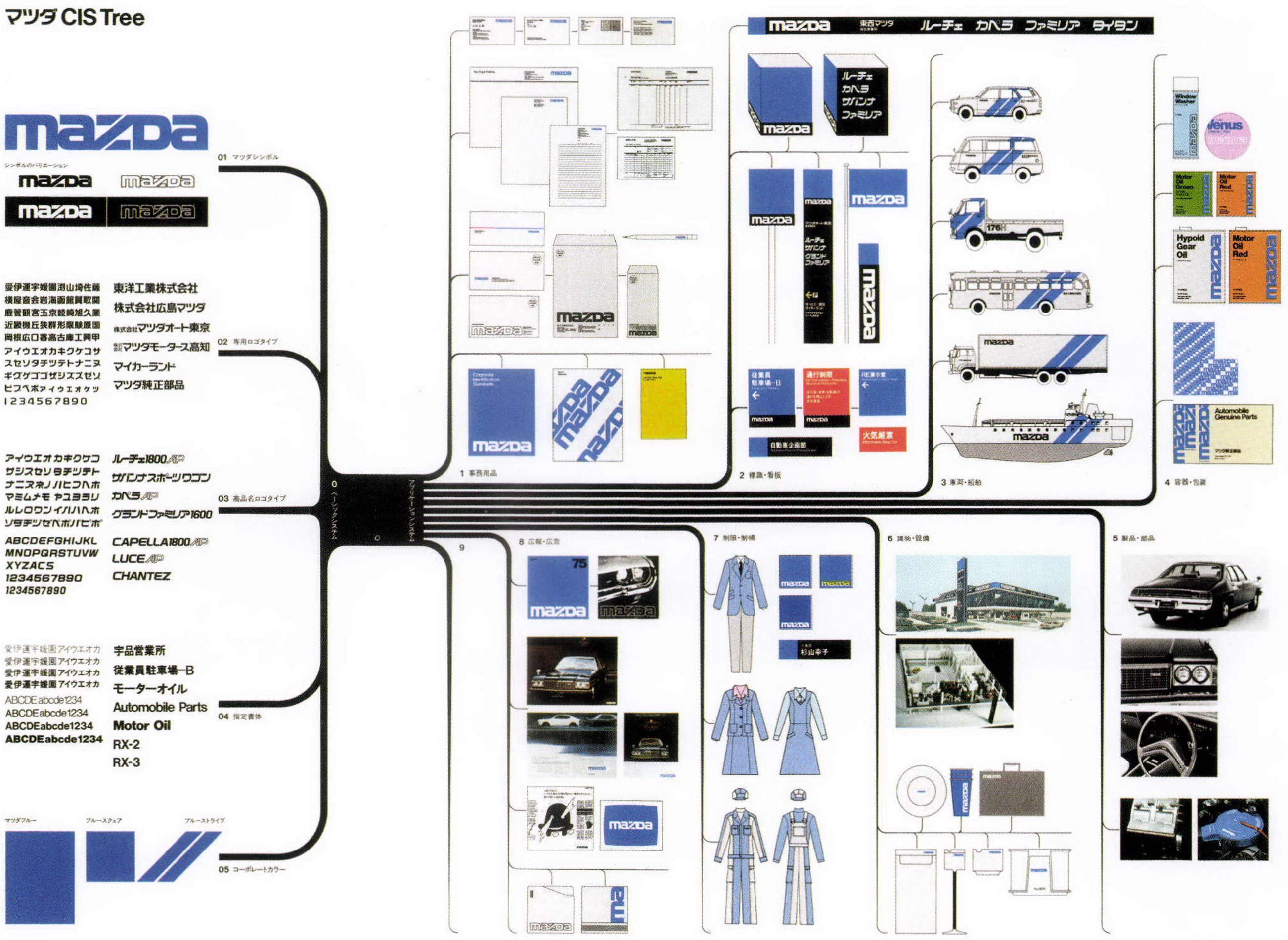
From the 1980s there was a marked increase in Japanese corporations trading on the global market, and in response to this the Japanese design studio PAOS prepared sets of sophisticated concepts on which to base internationally recognizable corporate identities for such companies. Alongside a detailed design manual, PAOS also produced so-called "design trees", which outlined the key elements of brand development in the form of an easy-to-read chart.

Von den 1980er-Jahren an operierten japanische Unternehmen zunehmend auf dem Weltmarkt. Das japanische Designbüro PAOS konzipierte für zahlreiche dieser Firmen komplexe Leitbilder für ein internationales Erscheinungsbild. Neben einem detaillierten Designmanual entstand das Format des „Brand Trees", der die wesentlichen Elemente des Branding auf einem übersichtlichen Schaubild verständlich zusammenfasste.

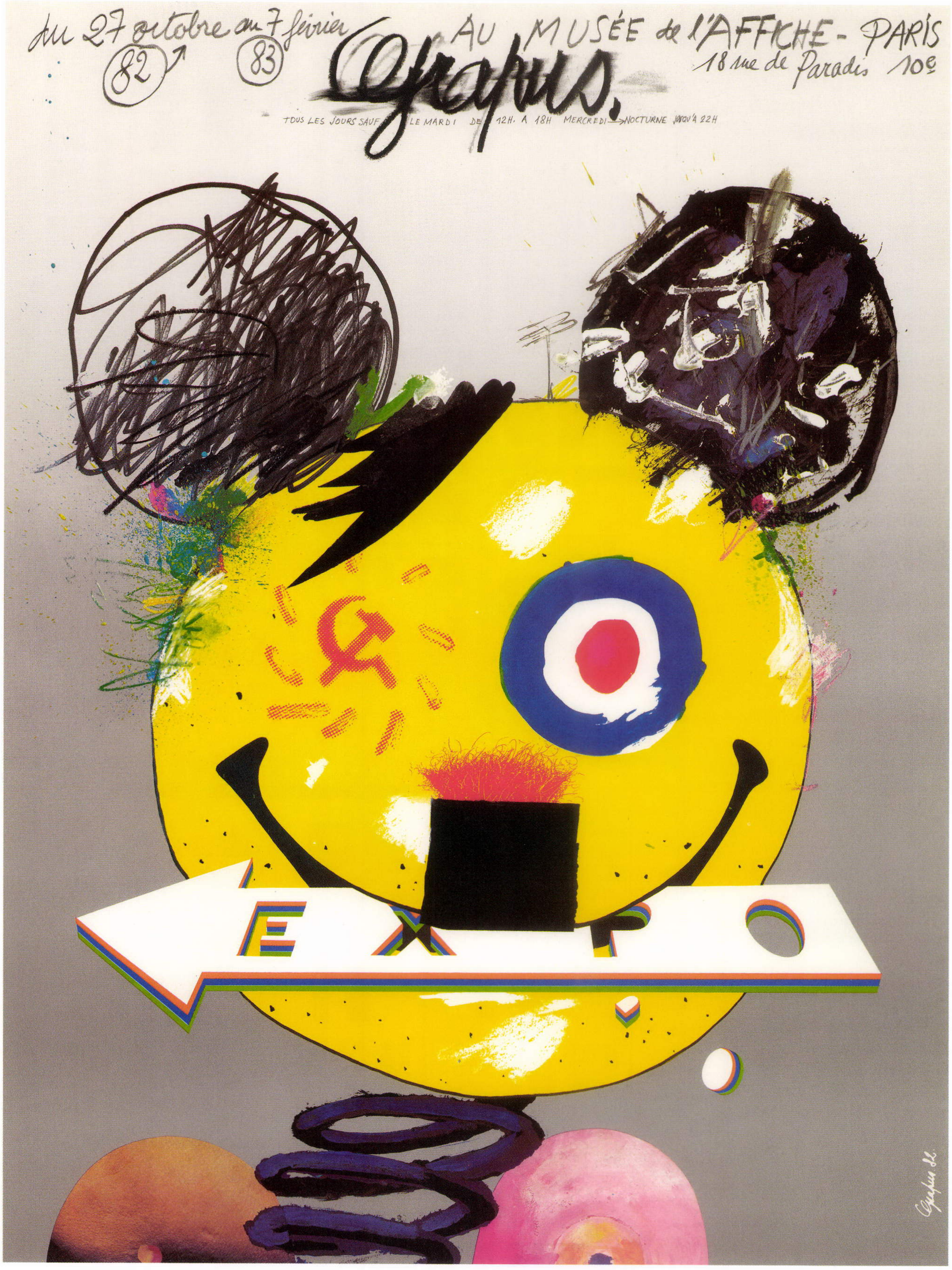
À partir des années 1980, les grandes entreprises nippones opèrent chaque fois plus au niveau mondial. Pour nombre d'entre elles, l'agence de graphisme japonaise PAOS a conçu des identités visuelles sophistiquées et identifiables partout dans le monde. Outre un manuel de design détaillé, PAOS a réalisé les fameux «arbres de création», qui reprennent les éléments essentiels du branding dans une présentation facile à comprendre.



1984 · Masanori Umeda, PAOS · JP · Identity · Bridgestone



1975 · Masanori Umeda, PAOS · JP · Identity · Mazda


du 27 octobre au 7 février
82
83
AU MUSÉE de l'AFFICHE - PARIS
18 rue de Paradis 10e
Grapus.
TOUS LES JOURS SAUF LE MARDI DE 12H. A 18H MERCREDI → NOCTURNE JUSQU'À 22H
EXPO
Grapus 82

1982 · Grapus · FR · Poster

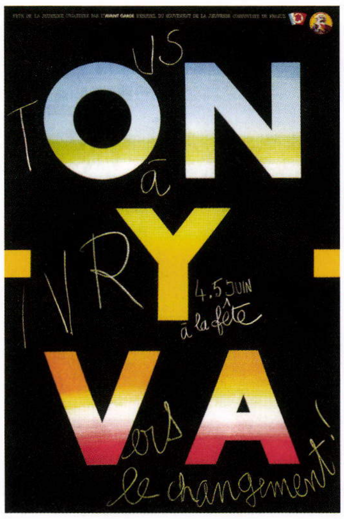
Grapus was a ground-breaking French design collective, founded in 1970 by Pierre Bernard (1942–2015, Paris), Gérard Paris-Clavel (1943, Paris), and François Miehe (1942, Paris). Their studio felt a strong commitment to issues of social responsibility and campaigned vigorously for improvements in the relationship between the state and its citizens. In the mid-1970s, Jean-Paul Bachollet (1931, Paris) and Alex Jordan (1947, Saarbrucken) joined the group. Grapus became renowned for the radical, experimental style of its posters, which dealt with subjects such as poverty, capitalism, and exploitation. The collective split up in 1991.

Grapus war ein innovatives französisches Designkollektiv, das 1970 von Pierre Bernard (1942–2015, Paris), Gérard Paris-Clavel (1943, Paris) und François Miehe (1942, Paris) gegründet wurde. Ihr Atelier fühlte sich dem Gedanken gesellschaftlicher Verantwortung verpflichtet und engagierte sich stark für die Verbesserung der Beziehungen zwischen dem Staat und den Bürgern. Jean-Paul Bachollet (1931, Paris) und Alex Jordan (1947, Saarbrücken) schlossen sich der Gruppe Mitte der 1970er-Jahre an. Legendär wurden Grapus und sein radikaler Experimentalstil durch Plakate zu Themen wie Armut, Kapitalismus und Ausbeutung. Das Kollektiv löste sich 1991 auf.

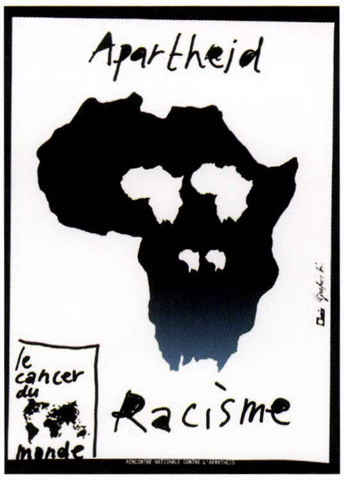
Grapus fut un collectif de design français novateur fondé en 1970 par Pierre Bernard (1942–2015, Paris), Gérard Paris-Clavel (1943, Paris) et François Miehe (1942, Paris). Leur studio travailla sous le signe d'une forte conscience sociale et lutta fermement pour l'amélioration du dialogue entre le gouvernement et les citoyens. Le groupe fut rejoint dans les années 1970 par Jean-Paul Bachollet (1931, Paris) et Alex Jordan (1947, Sarrebruck). Avec un style radicalement expérimental, Grapus s'est fait connaître par ses affiches sur des thèmes comme la pauvreté, le capitalisme et l'exploitation. Le collectif s'est séparé en 1991.

> »Every one of us had their own image of what Grapus was and these ideas didn't always correspond to each other. Far from it. What I had in mind was to connect things that can't be connected. To support the social aspect and also manage to do graphic design in areas like the Louvre that are predicated on prestige, on high culture.«

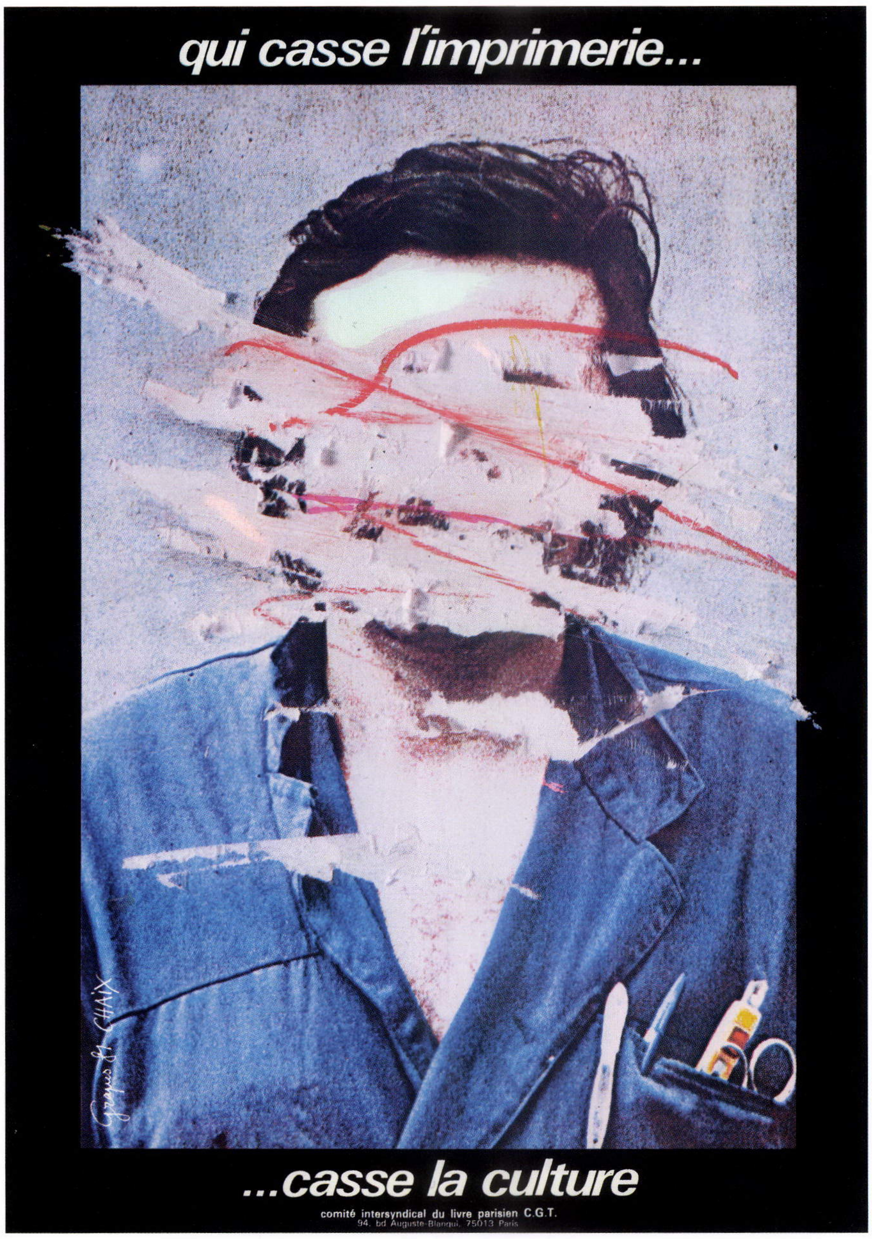
`Alex Jordan, What, you don't know Grapus?, 2014`


Tous
ON à Y VA
Ivry
4.5 juin
à la fête
vers le changement!

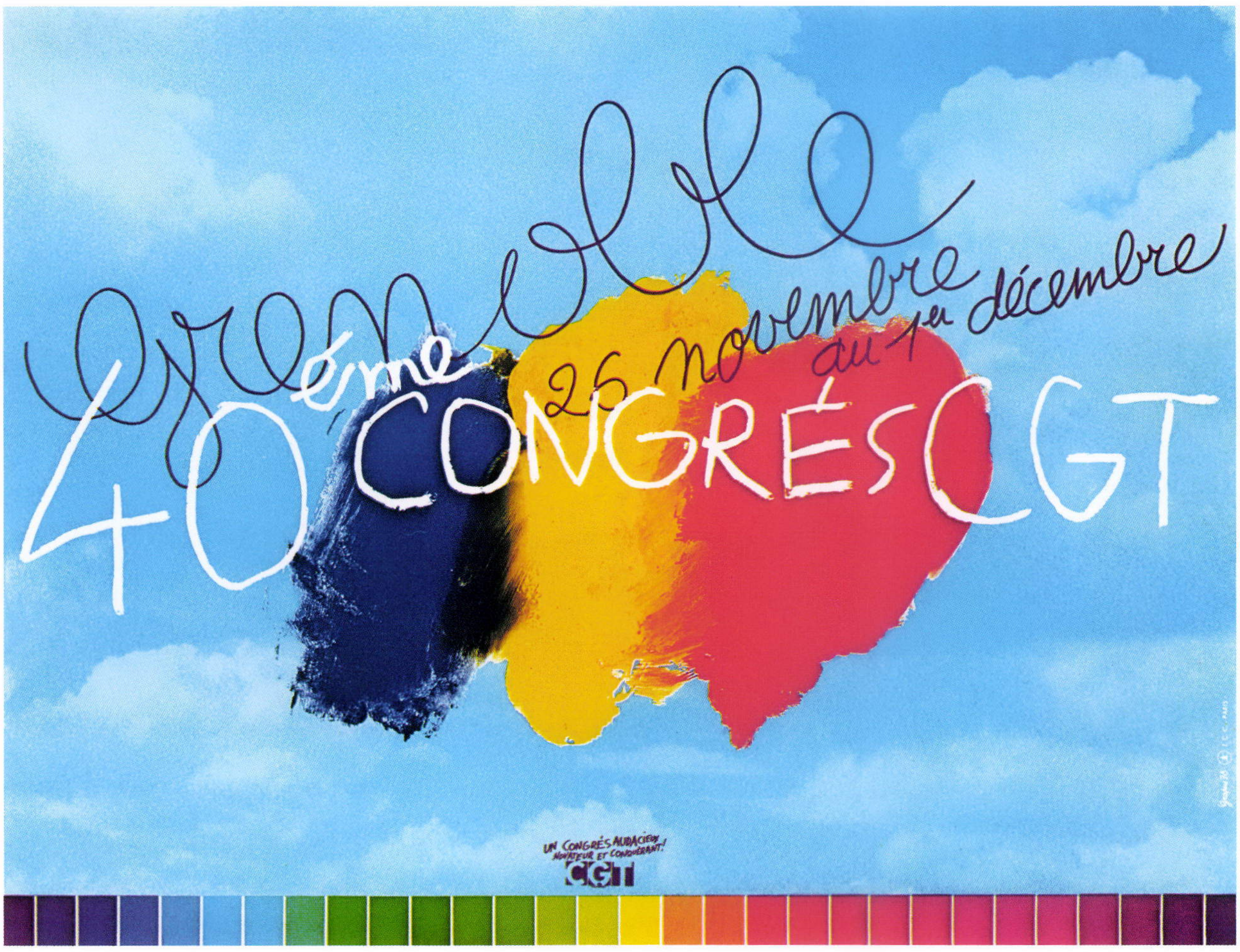
1977 · Grapus · FR · Poster


Apartheid
le cancer du monde
Racisme

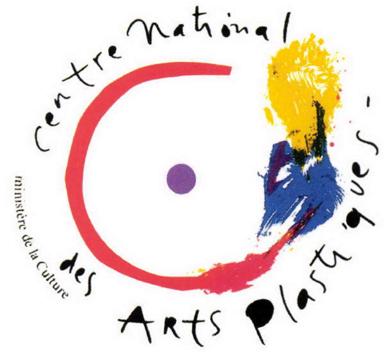
1986 · Grapus · FR · Poster


qui casse l'imprimerie...
...casse la culture
comité intersyndical du livre parisien C.G.T.
94, bd Auguste-Blanqui, 75013 Paris
Grapus 81 CHAIX

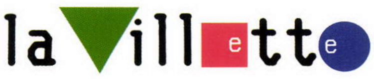
1981 · Grapus · FR · Poster


Grenoble
40ème CONGRÈS CGT
26 novembre au 1er décembre
UN CONGRÈS AUDACIEUX NOVATEUR ET CONQUÉRANT!
CGT

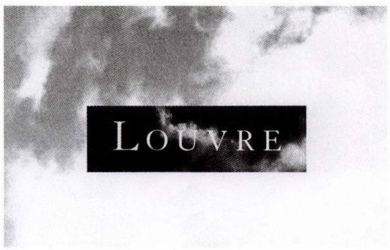
1980 · Grapus · FR · Poster


centre national des Arts plastiques
ministère de la Culture

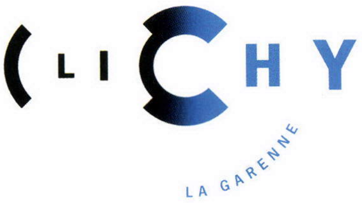
1984 · Grapus · FR · Logo · Centre National des Arts Plastiques


la Villette

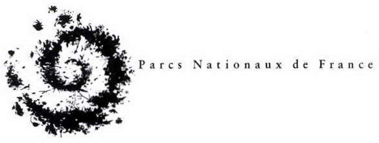
1986 · Grapus · FR · Logo · La Villette



1989 · Grapus · FR · Logo · Louvre


CLICHY
LA GARENNE

1989 · Grapus · FR · Logo · Clichy


Parcs Nationaux de France

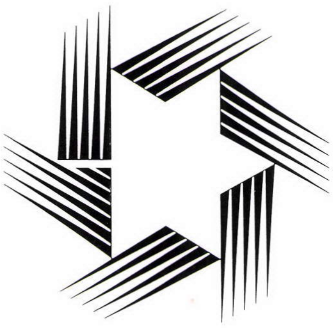
1990 · Grapus · FR · Logo · Parcs Nationaux de France

1983

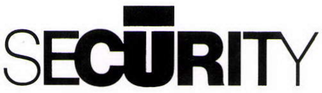
Designer **Lars Müller** founds a publishing company in Zurich for books on design, art, and architecture

Philip B. Meggs's book **A History of Graphic Design** is published

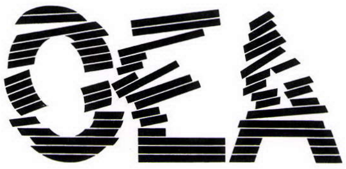
Lisa, the first personal computer with a Graphical User Interface (GUI), is introduced by Apple



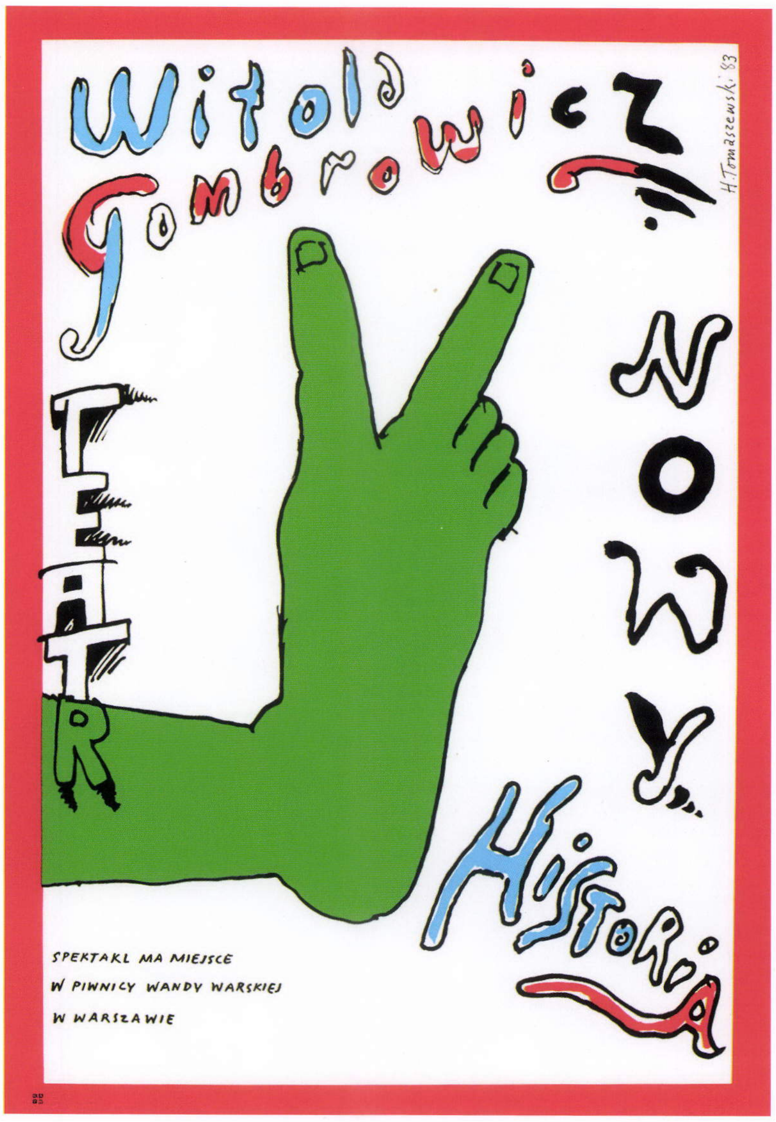
1983 · Ernst Roch · CA · Logo · Canadian Pacific



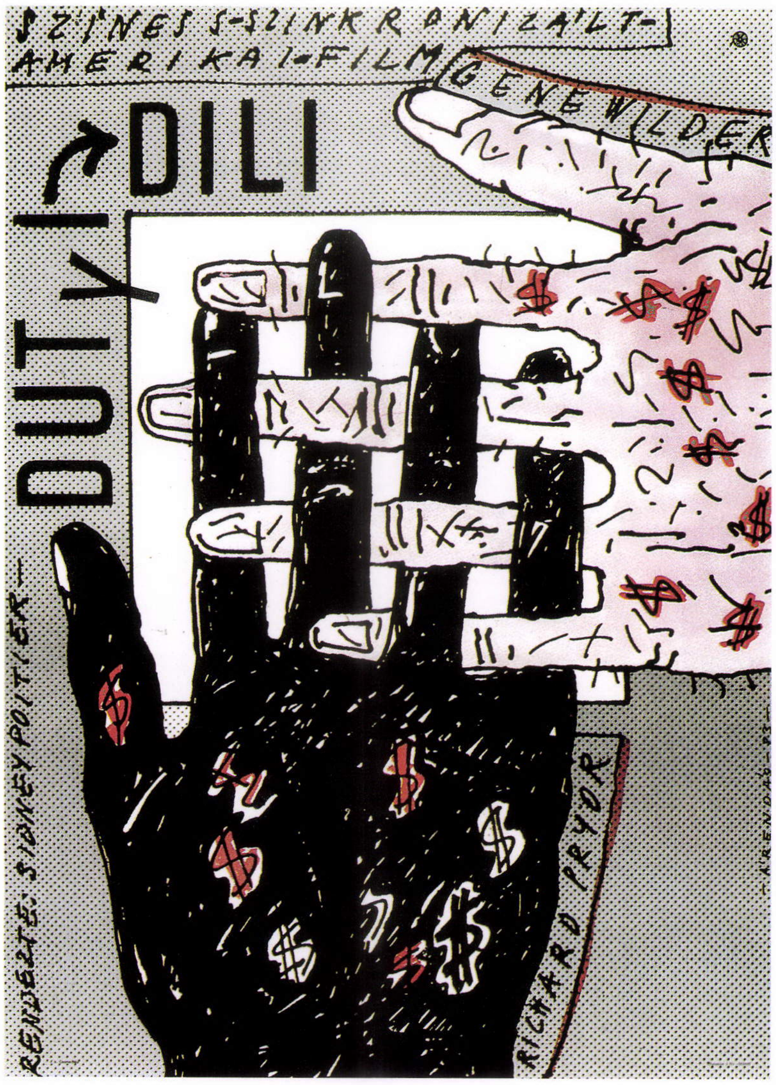
1983 · Peter Adam · CA · Logo · Security Trust



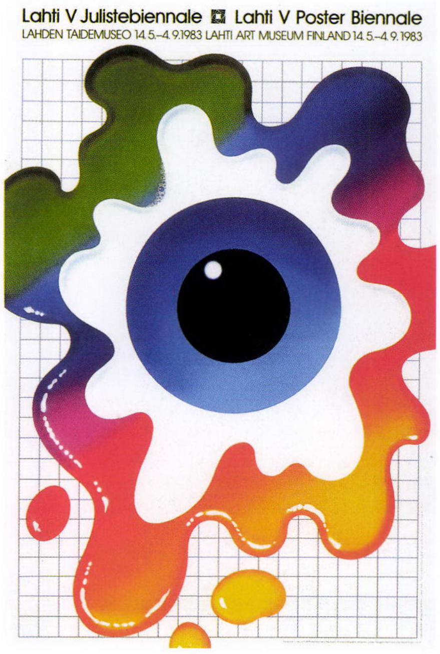
1983 · Félix Beltrán · CU · Logo · Oea Campaign


Witold
Gombrowicz
Teatr
Nowy
Historia
H. Tomaszewski '83
SPEKTAKL MA MIEJSCE
W PIWNICY WANDY WARSKIEJ
W WARSZAWIE

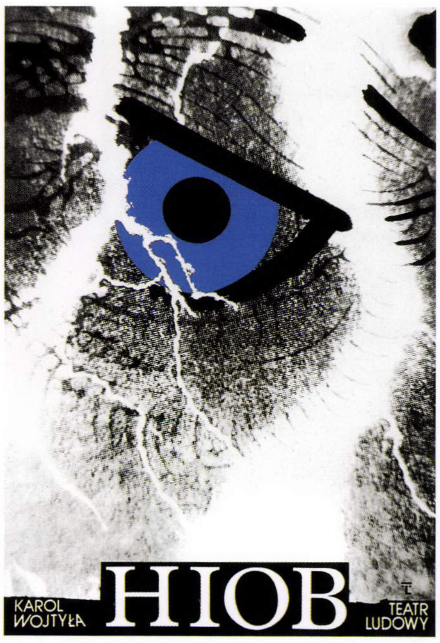
1983 · Henryk Tomaszewski · PL · Poster


SZÍNES S-SZINKRONIZÁLT
AMERIKAI FILM
GENE WILDER
DILI
DUTYI
RENDEZTE: SIDNEY POITIER
RICHARD PRYOR

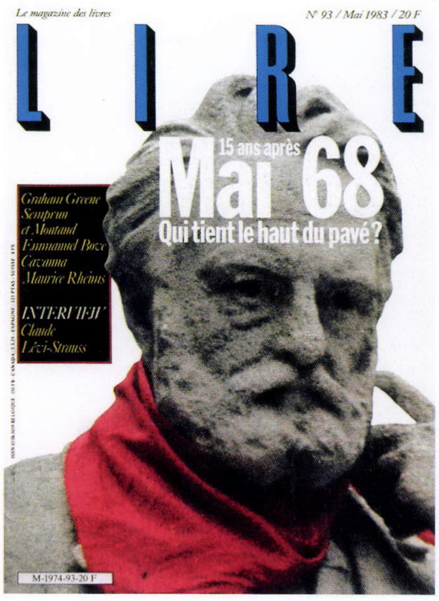
1983 · József Árendás · HU · Poster


Lahti V Julistebiennale
Lahti V Poster Biennale
LAHDEN TAIDEMUSEO 14.5.–4.9.1983 LAHTI ART MUSEUM FINLAND 14.5.–4.9.1983

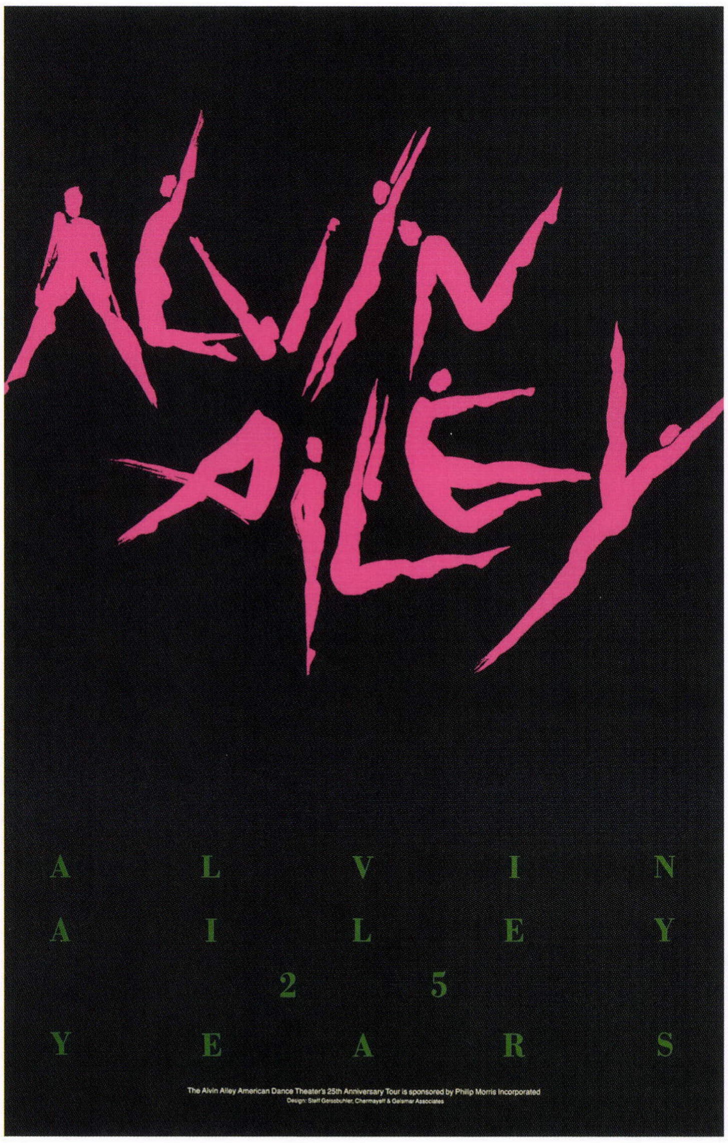
1983 · Martti Mykkänen · FI · Poster


KAROL WOJTYŁA
HIOB
TEATR LUDOWY

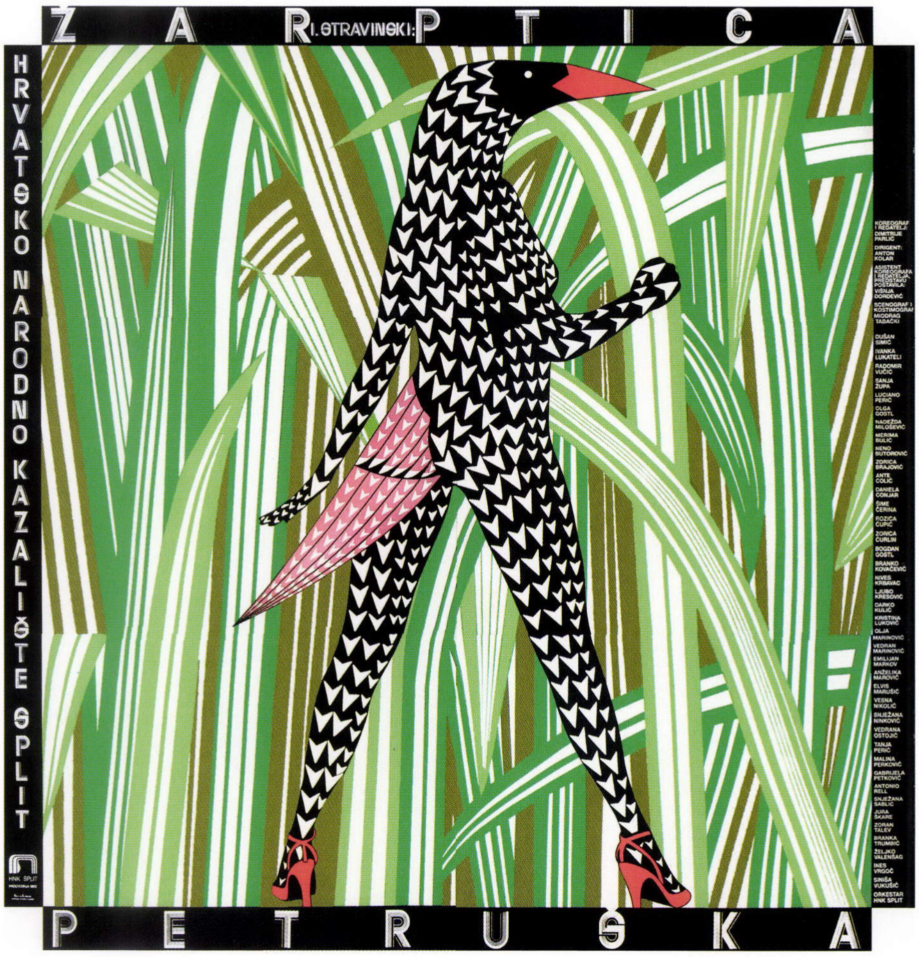
1983 · Władysław Puta · PL · Poster


Le magazine des livres
N° 93 / Mai 1983 / 20 F
LIRE
15 ans après
Mai 68
Qui tient le haut du pavé?
Graham Greene
Semprun et Montand
Emmanuel Bove
Cavanna
Maurice Rheims
INTERVIEW Claude Lévi-Strauss
M-1974-93-20 F

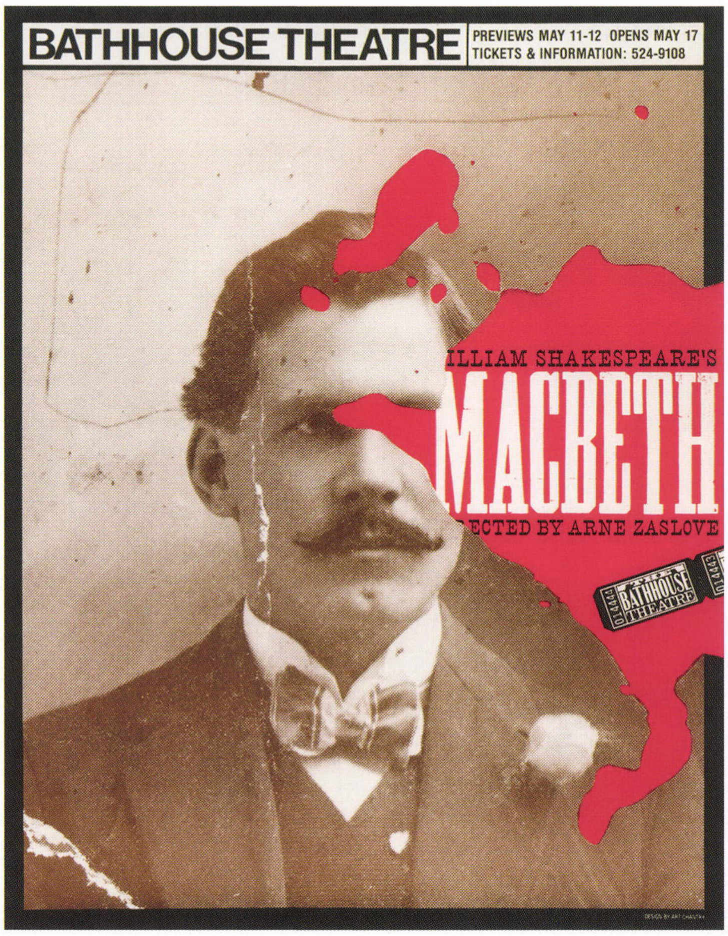
1983 · Walter Bernard (AD), Milton Glaser (AD), Manuel Biderman (PH) · US/FR · Magazine cover


ALVIN AILEY
ALVIN AILEY 25 YEARS
The Alvin Ailey American Dance Theater's 25th Anniversary Tour is sponsored by Philip Morris Incorporated
Design: Steff Geissbuhler, Chermayeff & Geismar Associates

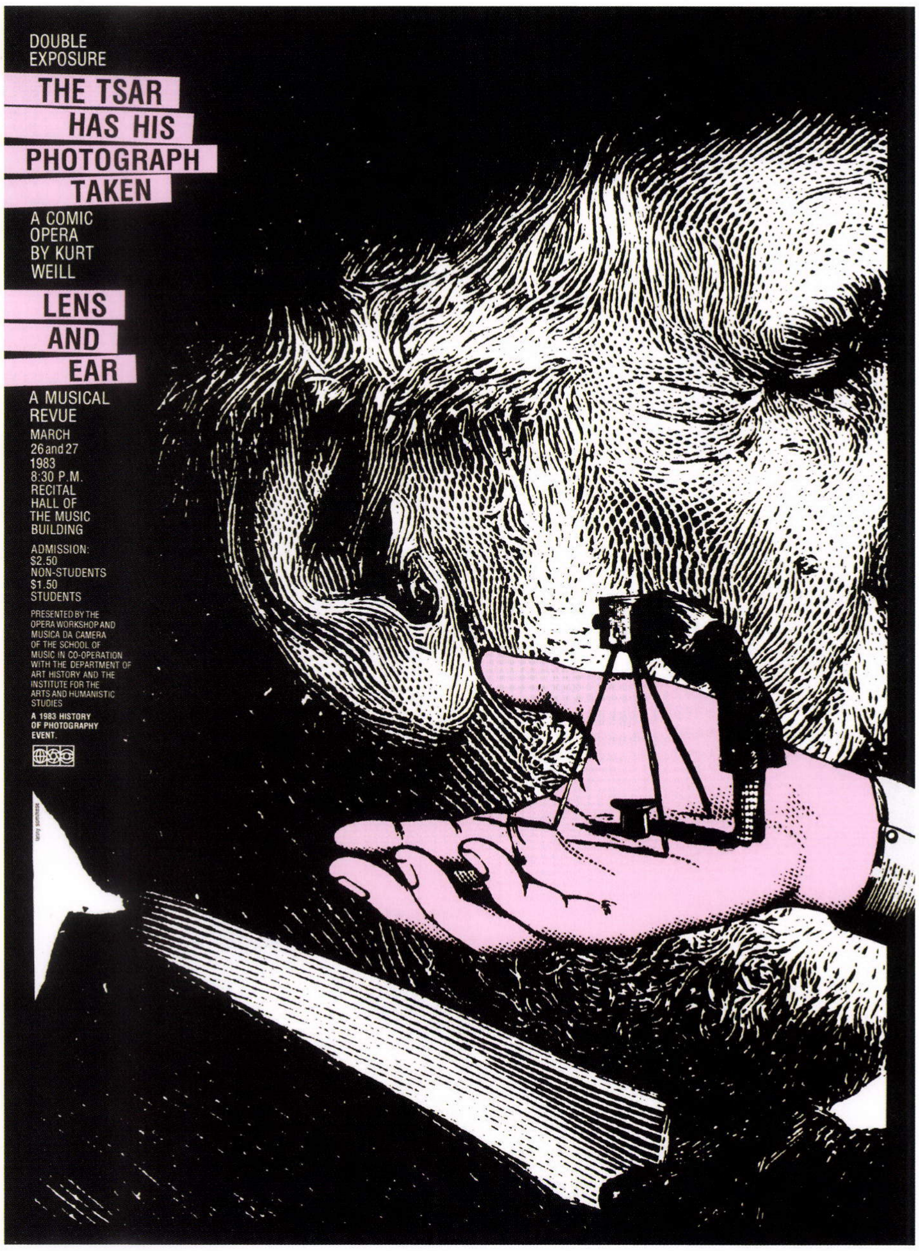
1983 · Steff Geissbuhler, Chermayeff & Geismar · US · Poster


ŽAR PTICA
I. STRAVINSKI:
HRVATSKO NARODNO KAZALIŠTE SPLIT
PETRUŠKA
KOREOGRAF I REDATELJ: DIMITRIJE PARLIĆ
DIRIGENT: ANTON KOLAR
ASISTENT KOREOGRAFA I REDATELJA, PREDSTAVU POSTAVILA: VIŠNJA ĐORĐEVIĆ
SCENOGRAF I KOSTIMOGRAF MIODRAG TABAČKI
DUŠAN SIMIĆ
IVANKA LUKATELI
RADOMIR VUČIĆ
SANJA ŽUPA
LUCIANO PERIĆ
OLGA GOSTL
NADEŽDA MILOŠEVIĆ
MERIMA BULIĆ
NENO BUTOROVIĆ
ZORICA BRAJOVIĆ
ANTE COLIĆ
DANIELA CONJAR
ŠIME ČERINA
ROZICA ĆUPIĆ
ZORICA ĆURLIN
BOGDAN GOSTL
BRANKO KOVAČEVIĆ
NIVES KRBAVAC
LJUBO KRESOVIĆ
DARKO KULIĆ
KRISTINA LUKOVIĆ
OLJA MARINOVIĆ
VEDRAN MARINOVIĆ
EMILIJAN MARKOV
ANŽELIKA MAROVIĆ
ELVIS MARUŠIĆ
VESNA NIKOLIĆ
SNJEŽANA NINKOVIĆ
VEDRANA OSTOJIĆ
TANJA PERIĆ
MALINA PERKOVIĆ
GABRIJELA PETKOVIĆ
ANTONIO RELL
SNJEŽANA SABLIĆ
JURA ŠKARE
ZORAN TALEV
BRANKA TRUMBIĆ
ŽELJKO VALENŠAG
INES VRGOČ
SINIŠA VUKUŠIĆ
ORKESTAR HNK SPLIT

1983 · Boris Bućan · HR · Poster


BATHHOUSE THEATRE
PREVIEWS MAY 11-12 OPENS MAY 17
TICKETS & INFORMATION: 524-9108
ILLIAM SHAKESPEARE'S
MACBETH
ECTED BY ARNE ZASLOVE
BATHHOUSE THEATRE
DESIGN BY ART CHANTRY

1983 · Art Chantry · US · Poster


DOUBLE EXPOSURE
THE TSAR HAS HIS PHOTOGRAPH TAKEN
A COMIC OPERA BY KURT WEILL
LENS AND EAR
A MUSICAL REVUE
MARCH 26 and 27 1983
8:30 P.M.
RECITAL HALL OF THE MUSIC BUILDING
ADMISSION: $2.50 NON-STUDENTS $1.50 STUDENTS
PRESENTED BY THE OPERA WORKSHOP AND MUSICA DA CAMERA OF THE SCHOOL OF MUSIC IN CO-OPERATION WITH THE DEPARTMENT OF ART HISTORY AND THE INSTITUTE FOR THE ARTS AND HUMANISTIC STUDIES
A 1983 HISTORY OF PHOTOGRAPHY EVENT.
lanny sommese

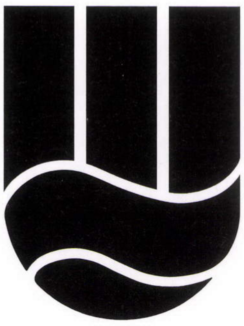
1983 · Lanny Sommese · US · Poster

Henry Steiner · Hong Kong

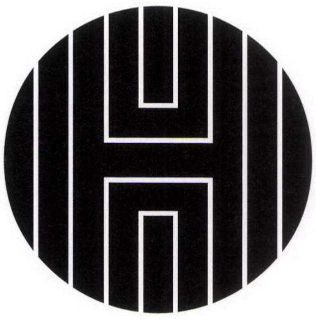
Henry Steiner (1934, Vienna) is an award-winning Austrian-born designer, renowned for his corporate identity work. Raised in New York, Steiner studied at Yale under Paul Rand, and at the Sorbonne in Paris. In 1964, he established Steiner & Co. in Hong Kong, which has since become one of the world's leading branding firms. Steiner's diverse list of clients has included HSBC, the Hong Kong Jockey Club, and Unilever. He has also designed coins for the Singapore Mint and, since 1975, has created banknotes for the Standard Chartered Bank in Hong Kong.

Henry Steiner (1934, Wien) ist ein preisgekrönter Grafikdesigner, der insbesondere wegen seiner Arbeiten im Bereich Corporate Identity bekannt ist. Der gebürtige Österreicher wuchs in New York auf und studierte in Yale bei Paul Rand sowie an der Sorbonne in Paris. 1964 gründete er in Hongkong Steiner & Co., das mittlerweile zu den weltweit führenden Brandingbüros gehört. Steiners zahlreiche Auftraggeber sind u. a. die HSBC, der Hong Kong Jockey Club und Unilever. Darüber hinaus hat er Münzen für die Münzanstalt Singapore entworfen und gestaltet seit 1975 Banknoten für die Standard Chartered Bank in Hongkong.

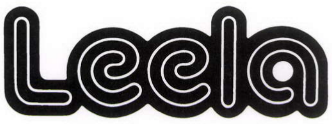
Henry Steiner (1934, Vienne) est un graphiste primé d'origine autrichienne, renommé pour son travail en matière d'identités d'entreprises. Après avoir grandi à New York, il étudie à Yale auprès de Paul Rand, puis à la Sorbonne. En 1964, il fonde Steiner & Co. à Hong Kong, une firme qui est aujourd'hui un des leaders mondiaux en branding. La liste très diverse de clients de Steiner compte notamment HSBC, le Hong Kong Jockey Club et Unilever. Steiner a aussi conçu des pièces pour The Singapore Mint et, à partir de 1975, des billets de banque pour la Standard Chartered Bank à Hong Kong.



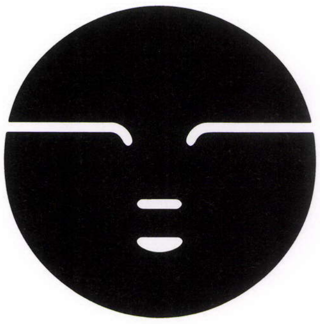
1980 · Henry Steiner · HK · Logo · Taikoo Shing



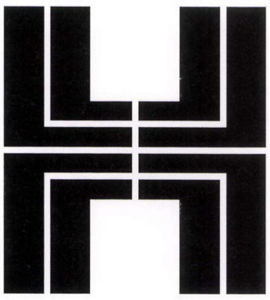
1960s · Henry Steiner · HK · Logo · Hong Kong Hyatt



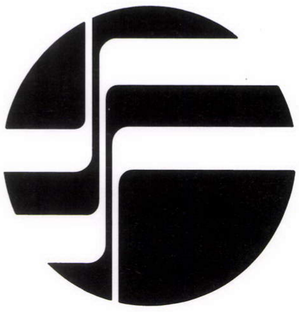
1960s · Henry Steiner · HK · Logo · Leela Boutique



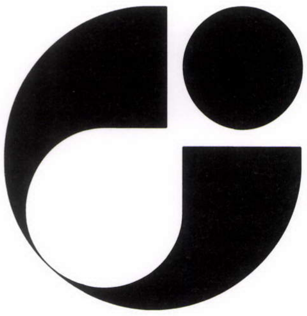
1979 · Henry Steiner · HK · Logo · Patterson Plaza



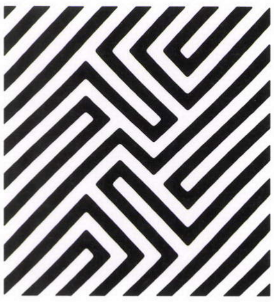
1970 · Henry Steiner · HK · Logo · The Hong Kong Land Co.



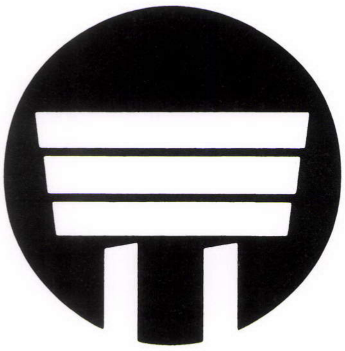
1972 · Henry Steiner · HK · Logo · Jardine Fleming



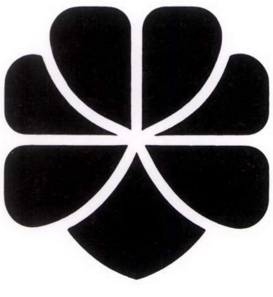
1973 · Henry Steiner · HK · Logo · Classic Jewellers



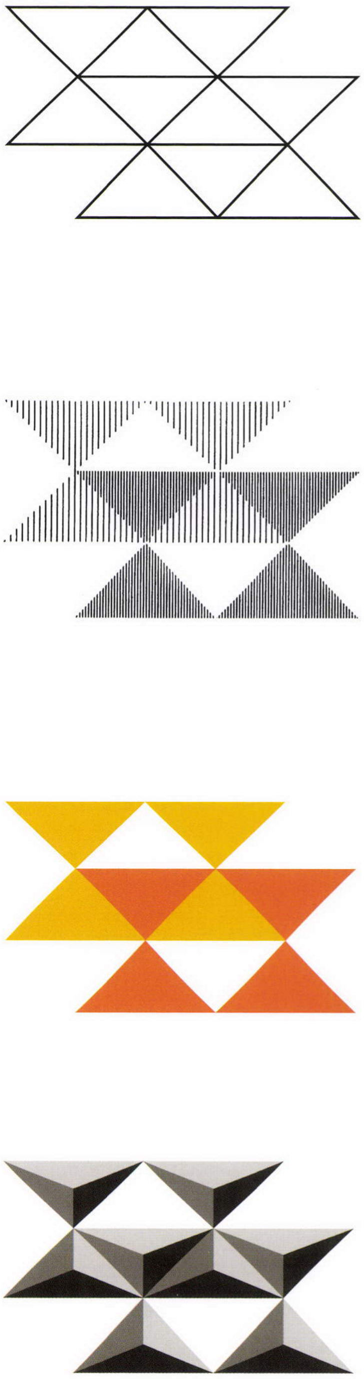
1982 · Henry Steiner · HK · Logo · The I Club



1980 · Henry Steiner · HK · Logo · Peak Tower

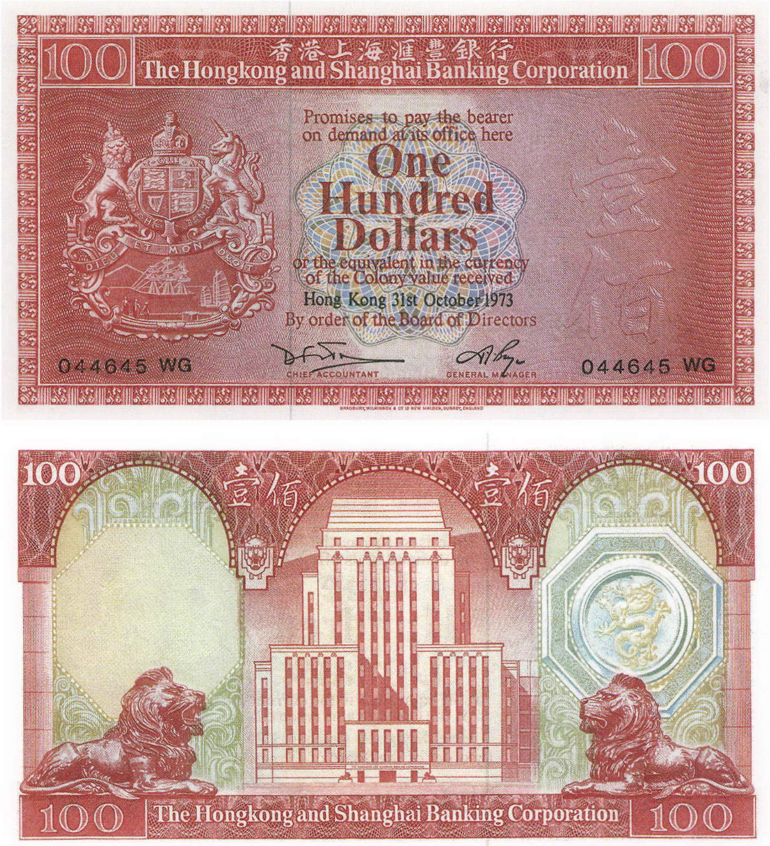


1980 · Henry Steiner · HK · Logo · Hong Kong Girl Guides

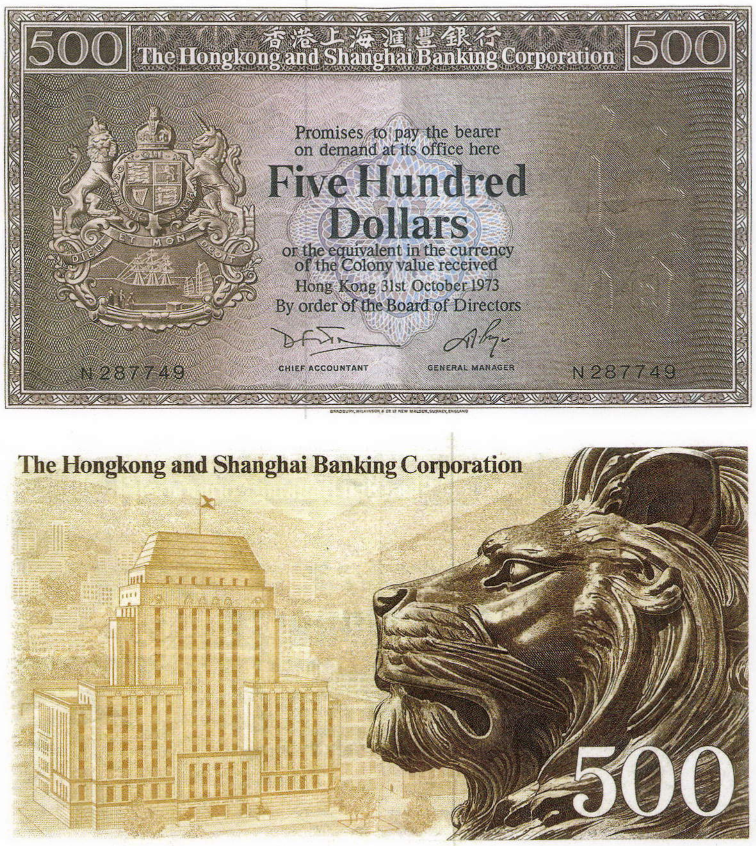


1960s · Henry Steiner · HK · Logo · The Hong Kong Hilton Hotel

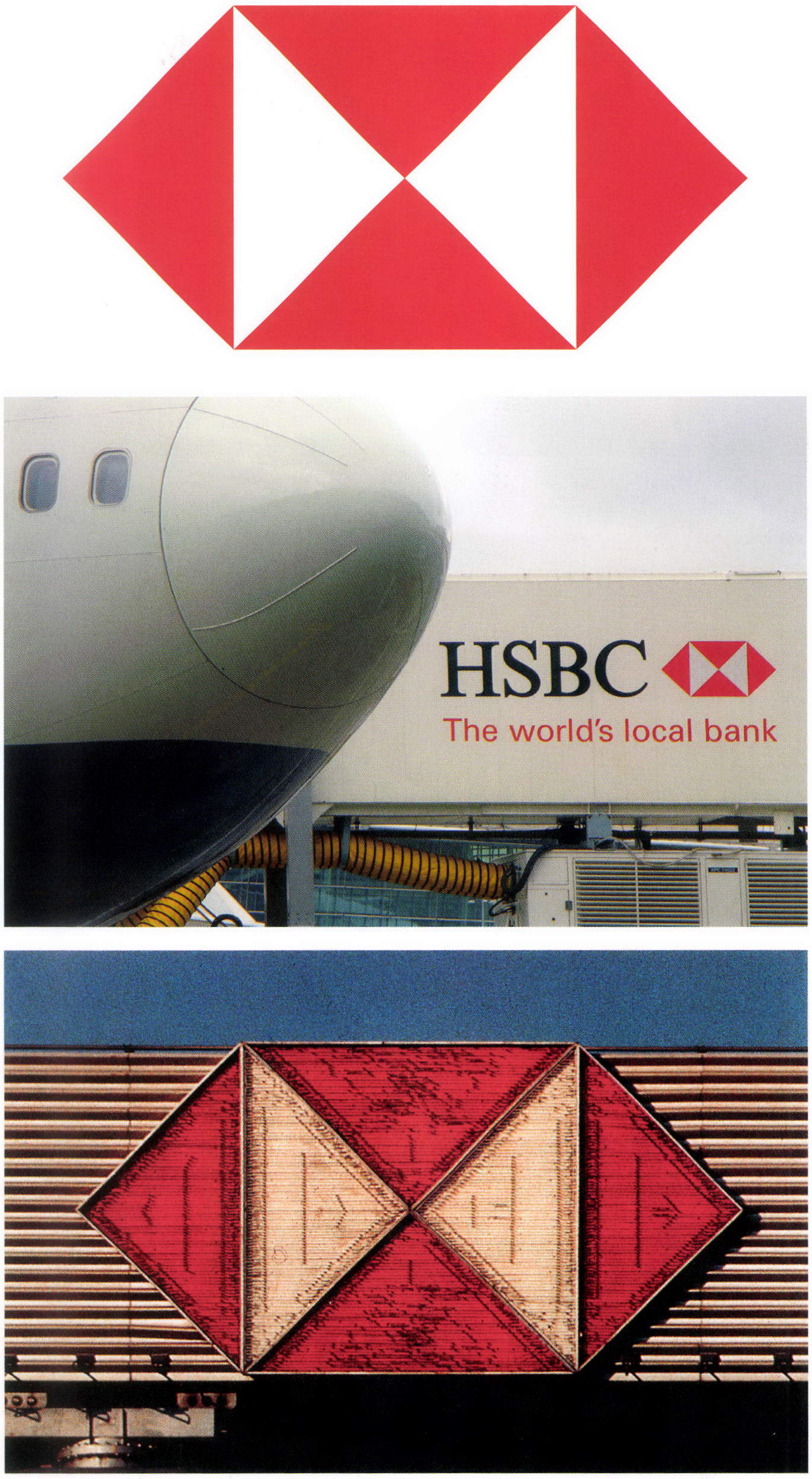
»Graphic design isn't decoration and it's not just about aesthetics. It's first and foremost a form of communication and persuasion. The right logo can benefit a company by visually defining a coherent identity. You can attach brand values to a marque—it's like a flag that everyone can salute.« `Henry Steiner, Post Magazine, 2014`


100
香港上海滙豐銀行
The Hongkong and Shanghai Banking Corporation
100
Promises to pay the bearer on demand at its office here
One Hundred Dollars
or the equivalent in the currency of the Colony value received
Hong Kong 31st October 1973
By order of the Board of Directors
044645 WG
CHIEF ACCOUNTANT
GENERAL MANAGER
044645 WG
壹佰
100
壹佰
壹佰
100
100
The Hongkong and Shanghai Banking Corporation
100

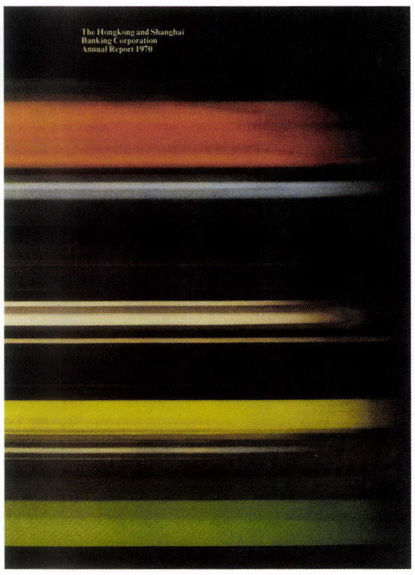
1973 · Henry Steiner · HK · Banknote


500
香港上海滙豐銀行
The Hongkong and Shanghai Banking Corporation
500
Promises to pay the bearer on demand at its office here
Five Hundred Dollars
or the equivalent in the currency of the Colony value received
Hong Kong 31st October 1973
By order of the Board of Directors
N 287749
CHIEF ACCOUNTANT
GENERAL MANAGER
N 287749
The Hongkong and Shanghai Banking Corporation
500

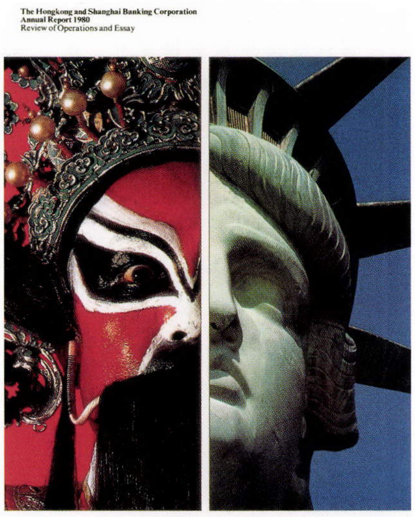
1973 · Henry Steiner · HK · Banknote


HSBC
The world's local bank

1983 · Henry Steiner · HK · Identity · HSBC

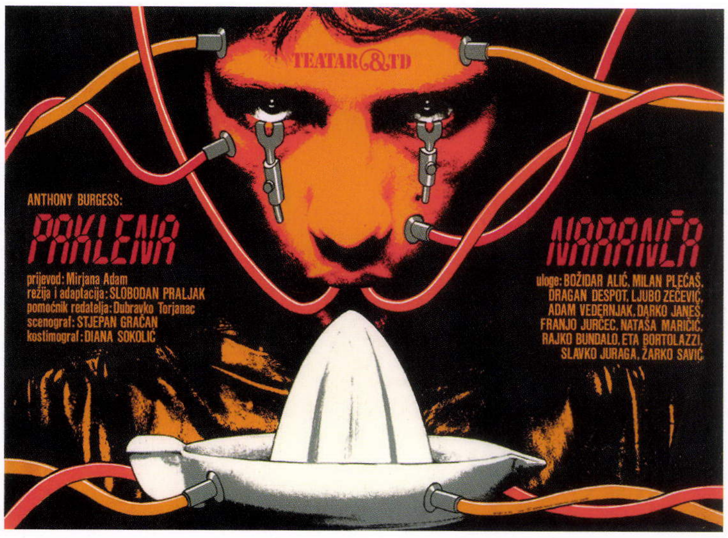

The Hongkong and Shanghai
Banking Corporation
Annual Report 1970

1977 · Henry Steiner · HK · Brochure cover

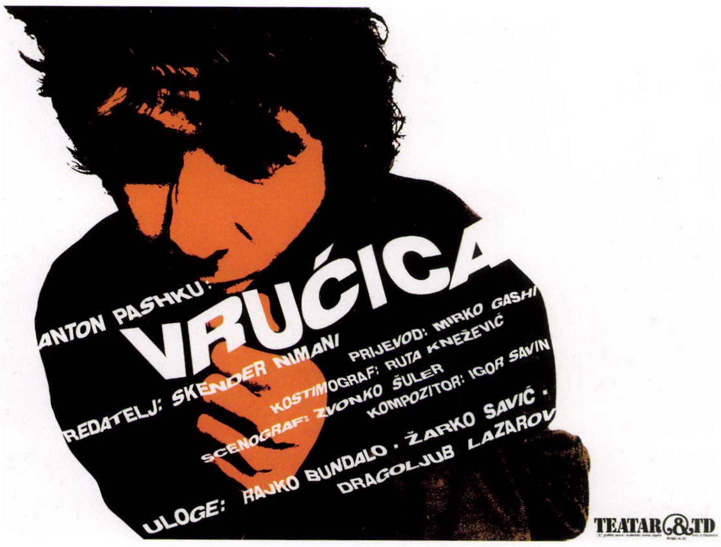

The Hongkong and Shanghai Banking Corporation
Annual Report 1980
Review of Operations and Essay

1977 · Henry Steiner · HK · Brochure cover

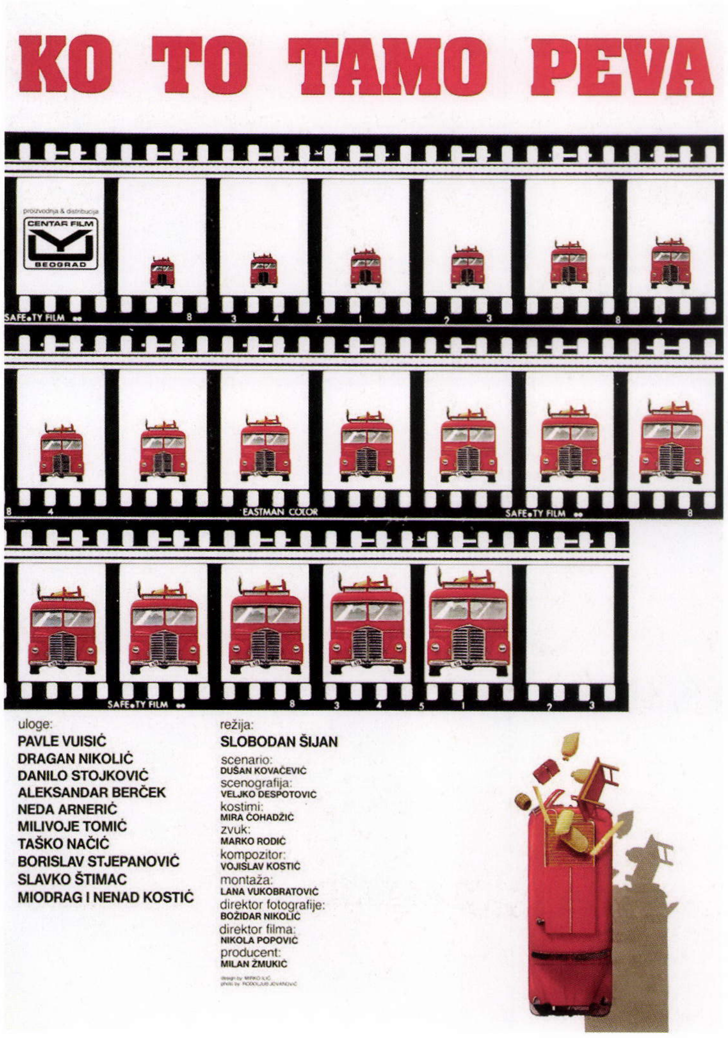
Mirko Ilić · Bosnia and Herzegovina/United States


TEATAR&TD
ANTHONY BURGESS:
PAKLENA
NARANČA
prijevod: Mirjana Adam
režija i adaptacija: SLOBODAN PRALJAK
pomoćnik redatelja: Dubravko Torjanac
scenograf: STJEPAN GRAČAN
kostimograf: DIANA SOKOLIĆ
uloge: BOŽIDAR ALIĆ, MILAN PLEĆAŠ, DRAGAN DESPOT, LJUBO ZEČEVIĆ, ADAM VEDERNJAK, DARKO JANEŠ, FRANJO JURČEC, NATAŠA MARIČIĆ, RAJKO BUNDALO, ETA BORTOLAZZI, SLAVKO JURAGA, ŽARKO SAVIĆ

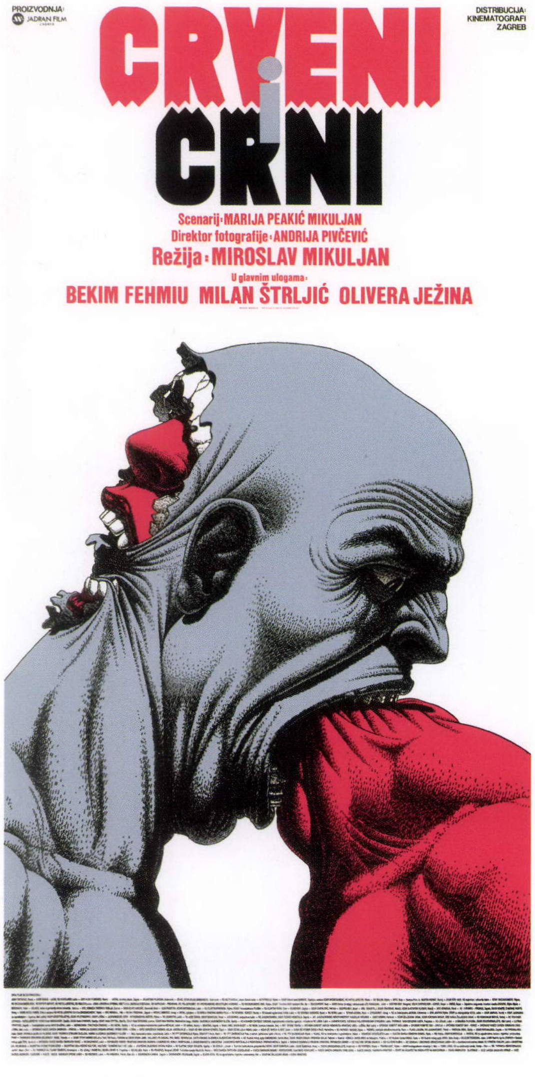
1981 · Mirko Ilić · BA · Poster


ANTON PASHKU:
VRUĆICA
REDATELJ: SKENDER NIMANI
PRIJEVOD: MIRKO GASHI
KOSTIMOGRAF: RUTA KNEŽEVIĆ
SCENOGRAF: ZVONKO ŠULER
KOMPOZITOR: IGOR SAVIN
ULOGE: RAJKO BUNDALO · ŽARKO SAVIĆ · DRAGOLJUB LAZAROV
TEATAR&TD

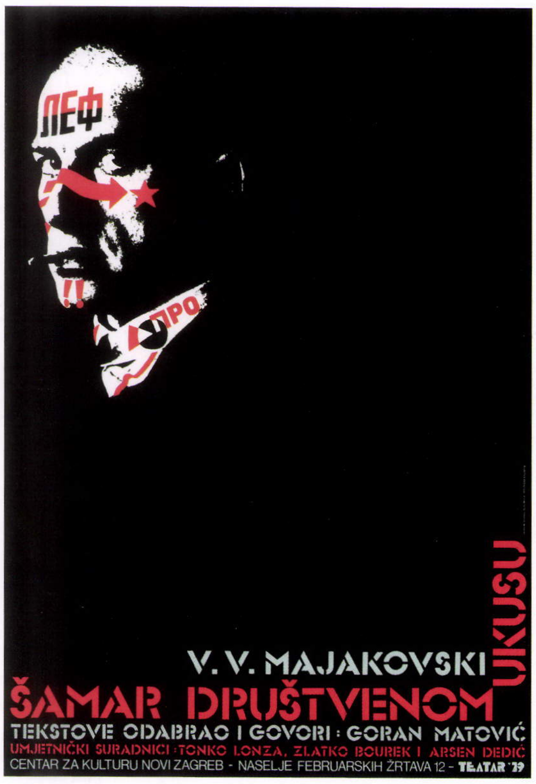
1980 · Mirko Ilić · BA · Poster


KO TO TAMO PEVA
CENTAR FILM
BEOGRAD
SAFE.TY FILM
EASTMAN COLOR
uloge:
PAVLE VUISIĆ
DRAGAN NIKOLIĆ
DANILO STOJKOVIĆ
ALEKSANDAR BERČEK
NEDA ARNERIĆ
MILIVOJE TOMIĆ
TAŠKO NAČIĆ
BORISLAV STJEPANOVIĆ
SLAVKO ŠTIMAC
MIODRAG I NENAD KOSTIĆ
režija:
SLOBODAN ŠIJAN
scenario:
DUŠAN KOVAČEVIĆ
scenografija:
VELJKO DESPOTOVIĆ
kostimi:
MIRA ČOHADŽIĆ
zvuk:
MARKO RODIĆ
kompozitor:
VOJISLAV KOSTIĆ
montaža:
LANA VUKOBRATOVIĆ
direktor fotografije:
BOŽIDAR NIKOLIĆ
direktor filma:
NIKOLA POPOVIĆ
producent:
MILAN ŽMUKIĆ

1978 · Mirko Ilić · BA · Poster


PROIZVODNJA:
JADRAN FILM
DISTRIBUCIJA:
KINEMATOGRAFI
ZAGREB
CRVENI
i
CRNI
Scenarij: MARIJA PEAKIĆ MIKULJAN
Direktor fotografije: ANDRIJA PIVČEVIĆ
Režija: MIROSLAV MIKULJAN
U glavnim ulogama:
BEKIM FEHMIU MILAN ŠTRLJIĆ OLIVERA JEŽINA

1985 · Mirko Ilić · BA · Poster


ЛЕФ
ПРО
V. V. MAJAKOVSKI
ŠAMAR DRUŠTVENOM UKUSU
TEKSTOVE ODABRAO I GOVORI: GORAN MATOVIĆ
UMJETNIČKI SURADNICI: TONKO LONZA, ZLATKO BOUREK I ARSEN DEDIĆ
CENTAR ZA KULTURU NOVI ZAGREB - NASELJE FEBRUARSKIH ŽRTAVA 12 - TEATAR '79

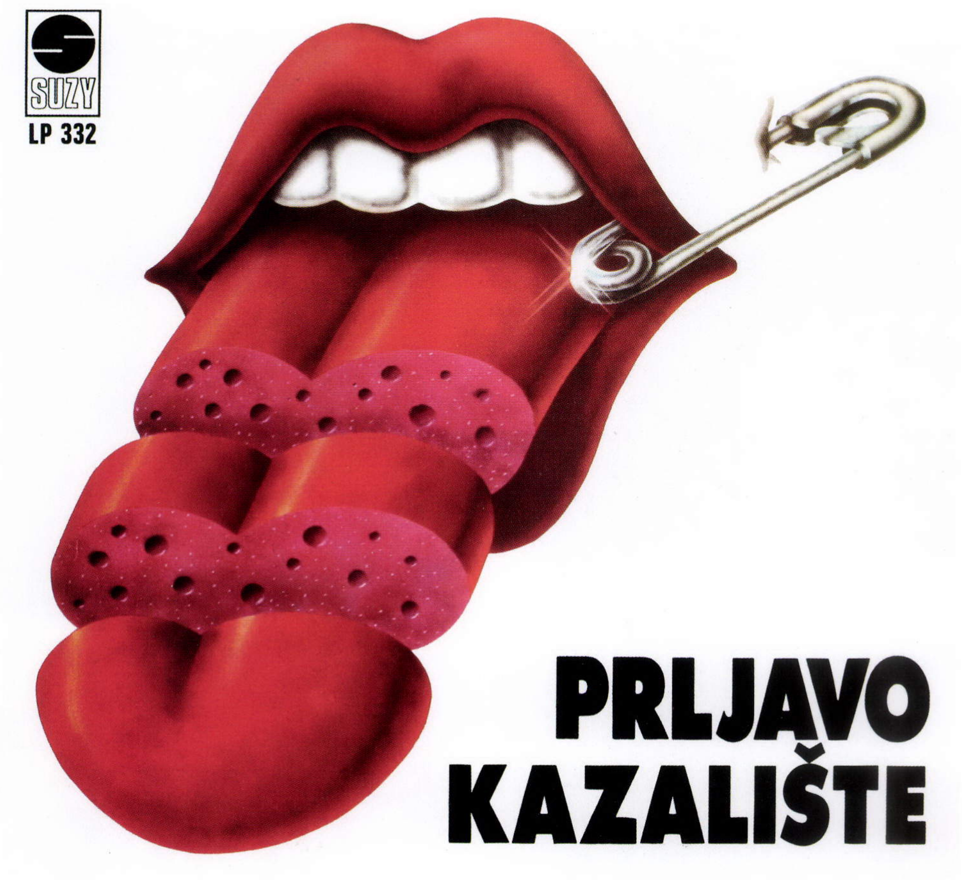
1982 · Mirko Ilić · BA · Poster

Mirko Ilić (1956, Bijeljina, Bosnia and Herzegovina) is a New York-based art director, designer, and illustrator. Ilić went to the School of Applied Arts in Zagreb before going on to work on comics and magazines, also designing popular record sleeves. In 1977 he launched his international career, publishing in Marvel's *Epic Illustrated* anthology and working for the Italian magazine *Panorama*. Moving to the United States in 1986, Ilić became an art director at *Time* magazine, and later for the op-ed pages of *The New York Times*. He teaches at the School of Visual Arts, and has co-authored several books.

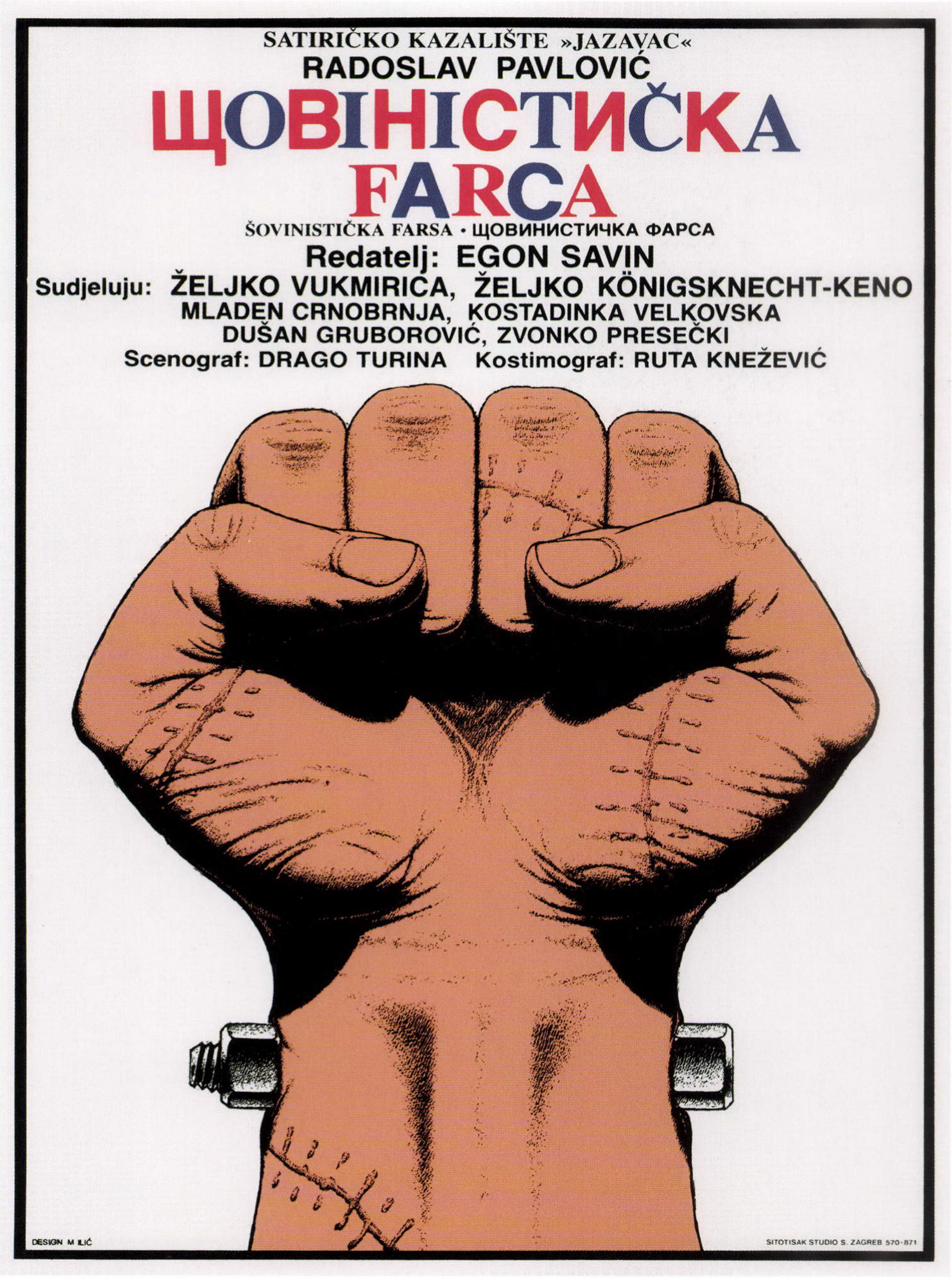
Mirko Ilić (1956, Bijeljina, Bosnien und Herzegowina) ist ein in New York tätiger Artdirector, Grafikdesigner und Illustrator. Er besuchte die Kunstakademie in Zagreb, im Anschluss daran arbeitete er für Comics und Zeitschriften, gestaltete aber auch populäre Plattencover. Nach dem internationalen Durchbruch 1977 wurden seine Arbeiten in der Anthologie *Epic Illustrated* von Marvel Comics veröffentlicht, zudem arbeitete er für die italienische Zeitschrift *Panorama*. 1986 ging Ilić in die Vereinigten Staaten und wurde Artdirector des *Time*-Magazins und später für die Kommentarseiten der *New York Times*. Ilić unterrichtet an der School of Visual Arts und ist Co-Autor mehrerer Bücher.

Mirko Ilić (1956, Bijeljina, Bosnie-Herzégovine) est un directeur artistique, graphiste et illustrateur installé à New York. Ilić a étudié à l'École des arts appliqués de Zagreb avant de travailler sur des projets de bandes dessinées et de magazines, ainsi que des pochettes d'albums célèbres. En 1977, il lance sa carrière internationale en publiant son travail dans *Epic Illustrated*, de Marvel, et en travaillant pour le magazine italien *Panorama*. Il s'installe aux États-Unis en 1986, où il devient directeur artistique du magazine *Time*, et plus tard dirige les pages d'opinions du *New York Times*. Il enseigne à la School of Visual Arts et a cosigné plusieurs livres.

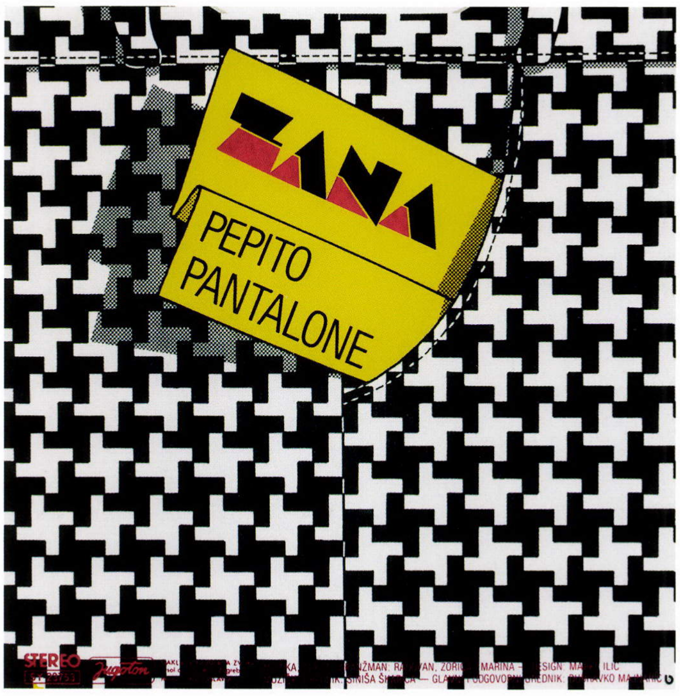
»If you're from Eastern Europe and you tell someone in the West that you design posters, they think that you must mean Polish posters. Unfortunately they have become a symbol of the whole of Eastern Europe. As if a hundred million people should design posters in the same way.« `Mirko Ilić, Fist to Face, 2012`


SUZY
LP 332
PRLJAVO
KAZALIŠTE

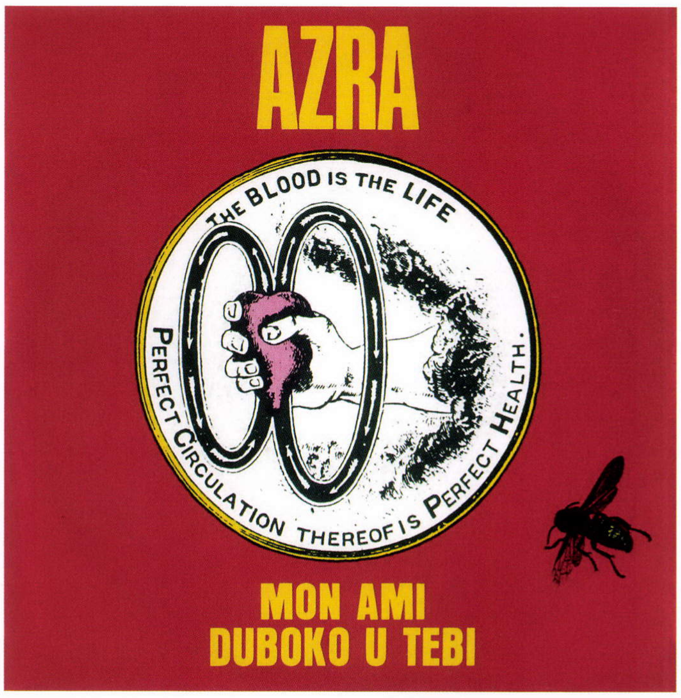
1979 · Mirko Ilić · BA · Record cover


SATIRIČKO KAZALIŠTE »JAZAVAC«
RADOSLAV PAVLOVIĆ
ЩОВIНICTИčKA
FARCA
ŠOVINISTIČKA FARSA • ШОВИНИСТИЧКА ФАРСА
Redatelj: EGON SAVIN
Sudjeluju: ŽELJKO VUKMIRICA, ŽELJKO KÖNIGSKNECHT-KENO
MLADEN CRNOBRNJA, KOSTADINKA VELKOVSKA
DUŠAN GRUBOROVIĆ, ZVONKO PRESEČKI
Scenograf: DRAGO TURINA Kostimograf: RUTA KNEŽEVIĆ
DESIGN M. ILIĆ
SITOTISAK STUDIO S. ZAGREB 570-871

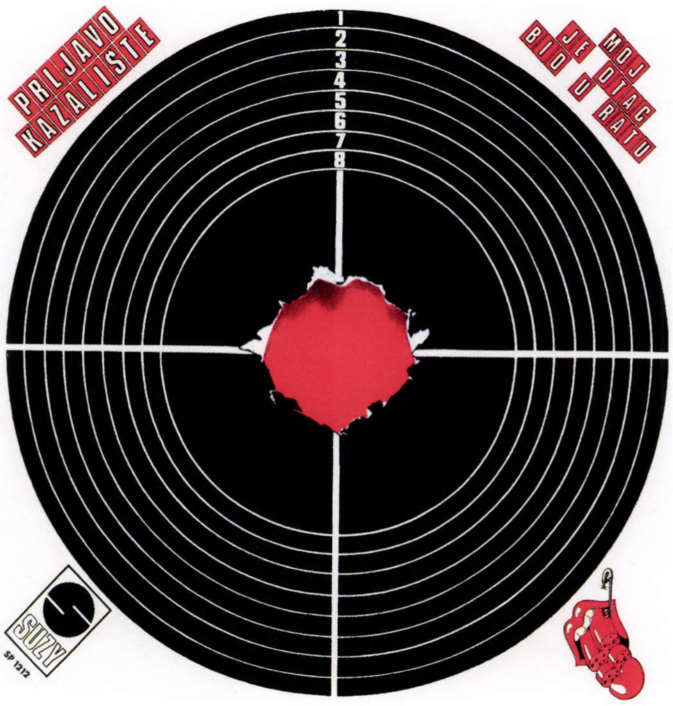
1983 · Mirko Ilić · BA · Poster


ZANA
PEPITO
PANTALONE
STEREO
Jugoton

1981 · Mirko Ilić · BA · Record cover


AZRA
THE BLOOD IS THE LIFE
PERFECT CIRCULATION THEREOF IS PERFECT HEALTH.
MON AMI
DUBOKO U TEBI

1984 · Mirko Ilić · BA · Record cover


PRLJAVO
KAZALIŠTE
MOJ OTAC JE BIO U RATU
1
2
3
4
5
6
7
8
SUZY
SP 1212

1979 · Mirko Ilić · BA · Record cover

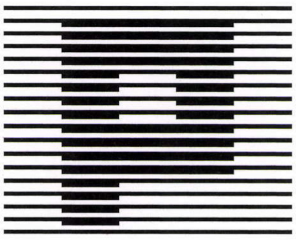
1984

Emigre is set up as a type foundry and a magazine by Rudy VanderLans and Zuzana Licko

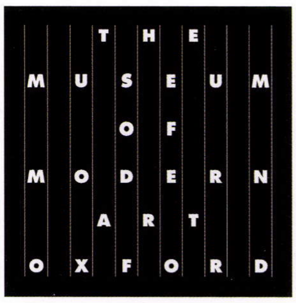
A **Graphic Design Archive** is established at Rochester Institute of Technology

Hewlett-Packard introduces the first commercial desktop laser printer

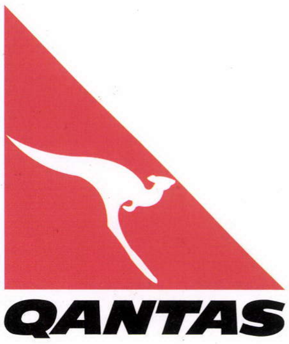
The **Apple Macintosh** is released



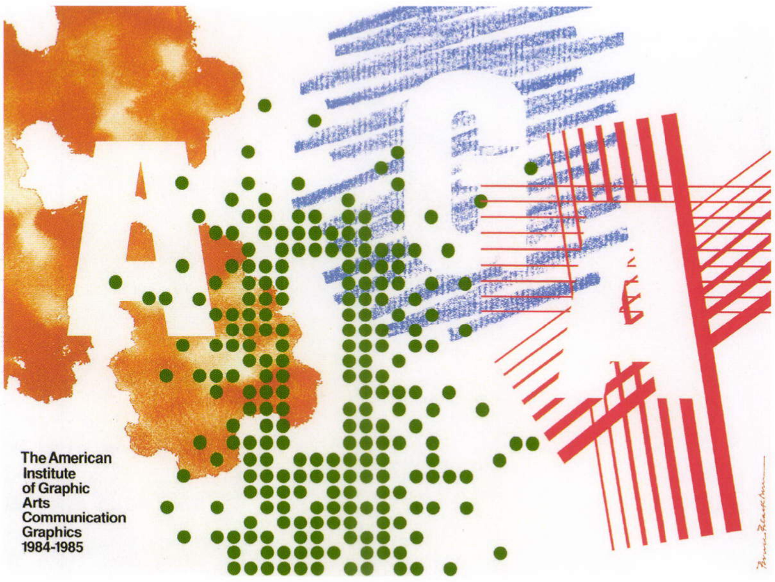
1984 · Paul Ibou · BE · Logo · Pittors video services


THE MUSEUM OF MODERN ART OXFORD

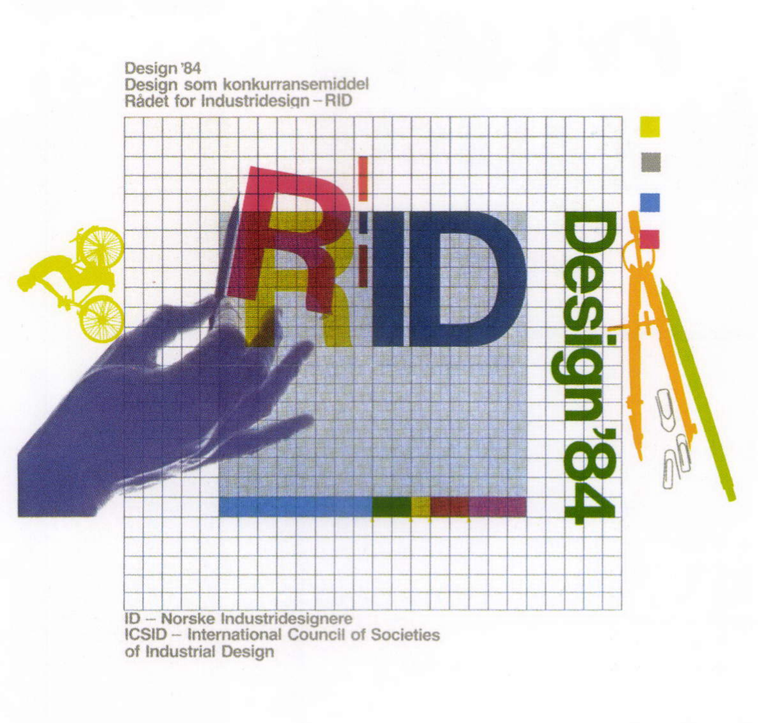
1984 · Mervyn Kurlansky · UK · Logo · Museum of Modern Art, Oxford



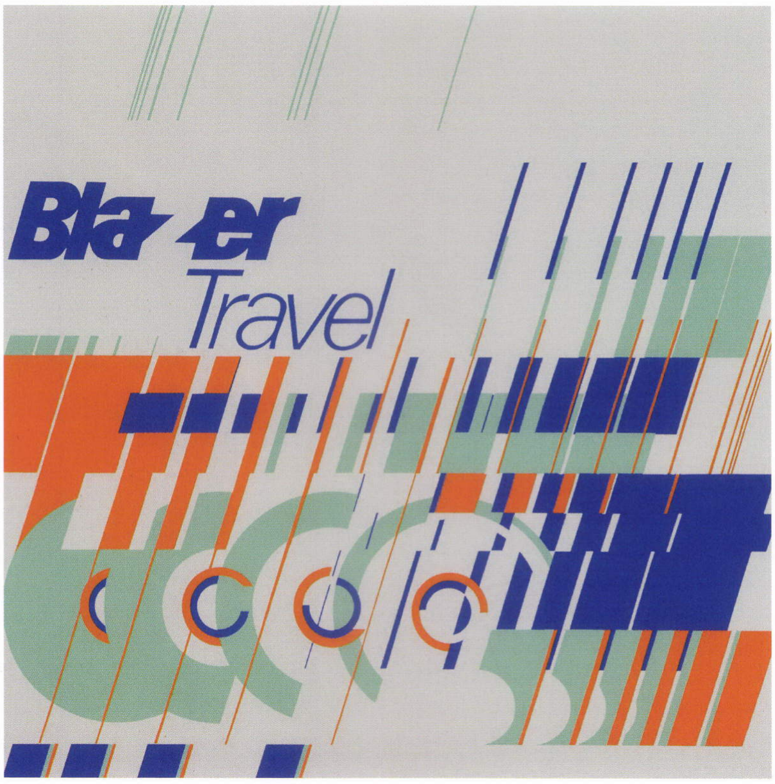
1984 · Tony Lunn · AU · Logo · Qantas Airways


The American Institute of Graphic Arts Communication Graphics 1984-1985

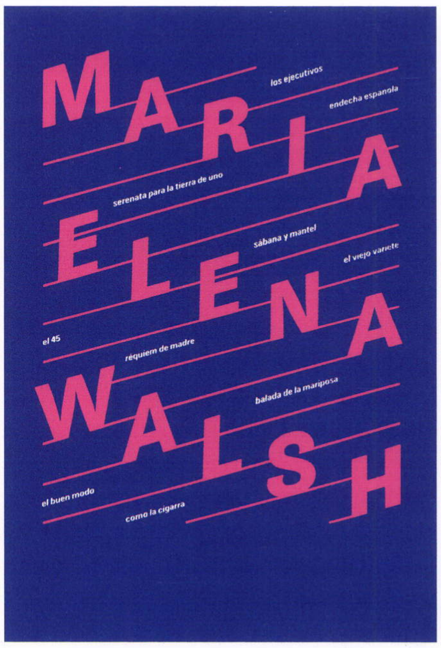
1984 · Bruce Blackburn · US · Poster


Design '84
Design som konkurransemiddel
Rådet for Industridesign – RID
RID
Design '84
ID – Norske Industridesignere
ICSID – International Council of Societies of Industrial Design

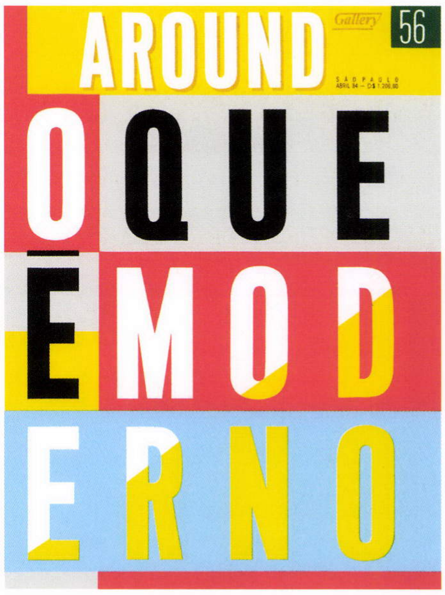
1984 · Bruno Oldani · CH/NO · Poster


Blazer
Travel

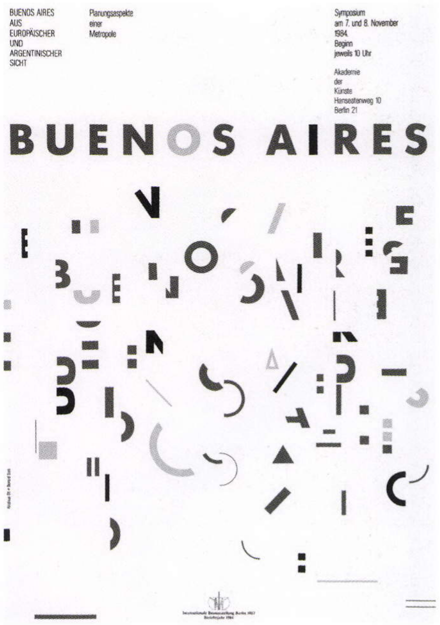
1984 · Steff Geissbuhler · US · Poster


MARIA ELENA WALSH
los ejecutivos
endecha espanola
serenata para la tierra de uno
sábana y mantel
el viejo varete
el 45
réquiem de madre
balada de la mariposa
el buen modo
como la cigarra

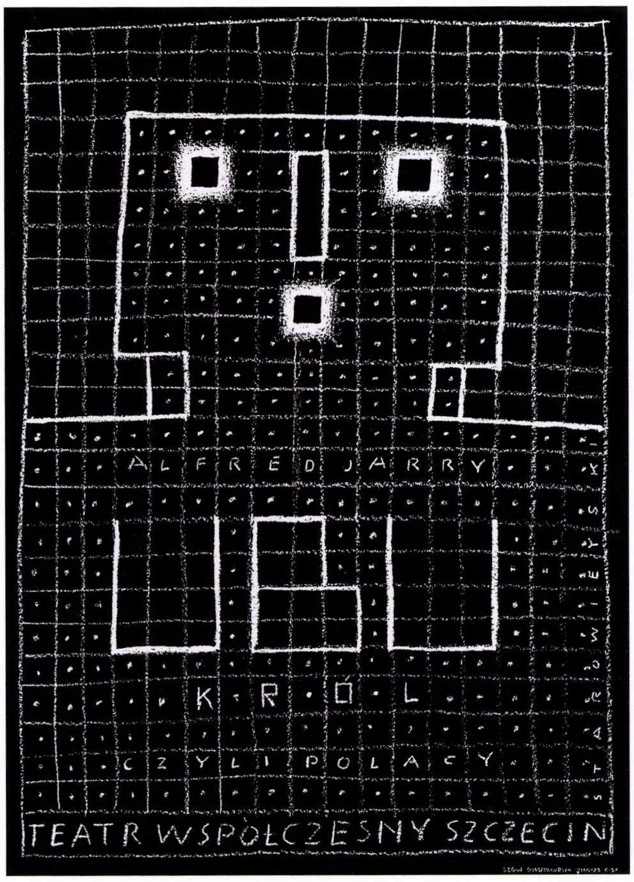
1984 · Rubén Fontana · AR · Brochure cover


AROUND
Gallery
56
O QUE É MODERNO

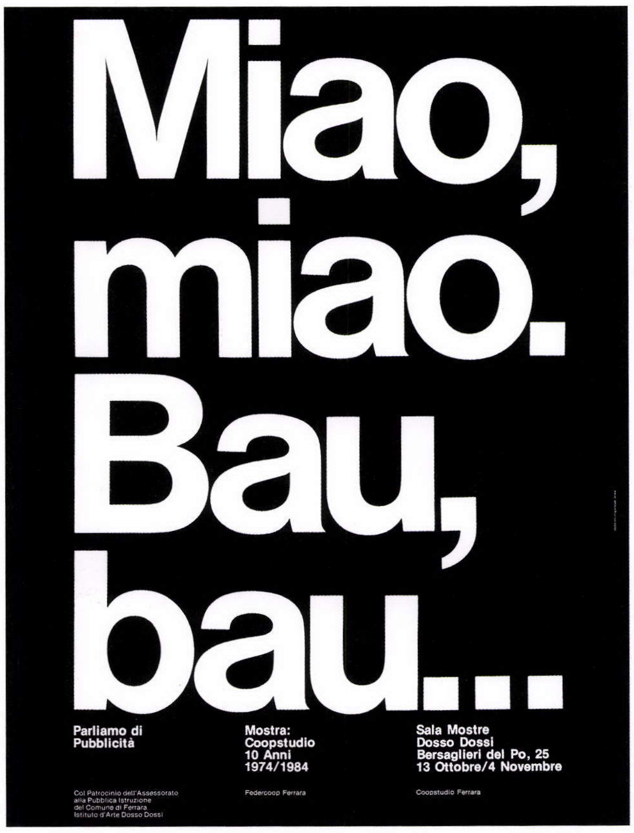
1984 · Rafic Farah · BR · Magazine cover


BUENOS AIRES AUS EUROPÄISCHER UND ARGENTINISCHER SICHT
Planungsaspekte einer Metropole
Symposium am 7. und 8. November 1984 Beginn jeweils 10 Uhr
Akademie der Künste Hanseatenweg 10 Berlin 21
BUENOS AIRES

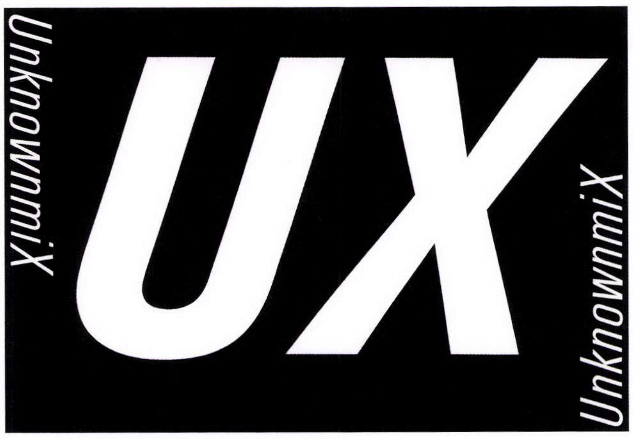
1984 · Ott+Stein · DE · Poster


ALFRED JARRY
UBU
KRÓL
CZYLI POLACY
STAROWIEYSKI
TEATR WSPOŁCZESNY SZCZECIN

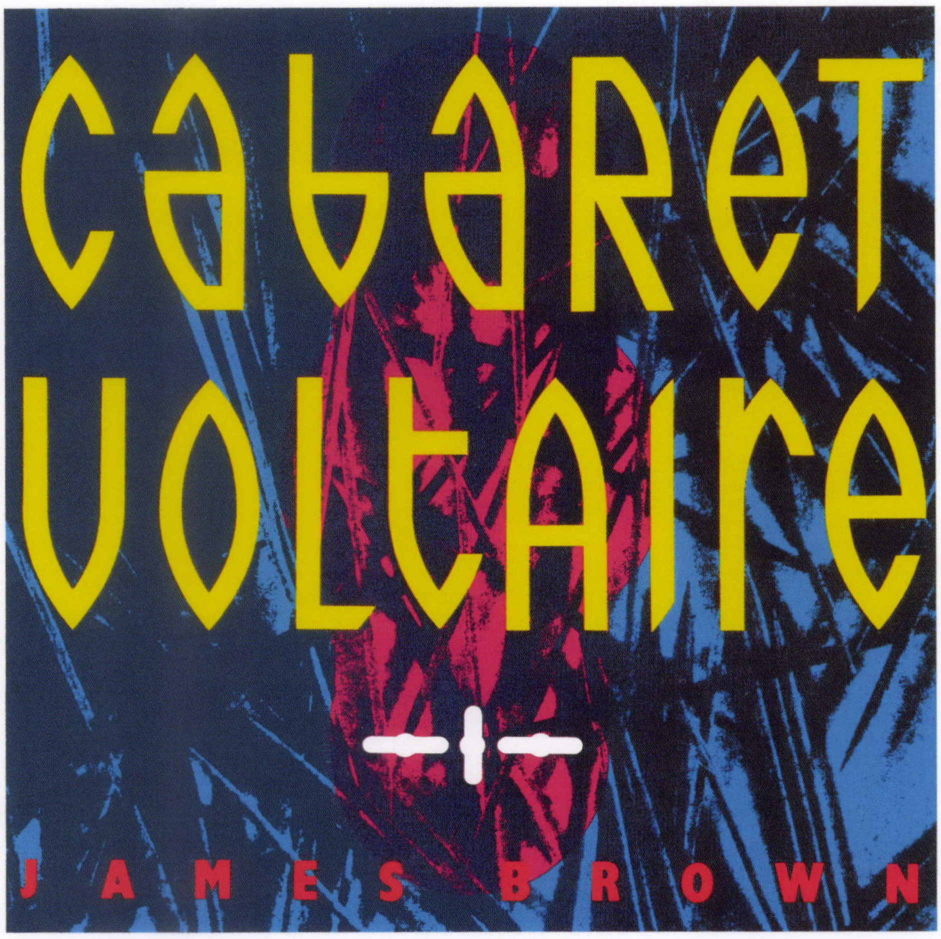
1984 · Franciszek Starowieyski · PL · Poster


Miao,
miao.
Bau,
bau...
Parliamo di
Pubblicità
Mostra:
Coopstudio
10 Anni
1974/1984
Sala Mostre
Dosso Dossi
Bersaglieri del Po, 25
13 Ottobre/4 Novembre
Col Patrocinio dell'Assessorato
alla Pubblica Istruzione
del Comune di Ferrara
Istituto d'Arte Dosso Dossi
Federcoop Ferrara
Coopstudio Ferrara

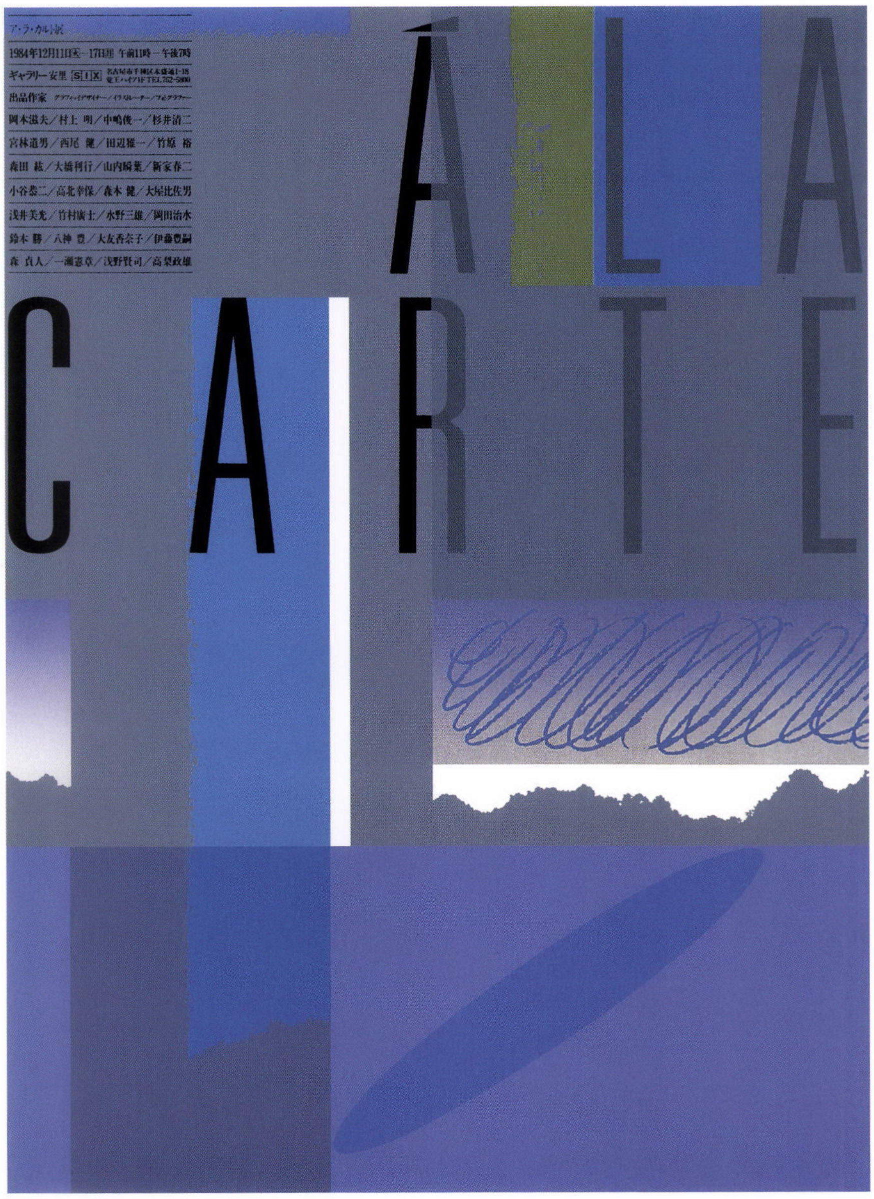
1984 · Marisa Rizzato · IT · Poster


UnknownmiX
UX
UnknownmiX

1984 · Hans-Rudolf Lutz · CH · Poster


CABARET
VOLTAIRE
JAMES BROWN

1984 · Neville Brody · UK · Record cover

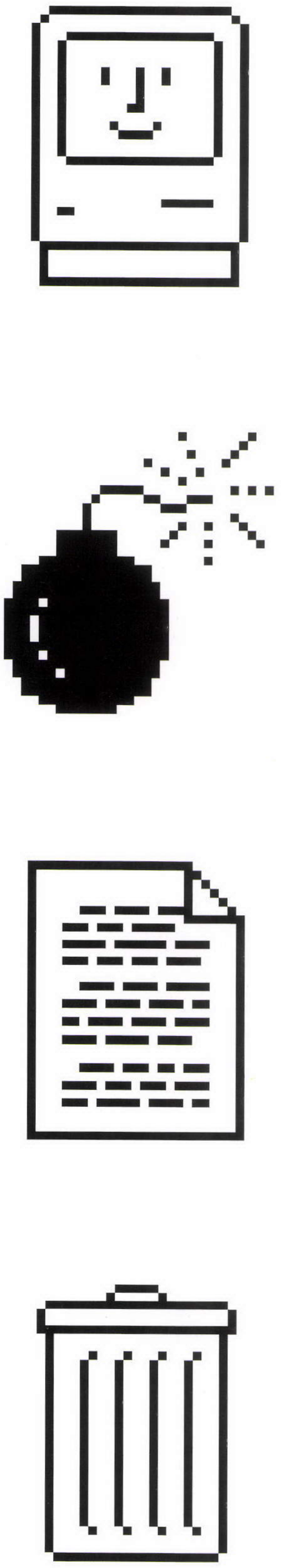

ア・ラ・カルト展
1984年12月11日(火)－17日(月) 午前11時－午後7時
ギャラリー安里 SIX
出品作家
À LA
CARTE

1984 · Shigeo Okamoto · JP · Poster

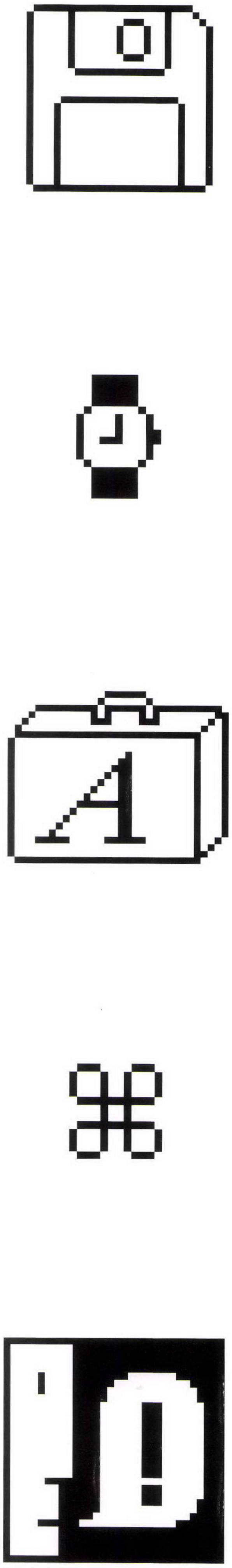
The launch of the Mac OS marked the beginning of a design revolution. After a few images were released to the press, Steve Jobs took the stage to present the new computer, starting it to show the screen with the little face and its smile, still in use today, followed by all the other familiar symbols such as crash, trash, and processing. They were created by American designer Susan Kare and have become the foundation of the screen icons which today are omnipresent in our digital application, from computers to smartphones to television sets.

Die Entwicklung des Mac-Betriebssystems war der Startschuss für eine Designrevolution. Nachdem die Presse einige Bilder erhalten hatte, trat Steve Jobs auf die Bühne, um den neuen Computer vorzustellen, und fuhr ihn hoch, um den Bildschirm mit dem kleinen Gesicht und dem Lächeln vorzuführen, wie es heute noch verwendet wird; dann folgten alle anderen bekannten Icons wie Bombe, Mülltonne und Armbanduhr. Die Symbole, die von der amerikanischen Designerin Susan Kare stammten, dienten als Ausgangspunkt für die Bildschirmicons, die in unseren digitalen Anwendungen heute allgegenwärtig sind, vom Computer über das Smartphone bis zum Fernseher.

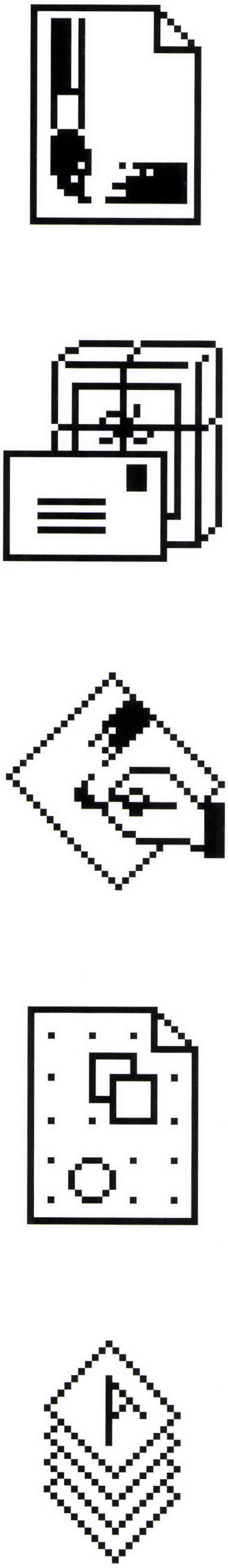
Le lancement du système Mac OS a marqué le début d'une révolution dans le monde du design. Après la publication de quelques images dans la presse, Steve Jobs monta sur scène pour présenter le nouvel ordinateur: il le démarra pour montrer l'écran au visage souriant encore utilisé aujourd'hui, suivi de tous les symboles familiers comme la bombe, la corbeille et de traitement en cours. Ces symboles étaient l'œuvre de la graphiste américaine Susan Kare et sont les ancêtres des icônes aujourd'hui omniprésentes dans nos applications numériques, des ordinateurs aux smartphones en passant par les téléviseurs.



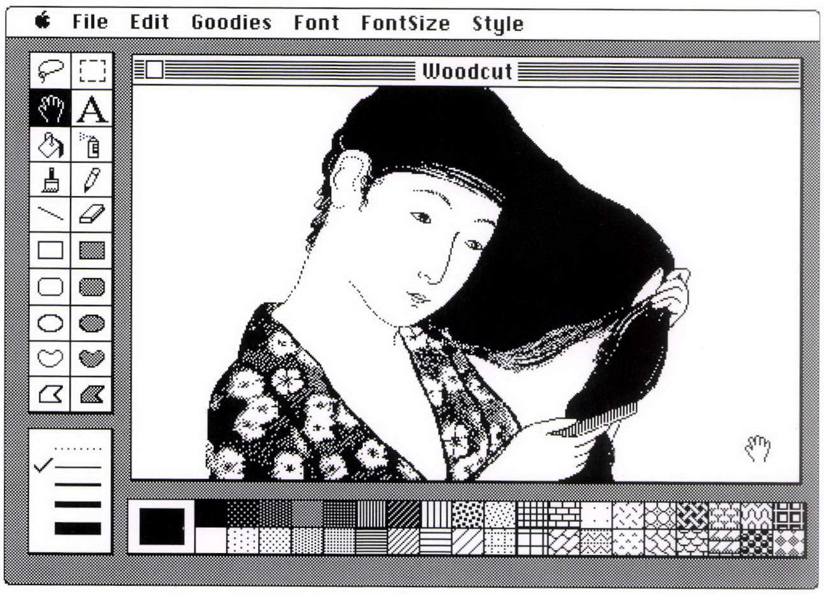
1984 · Susan Kare · US · Icons



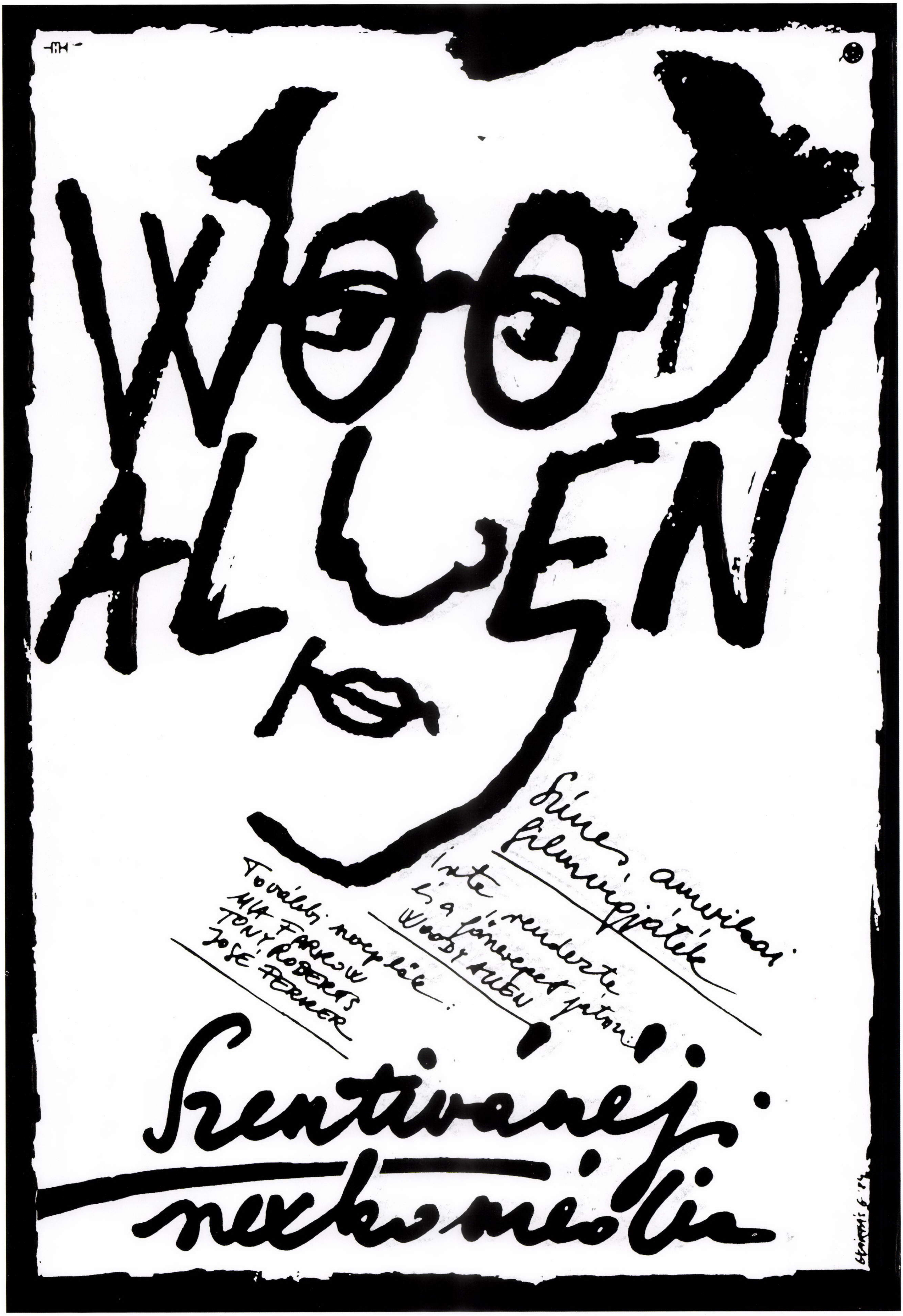
1984 · Susan Kare · US · Icons



1984 · Susan Kare · US · Icons



1984 · Susan Kare · US · Interface design


WOODY ALLEN
Színes, amerikai filmvígjáték
Írta, rendezte, és a főszerepet játssza: WOODY ALLEN
További szereplők: MIA FARROW TONY ROBERTS JOSE FERRER
Szentivánéji szexkomédia
Gyárfás G. '84

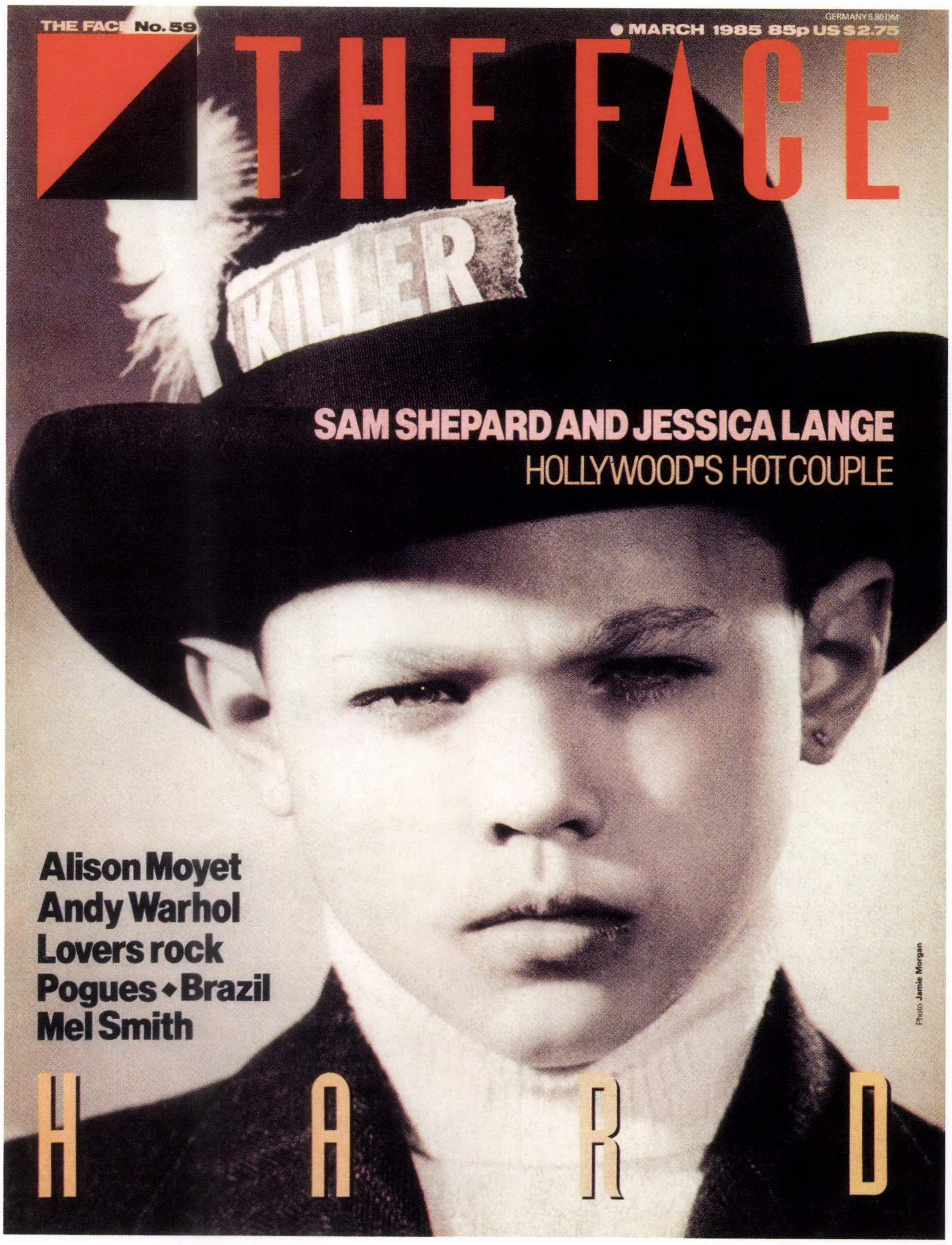
1984 · Gábor Gyárfás · HU · Poster

The Face magazine · United Kingdom

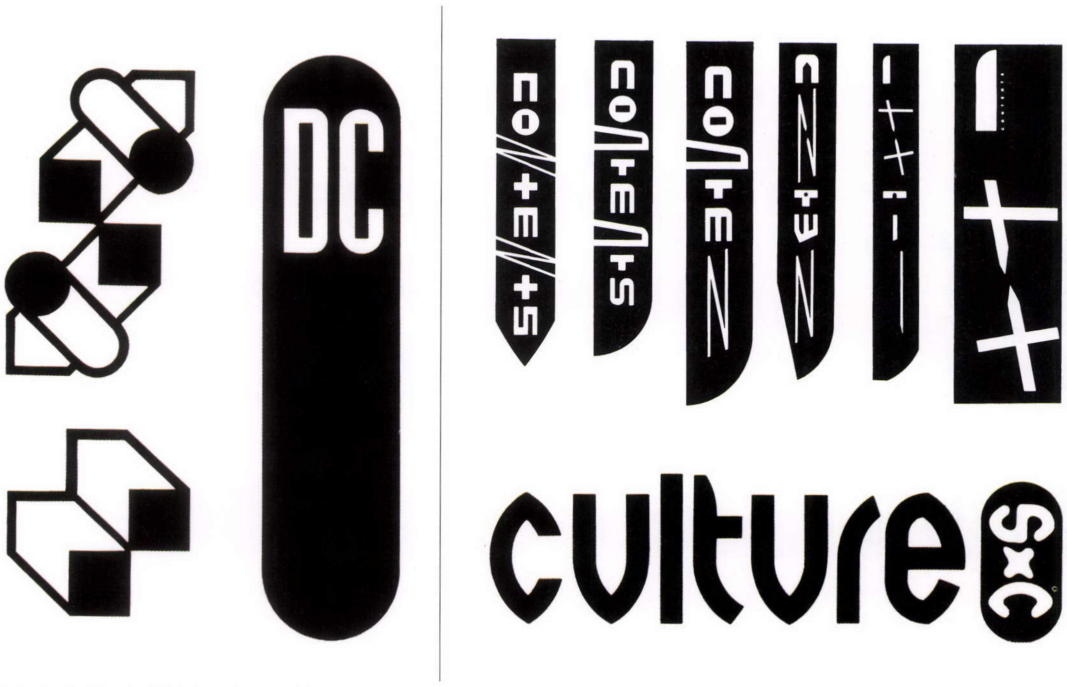
The Face, founded in London by Nick Logan in 1980, focused on current developments in music, fashion, and similar cultural areas. A year after it was launched the designer Neville Brody joined the team at the monthly magazine, and it was his innovative layouts that challenged readers and raised the written content to an entirely different level. An unmistakable design vocabulary, coupled with specially designed typefaces, became *The Face*'s unique selling point, while Brody became one of the first magazine designers to venture way beyond the usual range of design elements, creating in the process a periodical with what he referred to as "a core design DNA".

The Face, 1980 von Nick Logan in London gegründet, beschäftigte sich mit aktuellen Entwicklungen in Musik, Mode und Kultur. Ein Jahr nach der Gründung stieß Neville Brody als Gestalter zum Team des monatlich erscheinenden Magazins. Seine neuartigen Layouts stellten die Leser vor Herausforderungen und verliehen den Inhalten eine zusätzliche Ebene. Eine unverkennbare Formensprache in Verbindung mit seiner speziell entwickelten Typografie für die Headlines wurde zum Alleinstellungsmerkmal von *The Face*. Neville Brody war damit einer der ersten Magazingestalter, der, weit über wiederkehrende Gestaltungselemente hinausgehend, einem Heft eine integrale visuelle DNA verlieh.

The Face, fondé à Londres en 1980 par Nick Logan, traitait des nouveautés des mondes de la musique, de la mode et de la culture. Un an après le lancement du mensuel, le graphiste Neville Brody en rejoignait l'équipe. Ses mises en page inédites allaient régulièrement défier les habitudes du lecteur et ajouter un niveau supplémentaire aux contenus. Un langage conceptuel incomparable associé à une typographie spécialement conçue pour les gros titres devinrent l'argument de vente de *The Face*. Neville Brody fut ainsi un des premiers graphistes éditoriaux à conférer à un magazine un ADN visuel qui allait bien au-delà des aspects graphiques habituels.



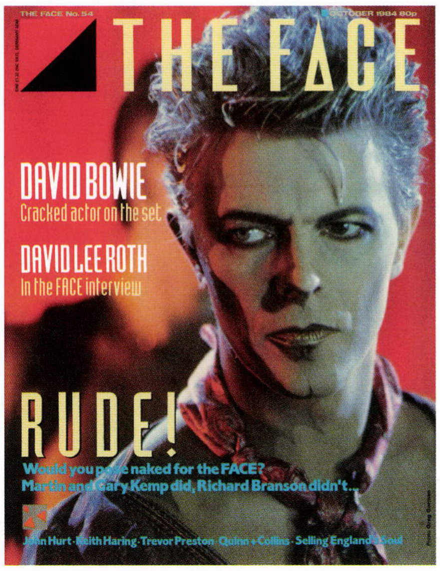
1985 · Neville Brody, Jamie Morgan (PH) · UK · Magazine cover



1985 · Neville Brody · UK · Magazine graphics

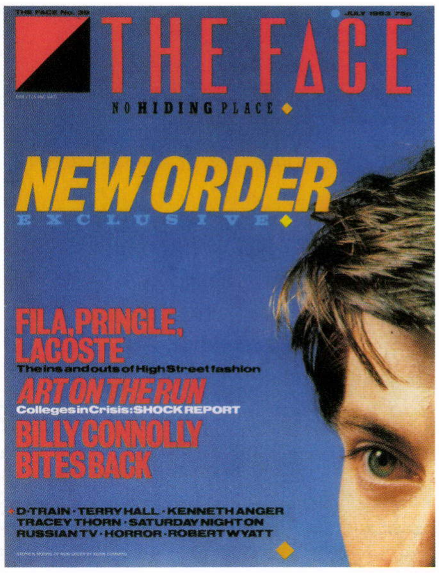
»Magazines are 3D items in space and time—there's a connection between page 5 and page 56 and 57, a continuum.«

Neville Brody, 1988



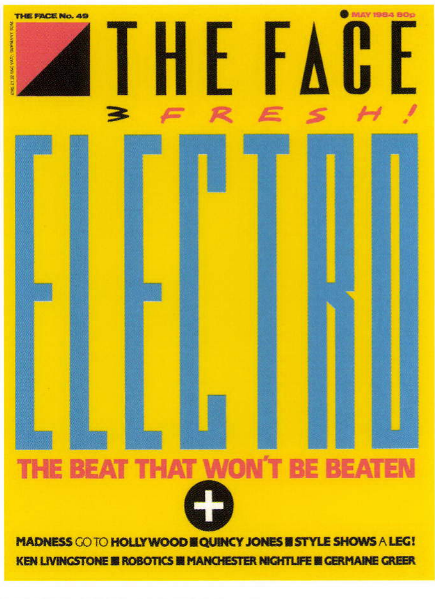
THE FACE No. 54
OCTOBER 1984 80p
THE FACE
DAVID BOWIE
Cracked actor on the set
DAVID LEE ROTH
In the FACE interview
RUDE!
Would you pose naked for the FACE?
Martin and Gary Kemp did, Richard Branson didn't...
John Hurt · Keith Haring · Trevor Preston · Quinn + Collins · Selling England · Soul

1984 · Neville Brody · UK · Magazine cover



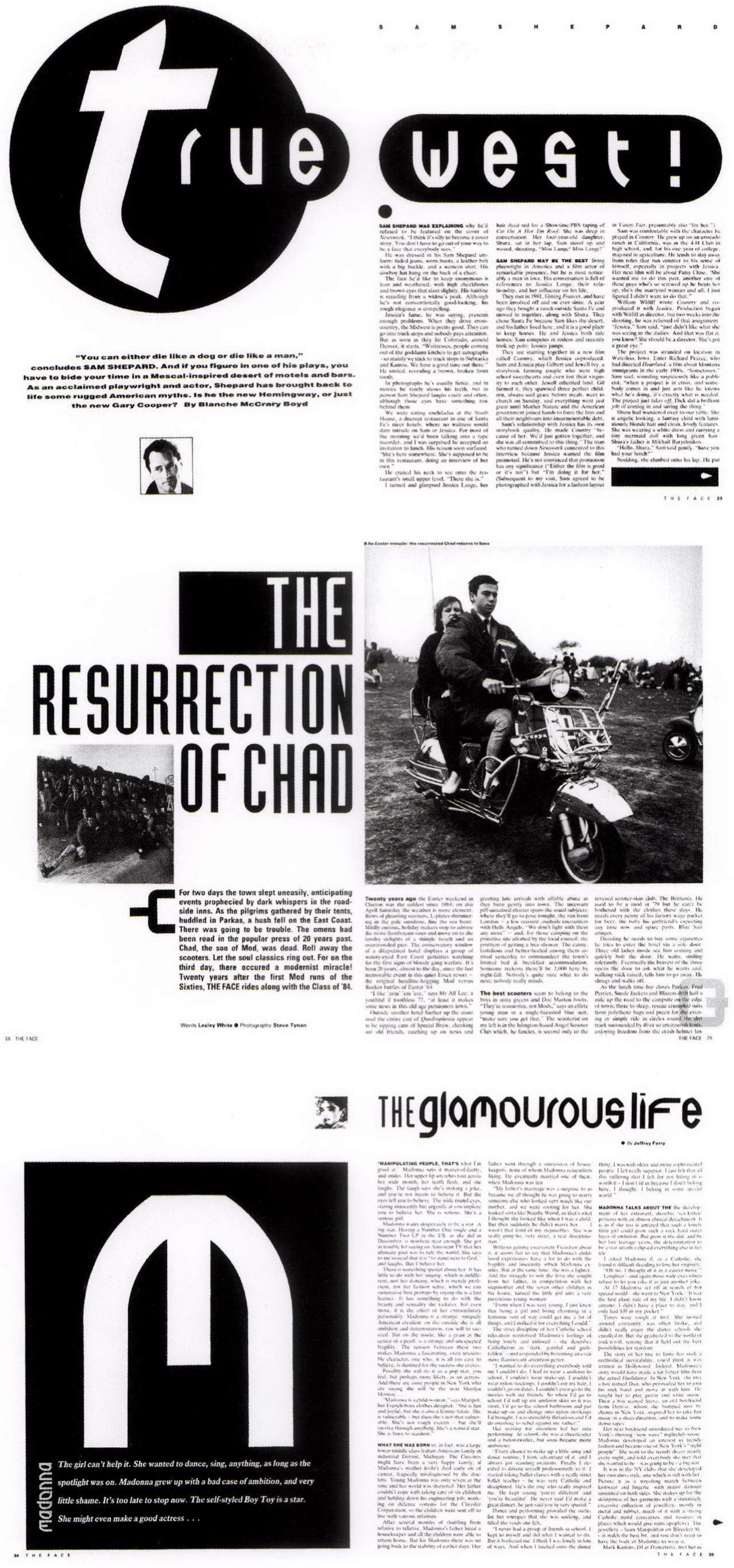
THE FACE No. 39
JULY 1983 75p
THE FACE
NO HIDING PLACE
NEW ORDER
EXCLUSIVE
FILA, PRINGLE, LACOSTE
The ins and outs of High Street fashion
ART ON THE RUN
Colleges in Crisis: SHOCK REPORT
BILLY CONNOLLY BITES BACK
D-TRAIN · TERRY HALL · KENNETH ANGER
TRACEY THORN · SATURDAY NIGHT ON
RUSSIAN TV · HORROR · ROBERT WYATT

1983 · Neville Brody · UK · Magazine cover



THE FACE No. 49
MAY 1984 80p
THE FACE
FRESH!
ELECTRO
THE BEAT THAT WON'T BE BEATEN
MADNESS GO TO HOLLYWOOD · QUINCY JONES · STYLE SHOWS A LEG!
KEN LIVINGSTONE · ROBOTICS · MANCHESTER NIGHTLIFE · GERMAINE GREER

1984 · Neville Brody · UK · Magazine cover



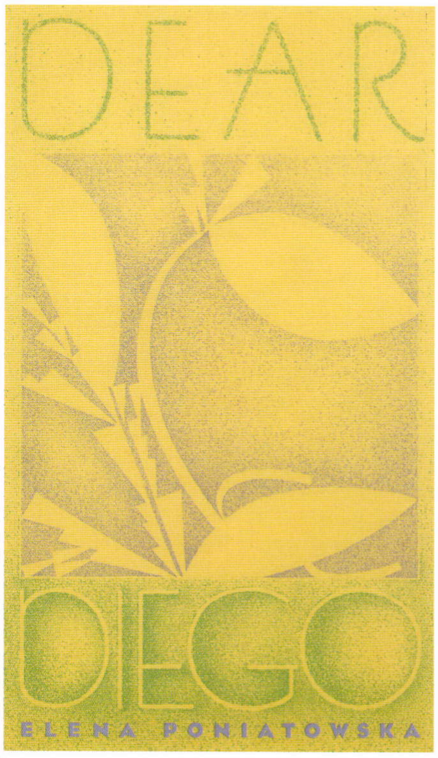
SAM SHEPARD
true west!
"You can either die like a dog or die like a man," concludes SAM SHEPARD. And if you figure in one of his plays, you have to bide your time in a Mescal-inspired desert of motels and bars. As an acclaimed playwright and actor, Shepard has brought back to life some rugged American myths. Is he the new Hemingway, or just the new Gary Cooper? By Blanche McCrary Boyd
THE RESURRECTION OF CHAD
For two days the town slept uneasily, anticipating events prophecied by dark whispers in the roadside inns. As the pilgrims gathered by their tents, huddled in Parkas, a hush fell on the East Coast. There was going to be trouble. The omens had been read in the popular press of 20 years past. Chad, the son of Mod, was dead. Roll away the scooters. Let the soul classics ring out. For on the third day, there occurred a modernist miracle! Twenty years after the first Mod runs of the Sixties, THE FACE rides along with the Class of '84.
THE glamourous life
madonna
The girl can't help it. She wanted to dance, sing, anything, as long as the spotlight was on. Madonna grew up with a bad case of ambition, and very little shame. It's too late to stop now. The self-styled Boy Toy is a star. She might even make a good actress . . .

1985 · Neville Brody · UK · Magazine spreads

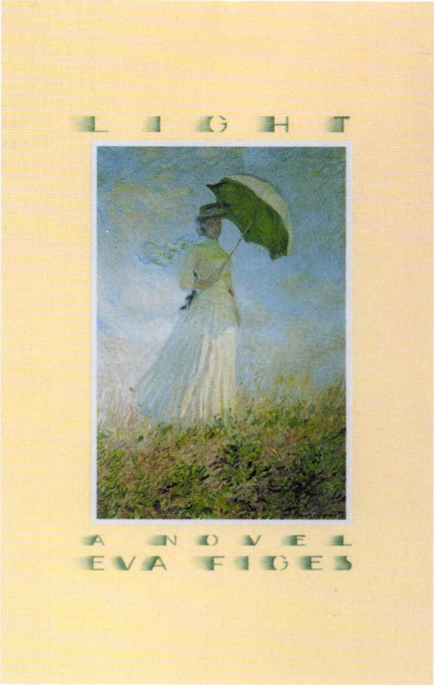
Neville Brody (1957, London) is a leading British designer and dean of the School of Communication at the Royal College of Art in London. After attending the London College of Printing, Brody gained recognition in the early 1980s art-directing *The Face* magazine and designing record covers for acts such as Depeche Mode. He founded Research Studios in 1994 (rebranded as Brody Associates in 2014), producing groundbreaking work in the areas of editorial, identity, and typography; the *FUSE* project he established with Jon Wozencroft in 1991 became an exploratory ground for new typography. Brody's list of clients has included HSBC, Samsung, and *The Times*.

Neville Brody (1957, London) ist ein führender britischer Grafikdesigner und Dekan der School of Communication am Royal College of Art in London. Nach dem Besuch des London College of Printing wurde er Anfang der 1980er-Jahre durch seine Art-direction der Zeitschrift *The Face* bekannt, aber auch durch seine Plattencover für Bands wie Depeche Mode. 1994 gründete er die Research Studios (2014 zu Brody Associates umfirmiert) und legte bahnbrechende Arbeiten vor, ob im Bereich Editorial Design, CI oder Typografie: Das *FUSE*-Projekt, das er 1991 mit Jon Wozencroft ins Leben rief, wurde zur Versuchsanordnung für neue Typografie. Zu Brodys Auftraggebern zählen unter anderem HSBC, Samsung und *The Times*.

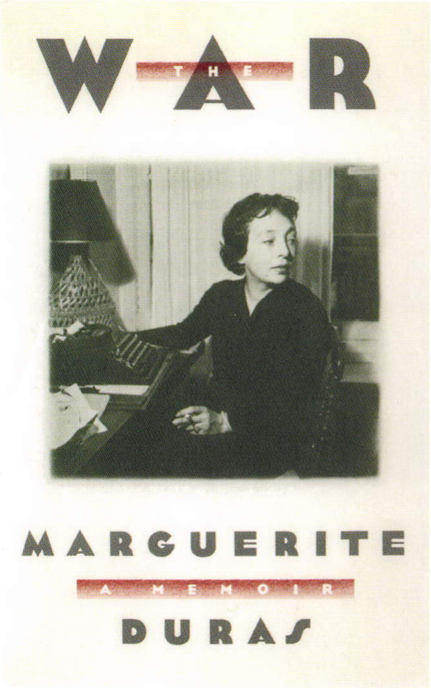
Neville Brody (1957, Londres) est un graphiste britannique chef de file et doyen de l'école de communication du Royal College of Art à Londres. Après des études au London College of Printing, Brody s'est fait connaître au début des années 1980 avec la direction artistique du magazine *The Face* et par les pochettes d'albums qu'il a conçues notamment pour Depeche Mode. En 1994, il fonde Research Studios (rebaptisé Brody Associates en 2014) et produit des travaux révolutionnaires dans les domaines de l'édition, de l'identité et de la typographie. Le projet *FUSE* qu'il a lancé en 1991 avec Jon Wozencroft est devenu une base exploratoire pour une nouvelle typographie. Les clients de Brody incluent notamment HSBC, Samsung et *The Times*.


DEAR
DIEGO
ELENA PONIATOWSKA

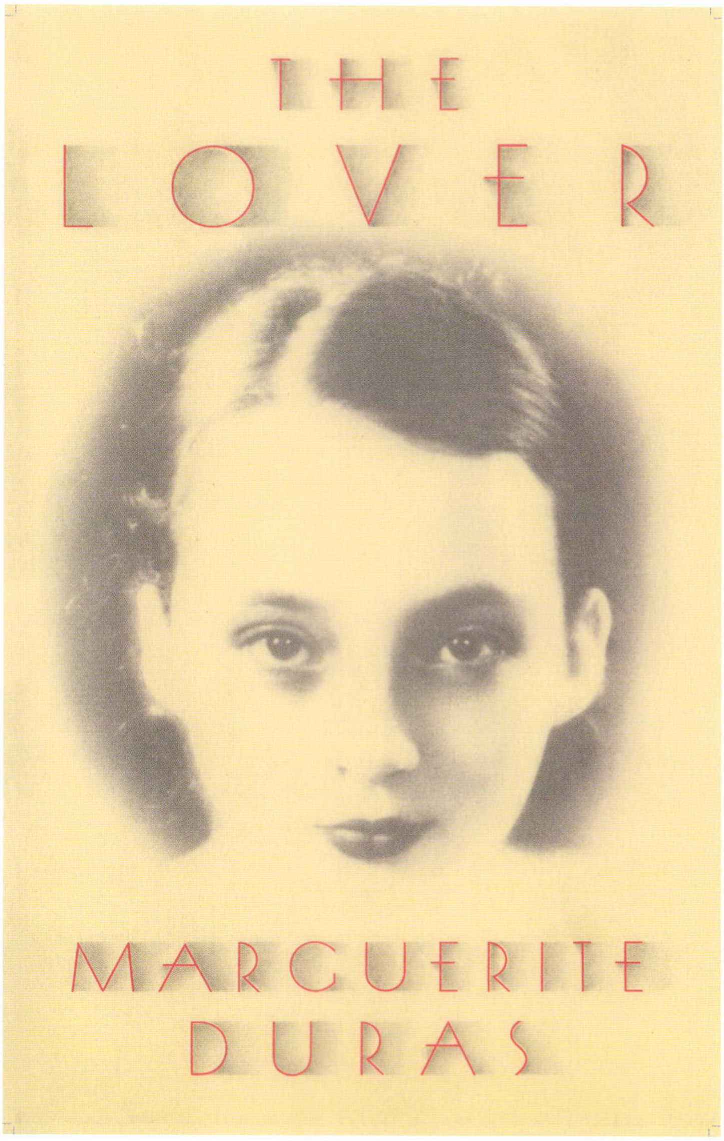
1986 · Louise Fili · US · Book cover


LIGHT
A NOVEL
EVA FIGES

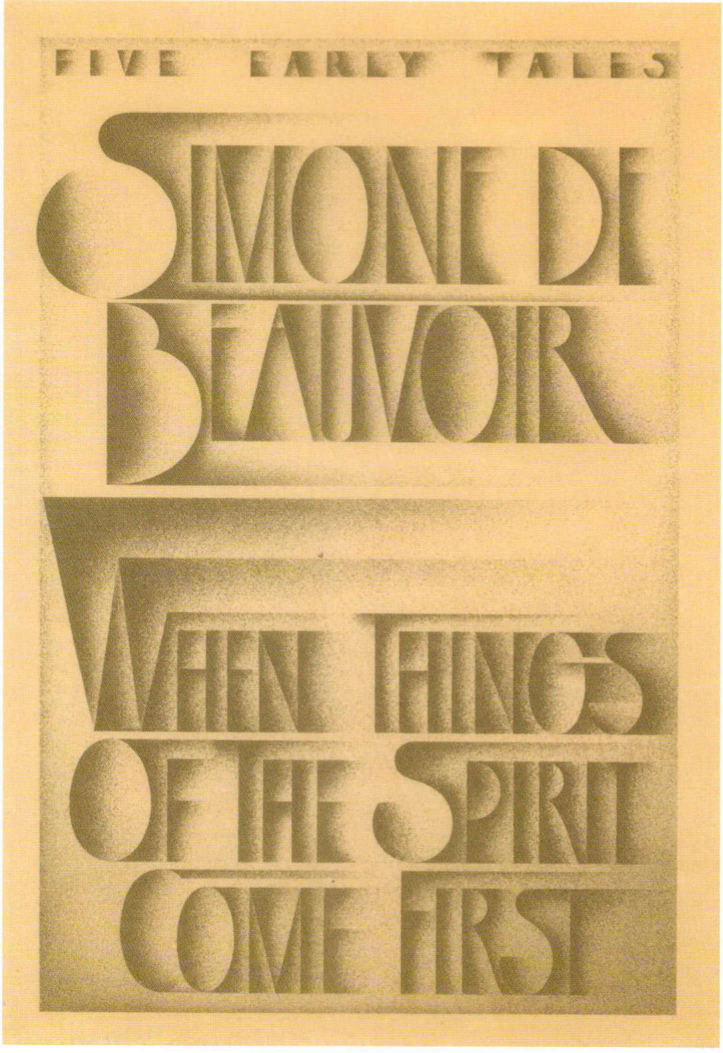
1983 · Louise Fili · US · Book cover


THE
WAR
MARGUERITE
A MEMOIR
DURAS

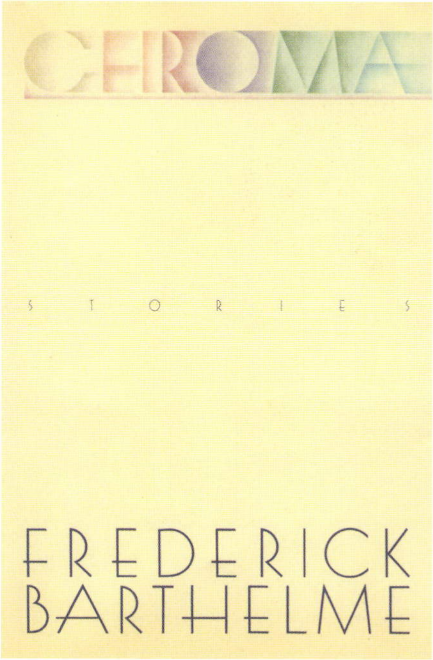
1986 · Louise Fili · US · Book cover


THE
LOVER
MARGUERITE
DURAS

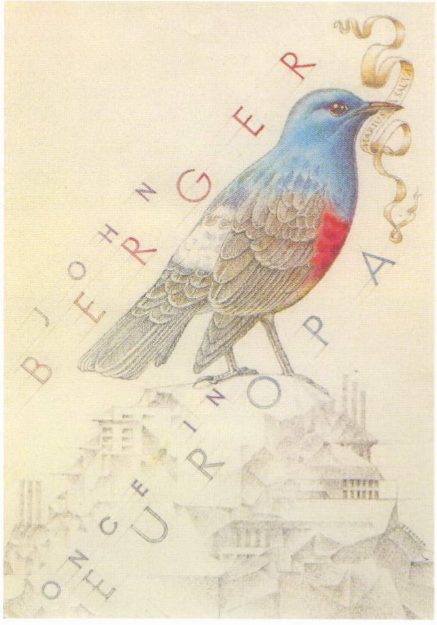
1984 · Louise Fili · US · Book cover


FIVE EARLY TALES
SIMONE DE
BEAUVOIR
WHEN THINGS
OF THE SPIRIT
COME FIRST

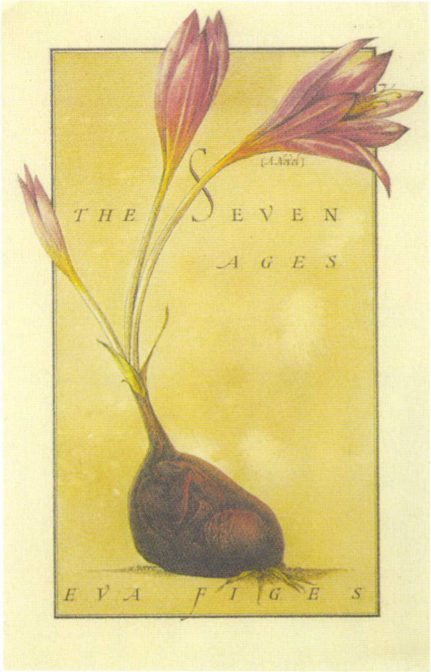
1982 · Louise Fili · US · Book cover


CHROMA
STORIES
FREDERICK
BARTHELME

1987 · Louise Fili · US · Book cover


JOHN
BERGER
ONCE IN
EUROPA

1987 · Louise Fili, Dugald Stermer (ILL) · US · Book cover


A Novel
THE SEVEN
AGES
EVA FIGES

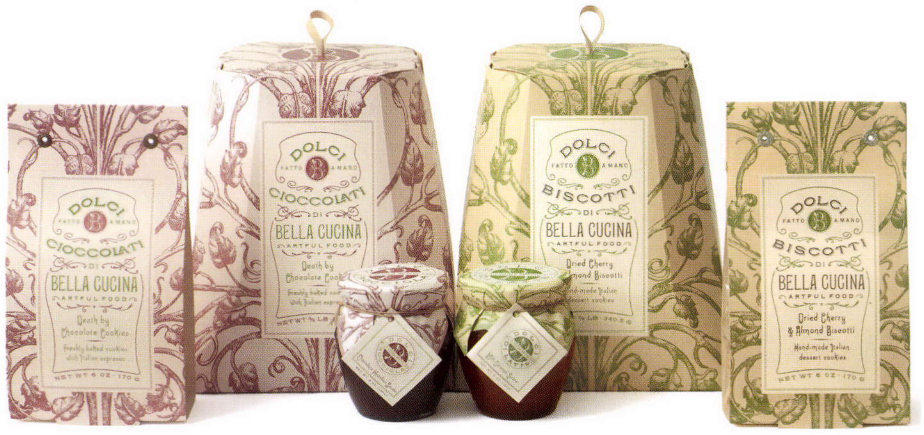
1986 · Louise Fili, Dugald Stermer (ILL) · US · Book cover

»My editors at Pantheon had been living with mediocre jackets and welcomed a regime change. After my first season of new jackets, they were elated that someone actually cared about making the books look good. This gave me more creative control, and allowed me to develop my design voice. With Pantheon's Eurocentric roster of authors, I was able to experiment with a different period of design history on a daily basis, which was a unique opportunity.« Louise Fili, 2018

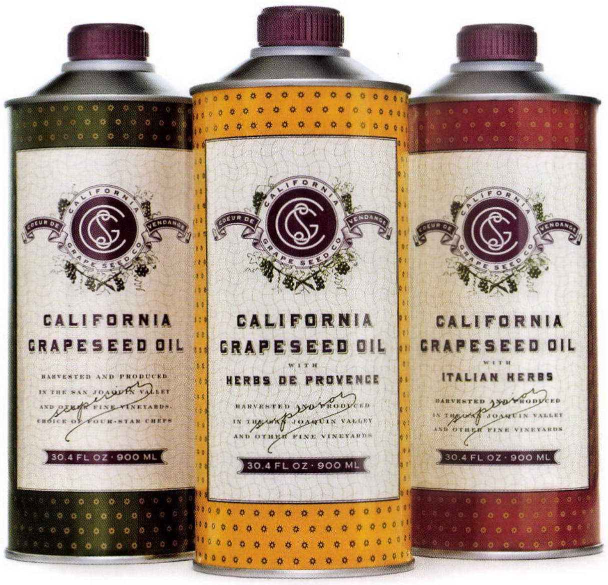
Louise Fili (1951, New Jersey) is an Italian-American graphic designer long admired for combining creativity with technical skills to produce work of exceptional brilliance. Fili graduated in art from Skidmore College in 1973 and moved to New York City for further studies at the School of Visual Arts. She worked in Herb Lubalin's studio before joining Pantheon Books in 1978 as art director. By the time Fili left in 1989 to set up her own studio, she had designed some 2,000 book jackets. Continuing since with book design, she has also focused on branding for many restaurants and designed packaging for high-end foodstuffs. Fili has taught at the School of Visual Arts, and in 2004 was admitted to the Art Directors Club Hall of Fame.

Louise Fili (1951, New Jersey) ist eine italienisch-amerikanische Grafikdesignerin, die seit Jahren mit Arbeiten begeistert, in denen sich gestalterisches wie handwerkliches Können exzellent verbinden. Sie studierte Kunst am Skidmore College und zog nach ihrem Abschluss 1973 nach New York City, wo sie an der School of Visual Arts einen weiteren Abschluss erwarb. Anschließend arbeitete sie im Atelier von Herb Lubalin und war ab 1978 als Artdirector für den Verlag Pantheon Books tätig. Als sie 1989 den Verlag verließ, um ihr eigenes Studio zu gründen, hatte sie nahezu 2000 Buchumschläge entworfen. Erscheinungsbilder für Restaurants sowie Verpackungsentwürfe wurden zu weiteren Schwerpunkten. Fili unterrichtet an der School of Visual Arts und wurde 2004 in die Hall of Fame des Art Directors Club aufgenommen.

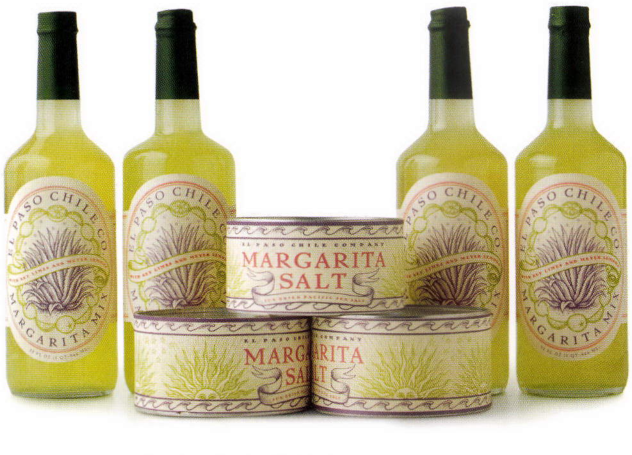
Louise Fili (1951, New Jersey) est une graphiste italo-américaine dont le travail passionne depuis de nombreuses années par de splendides réalisations qui associent compétences créatives et techniques. Au terme de ses études d'art au Skidmore College en 1973, elle s'installe à New York, où elle obtient un second diplôme à la School of Visual Arts. Elle travaille ensuite au studio de Herb Lubalin, avant de devenir en 1978 la directrice artistique chez Pantheon Books. Quand elle arrête en 1989, elle a à son actif quelque 2000 couvertures de livres. Outre la conception d'ouvrages, Fili s'est livrée au branding pour nombre de restaurants, ainsi qu'au design d'emballages de produits alimentaires haut de gamme. Elle a enseigné à la School of Visual Arts et est entrée en 2004 au Hall of Fame de l'Art Directors Club.


DOLCI
CIOCCOLATI
BELLA CUCINA
BISCOTTI

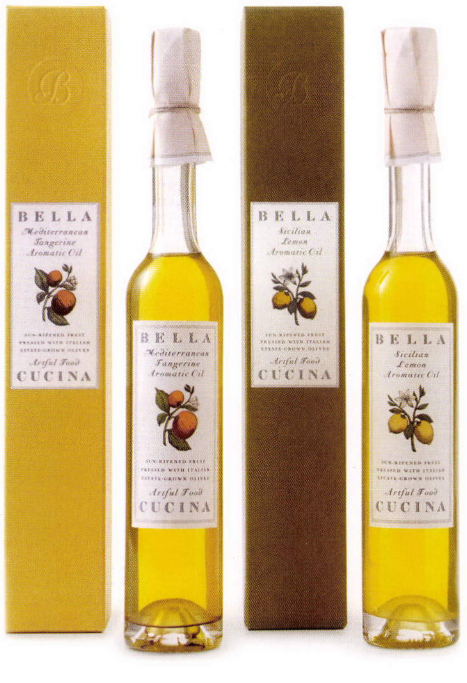
1999 · Louise Fili · US · Packaging


CALIFORNIA GRAPESEED OIL
HERBS DE PROVENCE
ITALIAN HERBS
30.4 FL OZ · 900 ML

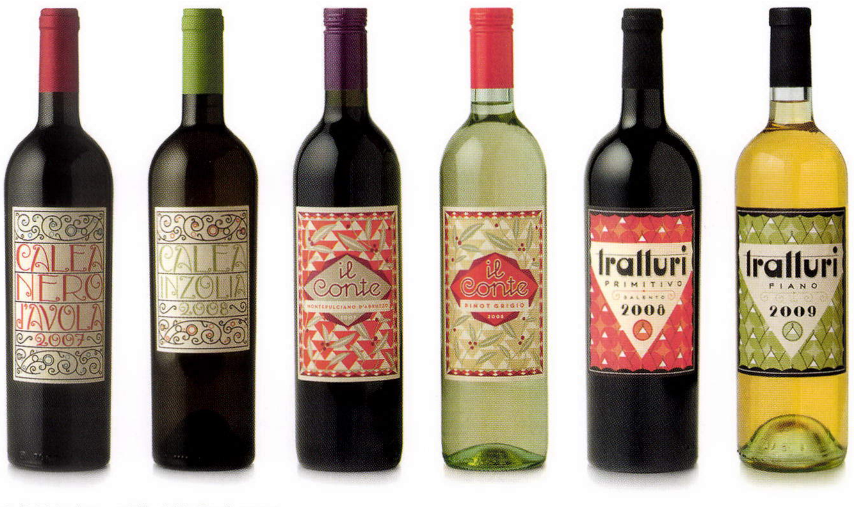
1998 · Louise Fili · US · Packaging


EL PASO CHILE CO.
MARGARITA MIX
MARGARITA SALT

1998 · Louise Fili, James Grashow (ILL) · US · Packaging

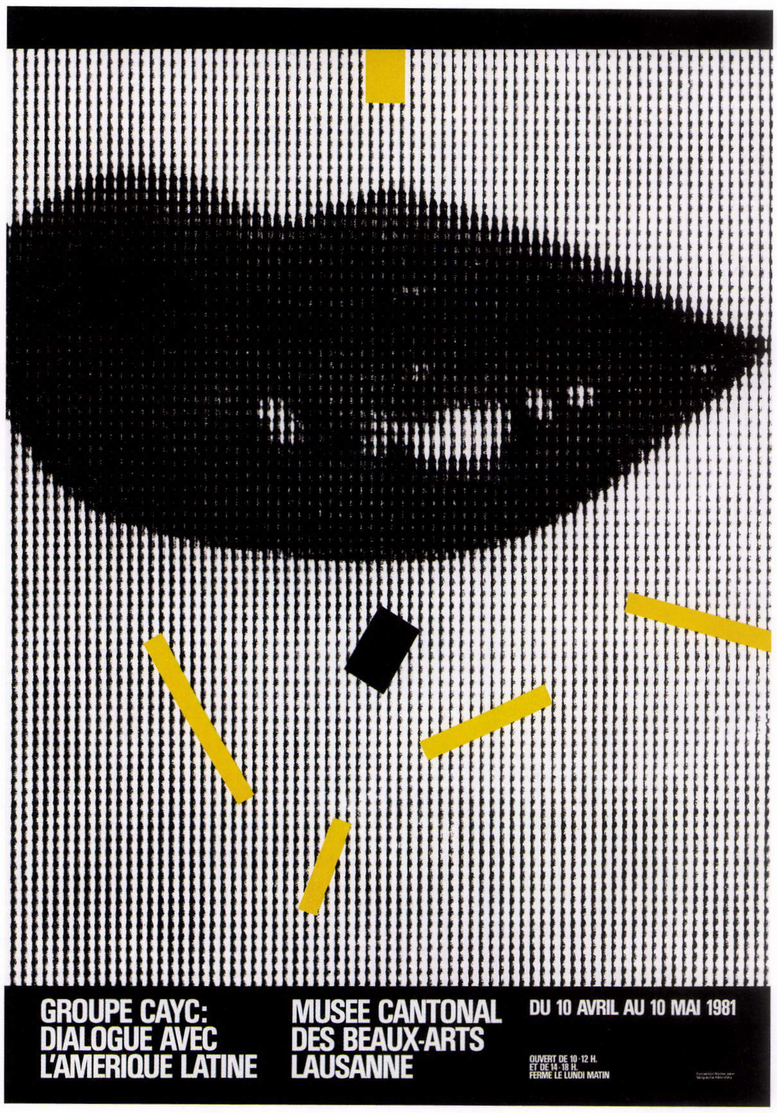

BELLA
CUCINA
Mediterranean Tangerine Aromatic Oil
Sicilian Lemon Aromatic Oil

1999 · Louise Fili · US · Packaging

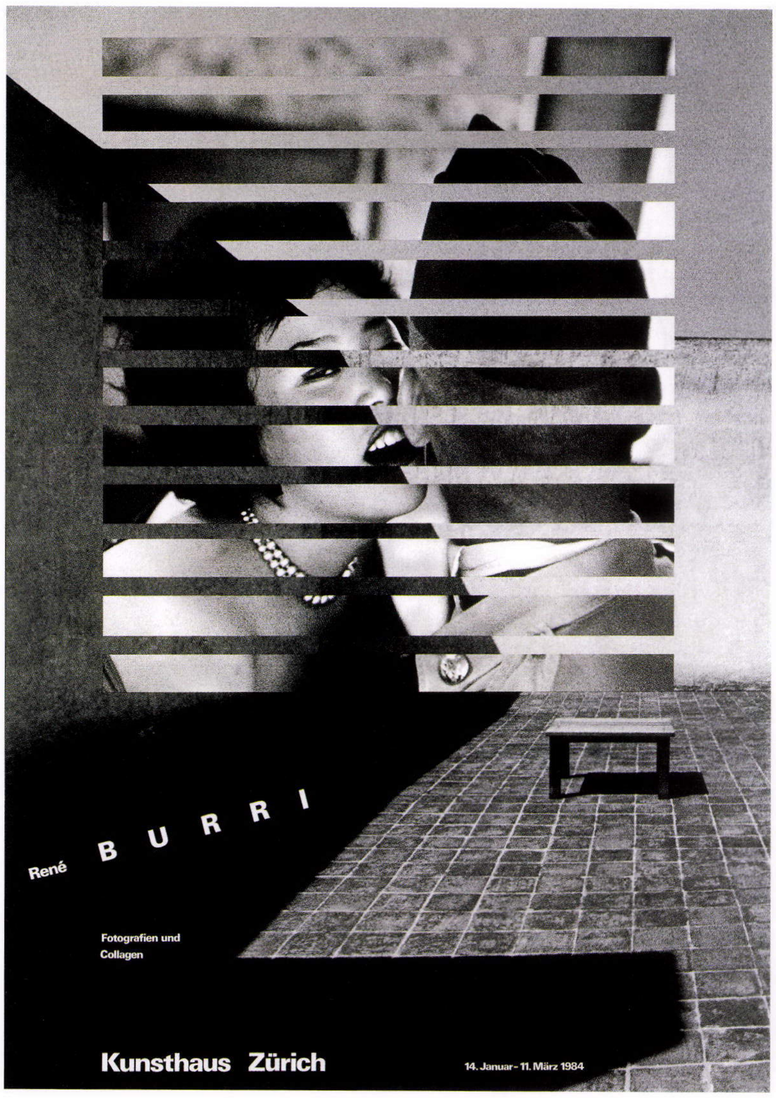

CALEA NERO D'AVOLA
CALEA INZOLIA
il Conte
il Conte PINOT GRIGIO
Trallori PRIMITIVO 2008
Trallori FIANO 2009

2008/2009 · Louise Fili · US · Packaging

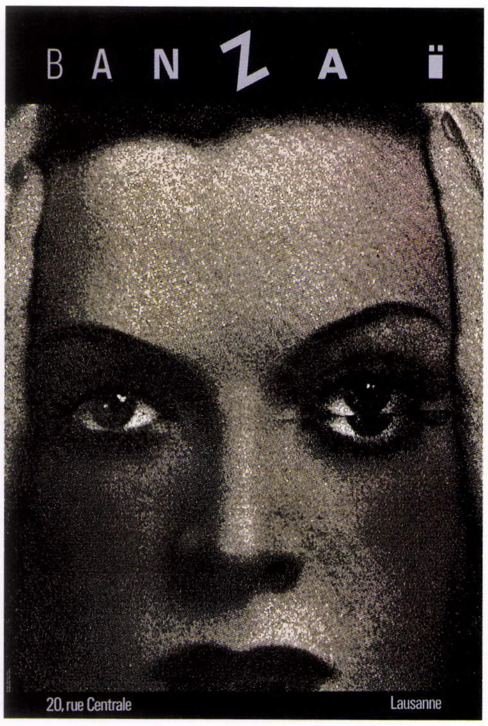
Werner Jeker · Switzerland


GROUPE CAYC:
DIALOGUE AVEC
L'AMERIQUE LATINE
MUSEE CANTONAL
DES BEAUX-ARTS
LAUSANNE
DU 10 AVRIL AU 10 MAI 1981
OUVERT DE 10-12 H.
ET DE 14-18 H.
FERME LE LUNDI MATIN

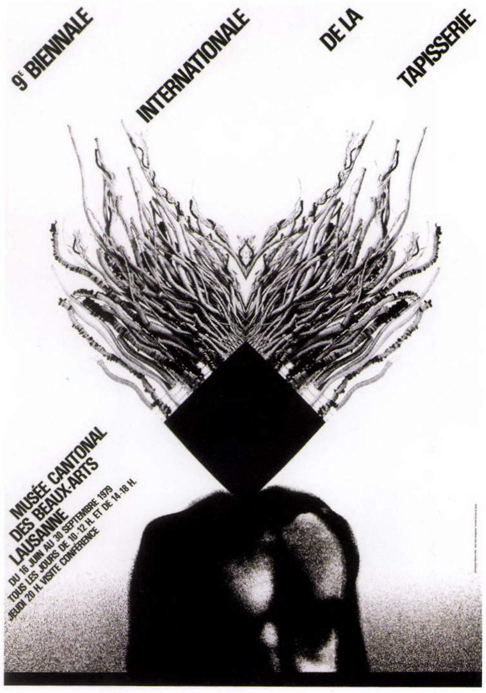
1981 · Werner Jeker · CH · Poster


René
BURRI
Fotografien und
Collagen
Kunsthaus Zürich
14. Januar – 11. März 1984

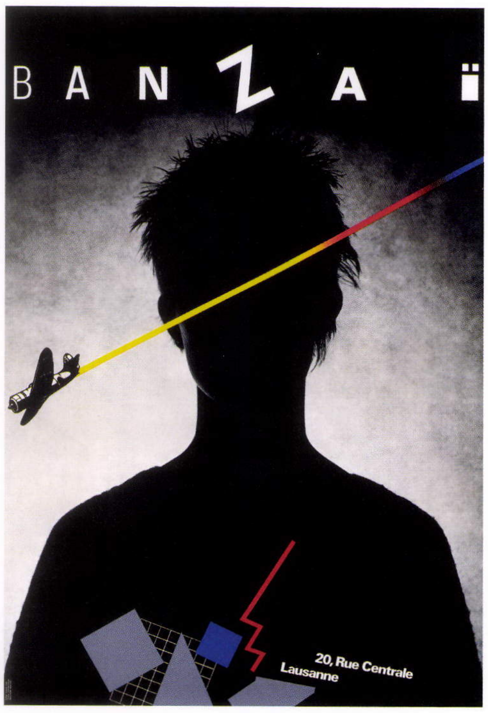
1984 · Werner Jeker · CH · Poster


BANZAÏ
20, rue Centrale
Lausanne

1984 · Werner Jeker · CH · Poster


9e BIENNALE
INTERNATIONALE
DE LA
TAPISSERIE
MUSÉE CANTONAL
DES BEAUX-ARTS
LAUSANNE
DU 16 JUIN AU 30 SEPTEMBRE 1979
TOUS LES JOURS DE 10-12 H. ET DE 14-18 H.
JEUDI 20 H. VISITE CONFERENCE

1979 · Werner Jeker · CH · Poster


BANZAÏ
20, Rue Centrale
Lausanne

1982 · Werner Jeker · CH · Poster

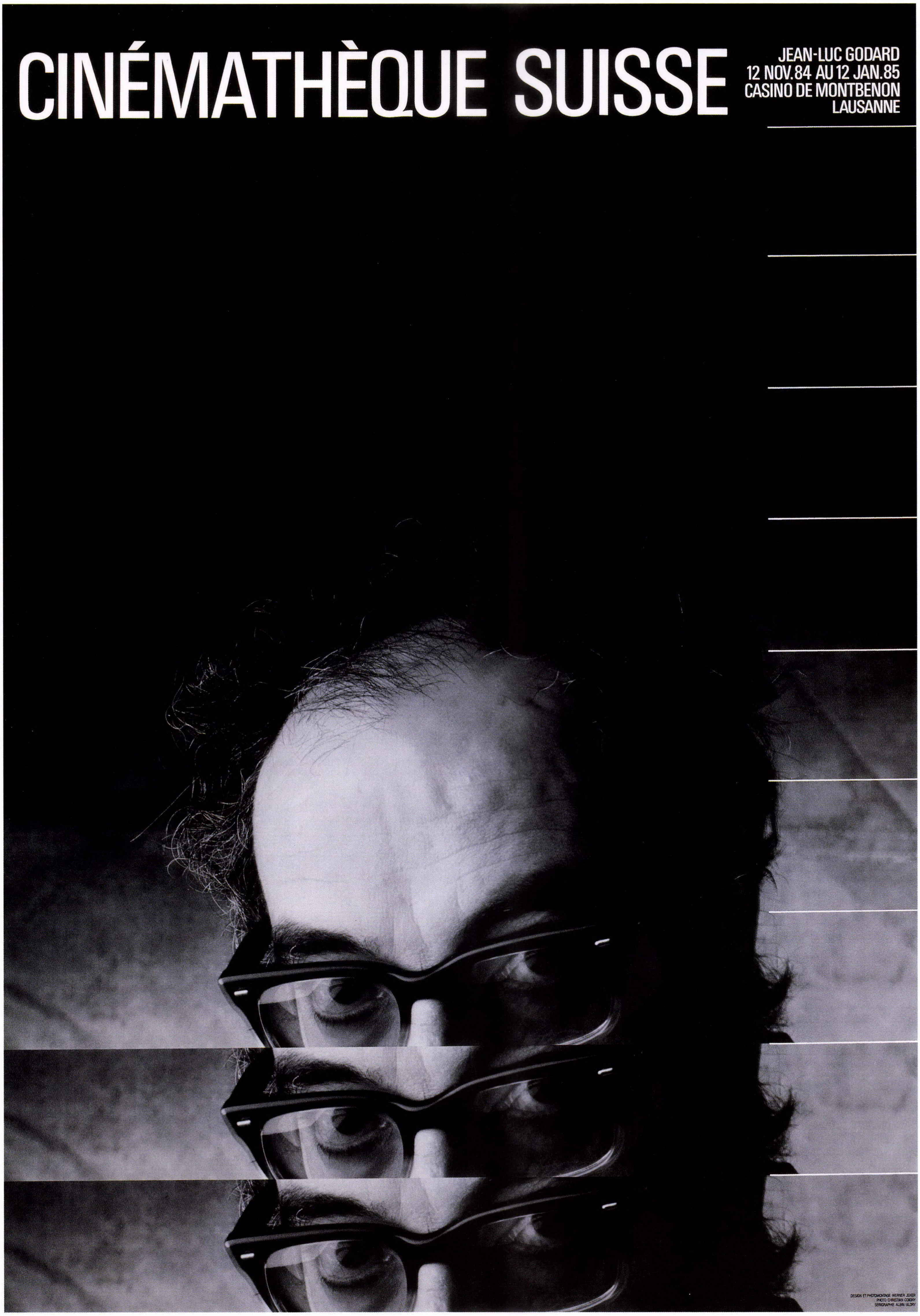
Werner Jeker (1944, Mümliswil-Ramiswil, Switzerland) is a graphic designer best known for his asymmetric yet harmonious posters, which often combine photography with experimental typography. In 1983 he co-founded Les Ateliers du Nord, a studio in Lausanne specializing in book and poster design. From 1974–86 Jeker was head of graphic design at the School of Fine Arts in Lausanne, and has also taught at the Karlsruhe Academy of Art and Design, at the École Nationale Supérieure des Arts Décoratifs in Paris, and elsewhere. Jeker's clients have included the Théâtre de Vidy and the Musée de l'Elysée in Lausanne, the Swiss Foundation for Photography, and Magnum Photos.

Werner Jeker (1944, Mümliswil-Ramiswil, Schweiz) ist als Grafikdesigner vor allem durch seine asymmetrischen und zugleich harmonischen Plakate bekannt geworden, in denen er häufig fotografische Elemente mit experimenteller Typografie verbindet. 1983 gründete er mit anderen in Lausanne das Studio Les Ateliers du Nord, das sich auf die Gestaltung von Büchern und Plakaten konzentrierte. Von 1974 bis 1986 leitete er die Grafikdesignabteilung an der Kunsthochschule in Lausanne, zudem unterrichtete er an der Hochschule für Gestaltung in Karlsruhe, an der École Nationale Supérieure des Arts Décoratifs in Paris und anderswo. Zu Jekers Auftraggebern gehören u. a. das Théâtre de Vidy und das Musée de l'Elysée in Lausanne, die Fotostiftung Schweiz sowie Magnum Photos.

Werner Jeker (1944, Mümliswil-Ramiswil, Suisse) est un graphiste connu surtout pour ses affiches asymétriques mais harmonieuses, qui associent souvent photographie et typographie expérimentale. En 1983, Jeker cofonde Les Ateliers du Nord, un studio lausannois spécialisé dans le design d'affiches et de livres. De 1974 à 1986, il est maître principal de la classe de graphisme à l'École des beaux-arts de Lausanne. Il enseigne aussi entre autres à l'Académie des beaux-arts de Karlsruhe et à l'École nationale supérieure des Arts Décoratifs de Paris. Parmis ses clients, Jeker compte le Théâtre de Vidy et le musée de l'Élysée à Lausanne, la Fondation suisse pour la photographie et Magnum Photos.

»I like to keep things simple. I do graphic design, not painting. I use color in a very conscious way to create tension.«

Werner Jeker, *designculture.it*, 2013


CINÉMATHÈQUE SUISSE
JEAN-LUC GODARD
12 NOV.84 AU 12 JAN.85
CASINO DE MONTBENON
LAUSANNE
DESIGN ET PHOTOMONTAGE WERNER JEKER
PHOTO CHRISTIAN COIGNY
SERIGRAPHIE ALBIN ULDRY

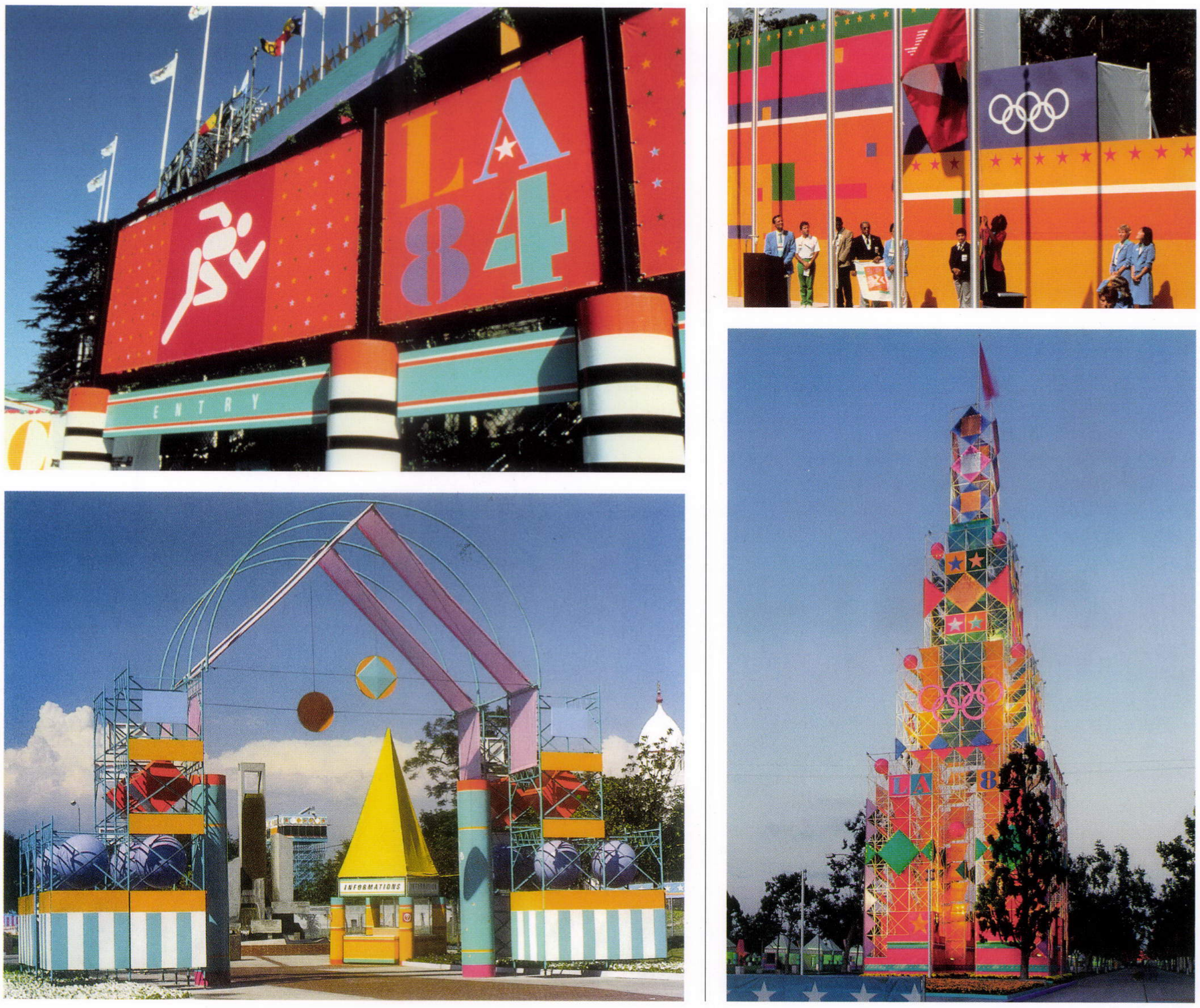
1984 · Werner Jeker · CH · Poster

Sussman/Prejza & Co. · United States

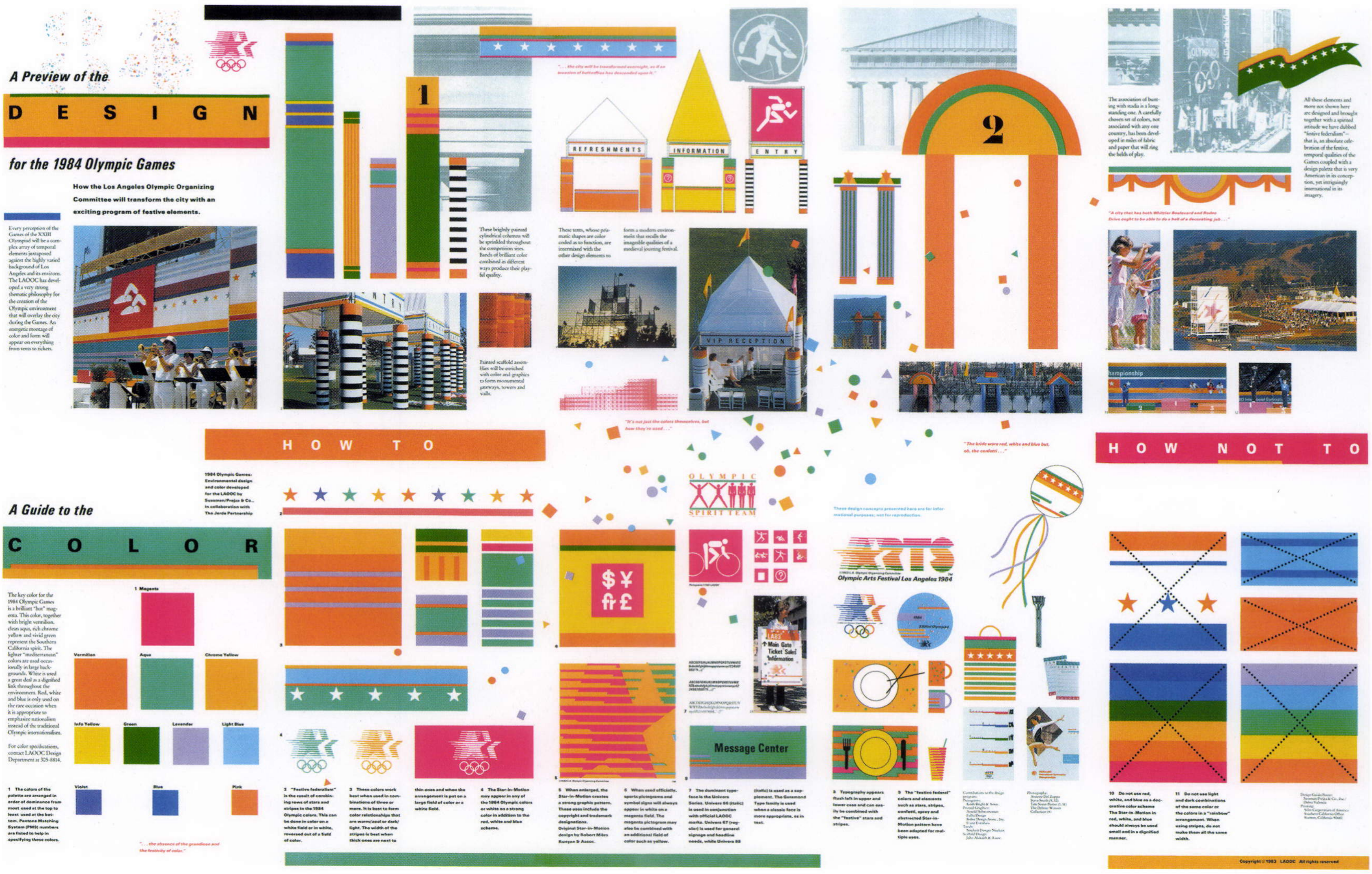
For the Los Angeles Olympics in 1984, a design team led by Deborah Sussman and Paul Prejza developed a visual master plan that set new standards in the combination of graphic design and architecture. Working around a series of colors, shapes, patterns, and symbols, they designed a large number of new buildings that transformed a typically monotonous Los Angeles into a colorful sports venue.

Für die Olympischen Spiele 1984 in Los Angeles entstand unter der Leitung von Deborah Sussman und Paul Prejza ein visuelles Gesamtkonzept, das neue Maßstäbe in der Verbindung von Grafikdesign und Architektur setzte. Basierend auf einem Katalog von Farben, Formen, Mustern und Symbolen, wurden zahlreiche Bauten entwickelt und verwandelten das eher graue Los Angeles in eine farbenfrohe Sportkulisse.

Pour les jeux Olympiques de Los Angeles en 1984, une équipe de graphistes dirigée par Deborah Sussman et Paul Prejza élabora un schéma directeur qui dictait de nouveaux standards pour associer graphisme et architecture. Travaillant autour d'une série clairement définie de formes, de couleurs, de motifs et de symboles, ils conçurent un grand nombre de constructions nouvelles qui transformèrent la monotone cité de Los Angeles en un site sportif haut en couleur.



1984 · The Jerde Partnership, Sussman/Prejza & Co. · US · Identity, Environmental graphics



A Preview of the

DESIGN

for the 1984 Olympic Games

How the Los Angeles Olympic Organizing Committee will transform the city with an exciting program of festive elements.

Every perception of the Games of the XXIII Olympiad will be a complex array of temporal elements juxtaposed against the highly varied background of Los Angeles and its environs. The LAOOC has developed a very strong thematic philosophy for the creation of the Olympic environment that will overlay the city during the Games. An energetic montage of color and form will appear on everything from tents to tickets.

HOW TO

1984 Olympic Games: Environmental design and color developed for the LAOOC by Sussman/Prejza & Co., in collaboration with The Jerde Partnership

A Guide to the

COLOR

The key color for the 1984 Olympic Games is a brilliant "hot" magenta. This color, together with bright vermilion, clean aqua, rich chrome yellow and vivid green represent the Southern California spirit. The lighter "mediterranean" colors are used occasionally in large backgrounds. White is used a great deal as a dignified link throughout the environment. Red, white and blue is only used on the rare occasion when it is appropriate to emphasize nationalism instead of the traditional Olympic internationalism.

For color specifications, contact LAOOC Design Department at 305-8814.

1 Magenta

Vermilion

Aqua

Chrome Yellow

Info Yellow

Green

Lavender

Light Blue

Violet

Blue

Pink

1 The colors of the palette are arranged in order of dominance from most used at the top to least used at the bottom. Pantone Matching System (PMS) numbers are listed to help in specifying these colors.

"... the absence of the grandiose and the festivity of color."

2 "Festive federalism" is the result of combining rows of stars and stripes in the 1984 Olympic colors. This can be done in color on a white field or in white, reversed out of a field of color.

3 These colors work best when used in combinations of three or more. It is best to form color relationships that are warm/cool or dark/light. The width of the stripes is best when thick ones are next to thin ones and when the arrangement is put on a large field of color or a white field.

4 The Star-in-Motion may appear in any of the 1984 Olympic colors or white on a strong color in addition to the red, white and blue scheme.

5 When enlarged, the Star-in-Motion creates a strong graphic pattern. These uses include the copyright and trademark designations. Original Star-in-Motion design by Robert Miles Runyan & Assoc.

6 When used officially, sports pictograms and symbol signs will always appear in white on a magenta field. The magenta pictogram may also be combined with an additional field of color such as yellow.

7 The dominant typeface is the Univers Series. Univers 66 (italic) is used in conjunction with official LAOOC marks. Univers 67 (regular) is used for general signage and headline needs, while Univers 68 (italic) is used as a supplement. The Garamond Type family is used when a classic face is more appropriate, as in text.

Message Center

8 Typography appears flush left in upper and lower case and can easily be combined with the "festive" stars and stripes.

9 The "festive federal" colors and elements such as stars, stripes, confetti, spray and abstracted Star-in-Motion pattern have been adapted for multiple uses.

HOW NOT TO

10 Do not use red, white, and blue as a decorative color scheme The Star-in-Motion in red, white, and blue should always be used small and in a dignified manner.

11 Do not use light and dark combinations of the same color or the colors in a "rainbow" arrangement. When using stripes, do not make them all the same width.

Copyright © 1983 LAOOC All rights reserved

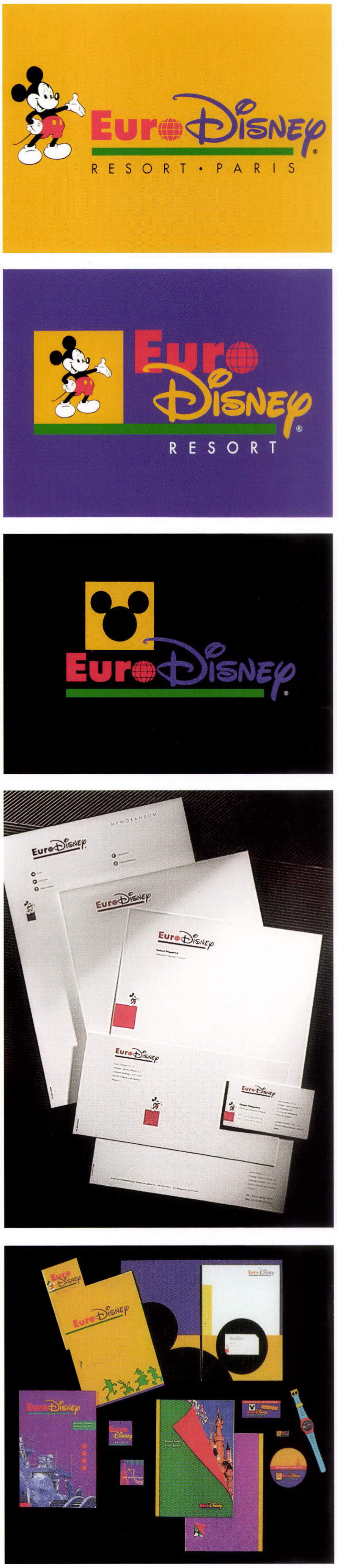
1984 · The Jerde Partnership, Sussman/Prejza & Co. · US · Identity, Environmental graphics

»Several people have told me over the years 'just give them what they want' with regard to clients, and I just can't bring myself to do it. I have to inspire them and that can sometimes be a very dangerous attitude to have because you can lose yourself a lot of money!« `Deborah Sussman, *designboom.com*, 2013`

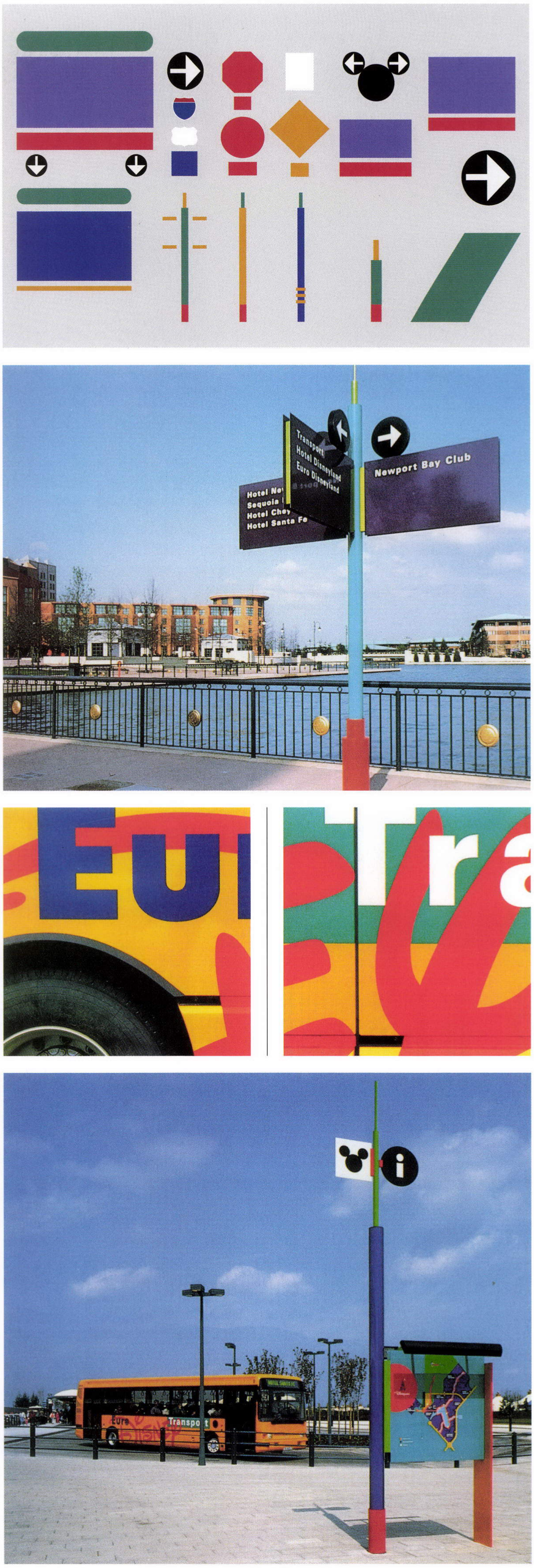
Deborah Sussman (1931, New York – 2014, Los Angeles) was a major figure in environmental graphic design and urban branding. Trained in multiple fields, including painting and acting at Bard College in New York, Sussman later graduated in graphic design from the Institute of Design in Chicago under László Moholy-Nagy. She spent over a decade working for the Eames office in California before going solo in 1968. Sussman later teamed up with her husband, the architect Paul Prejza, and focused on urban identity projects, such as that for the city of Philadelphia and the 1984 Los Angeles Olympics.

Deborah Sussman (1931, New York – 2014, Los Angeles) war eine führende Vertreterin des Orientierungsdesigns und Urban Branding. Nach einer vielfältigen Ausbildung, u. a. in Malerei und Schauspiel am Bard College in New York, studierte sie Grafikdesign am Institute of Design in Chicago bei László Moholy-Nagy. Mehr als zehn Jahre lang war sie beim Eames-Büro Kalifornien tätig, ehe sie sich 1968 selbstständig machte. Später tat sie sich mit ihrem Ehemann, dem Architekten Paul Prejza, zusammen und konzentrierte sich auf Projekte der Urban Identity wie jenes der Stadt Philadelphia und der Olympiade von Los Angeles 1984.

Deborah Sussman (1931, New York – 2014, Los Angeles) fut une figure majeure du graphisme d'environnement et de branding urbain. Formée dans différentes disciplines, notamment comme peintre et comédienne au Bard College à New York, Sussman décrocha ensuite son diplôme de graphisme à l'Institute of Design de Chicago, sous la direction de László Moholy-Nagy. Elle a passé plus d'une décennie à travailler chez Eames Office, en Californie, avant de voler de ses propres ailes en 1968. Sussman s'associa plus tard avec son époux et architecte Paul Prejza pour se consacrer à des projets d'identité urbaine, notamment celui pour la ville de Philadelphie et pour les jeux Olympiques de Los Angeles de 1984.



1992 · Sussman/Prejza & Co. · US · Identity · Euro Disney



1992 · Sussman/Prejza & Co. · US · Environmental graphics

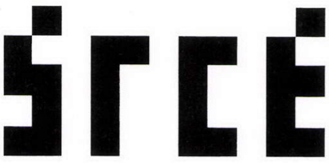
1985

The **8vo** design studio is set up in London by Simon Johnston, Mark Holt, and Hamish Muir

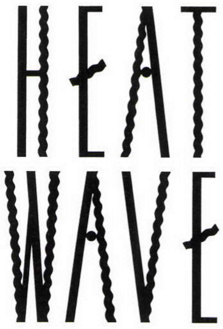
The **Herb Lubalin Study Center of Design and Typography** is established at Cooper Union school in New York City

The first desktop layout software **PageMaker** is released by Aldus

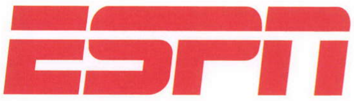
The first **Toyama Poster Triennial** is held in Japan



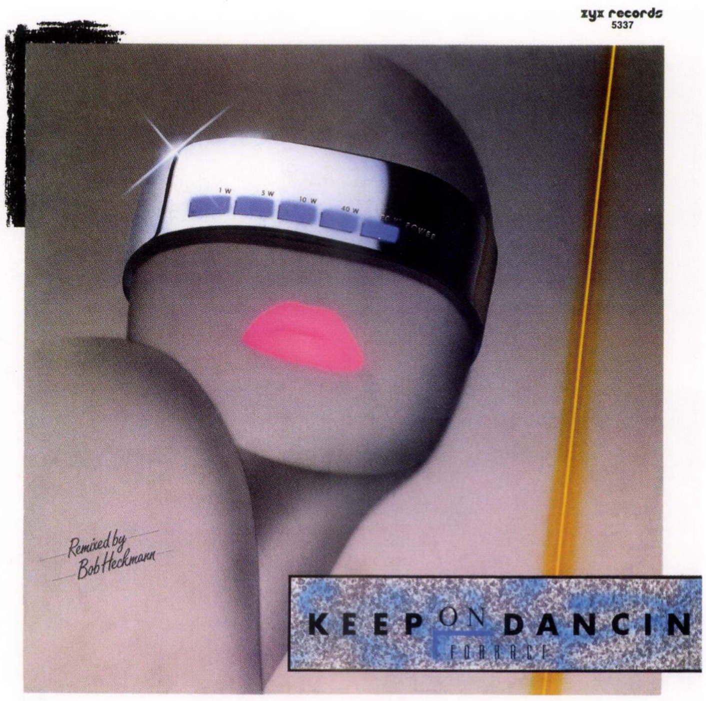
1985 · Stipe Brčić, CIO Design · YU · Logo · SRCE



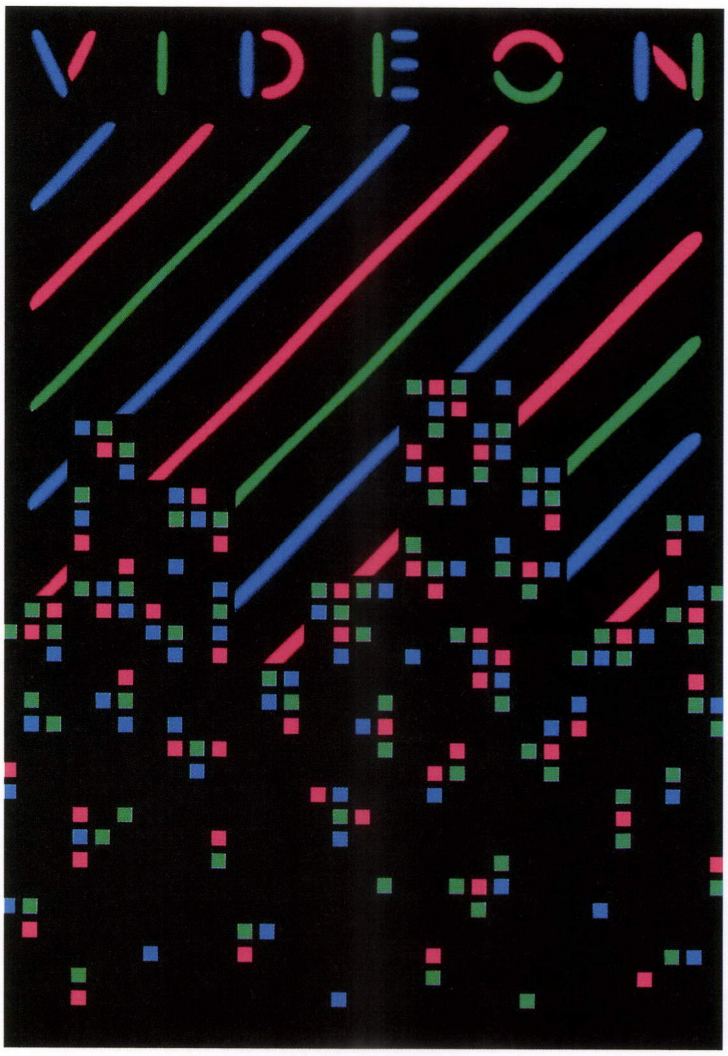
1985 · Tim Girvin · US · Logo · Heat Wave



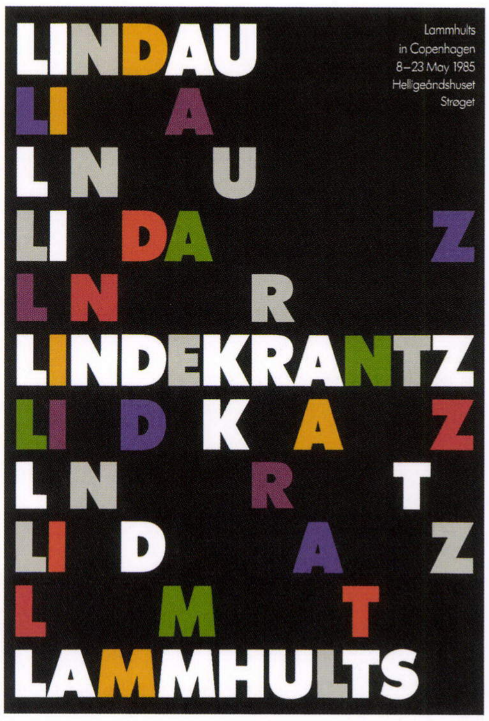
1985 · Phil Gips, Frankfurt Gips Balkind · US · Logo · ESPN Television


zyx records
5337
Remixed by
Bob Heckmann
KEEP ON DANCIN

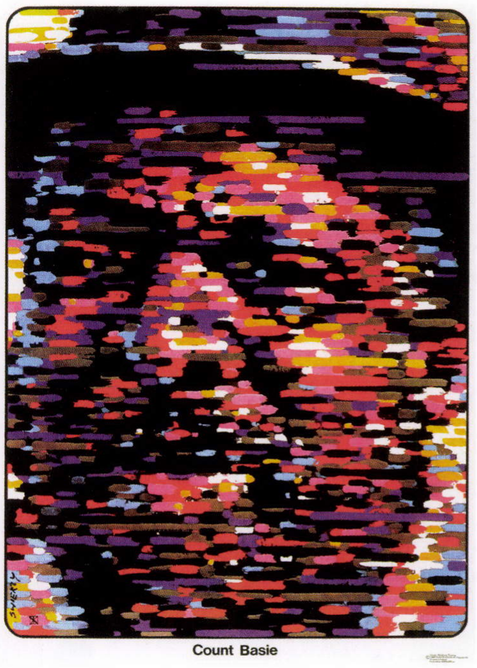
1985 · Anonymous · DE · Record cover



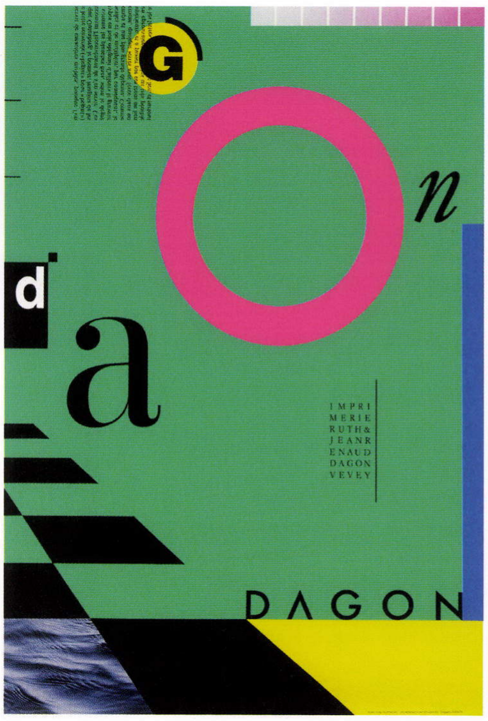
1985 · Pierre Mendell · DE · Identity · Videon


LINDAU
LINDEKRANTZ
LAMMHULTS
Lammhults
in Copenhagen
8–23 May 1985
Helligeåndshuset
Strøget

1985 · Hans-Christer Ericson · SE · Poster

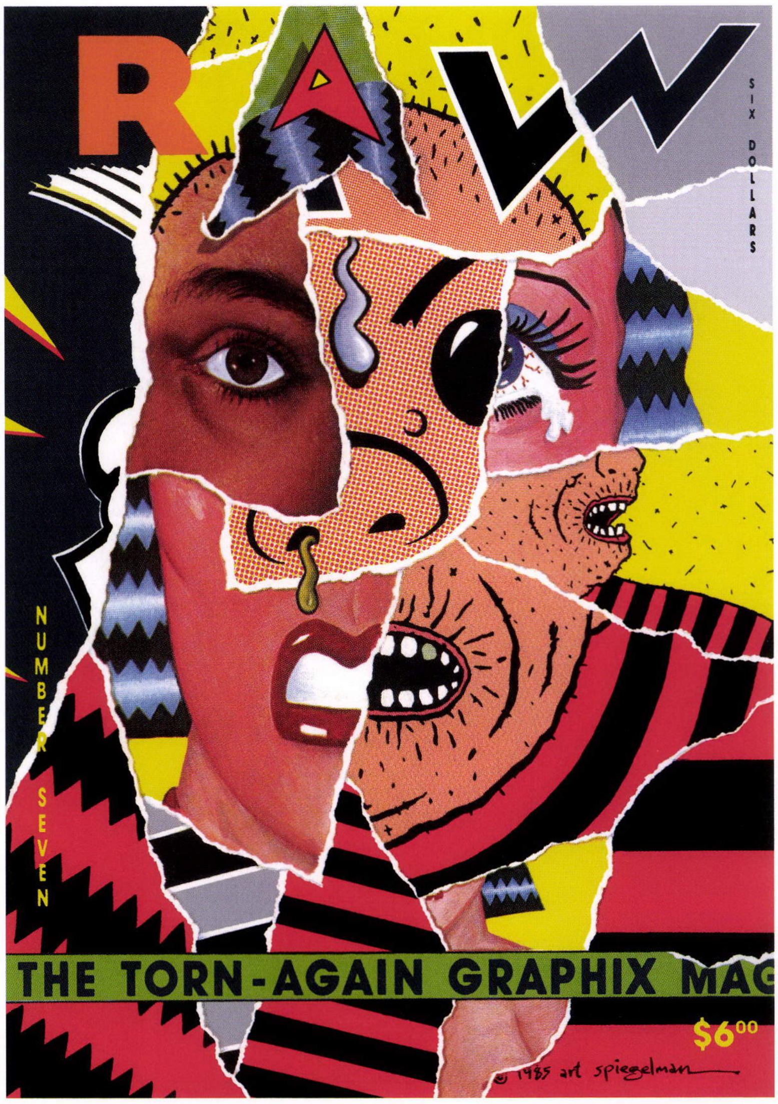

Count Basie

1985 · Waldemar Świerzy · PL · Poster

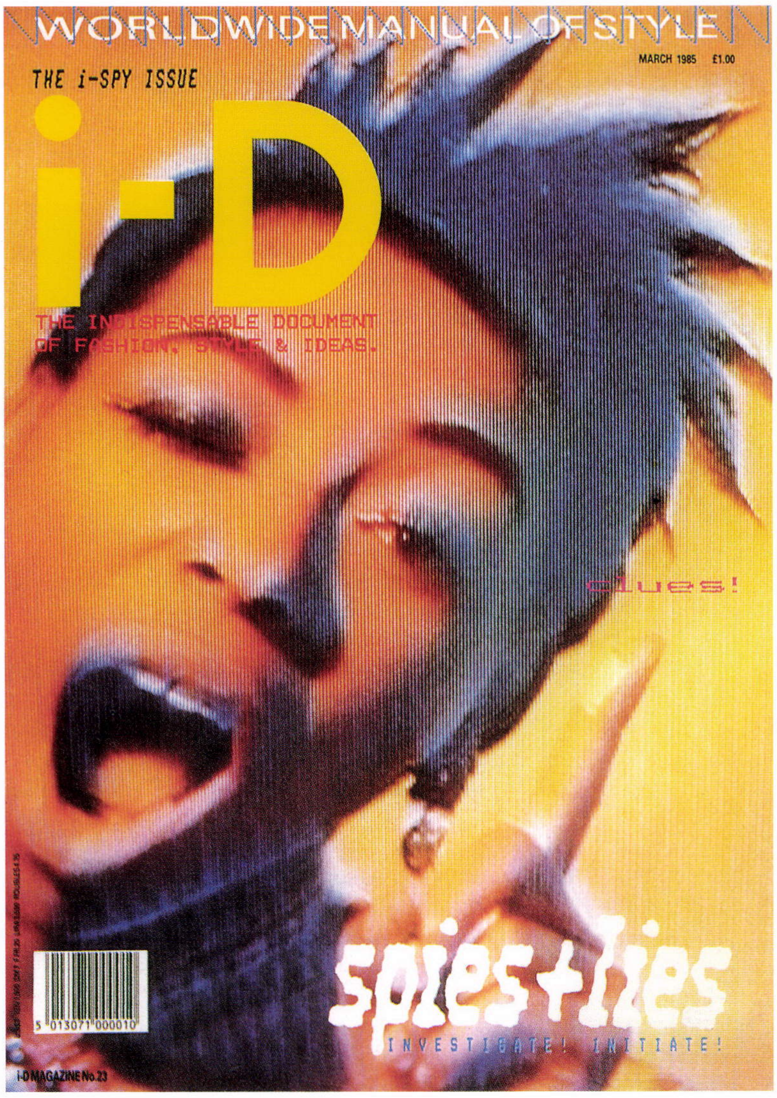

G
O
n
d
a
DAGON
IMPRIMERIE RUTH & JEANRENAUD DAGON VEVEY

1985 · Pierre Neumann · CH · Poster

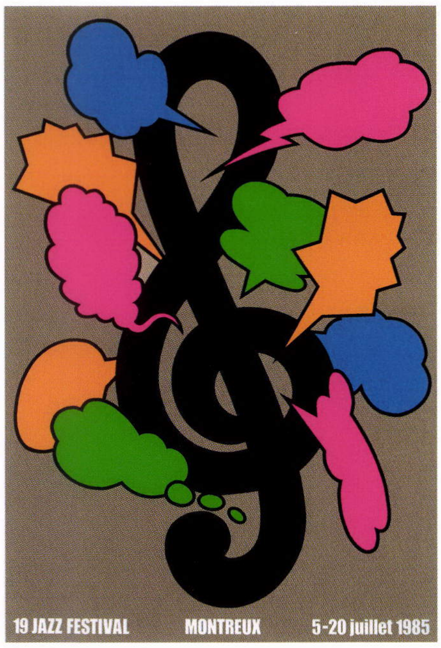
The first issue of **HQ** design magazine is published, designed and edited by Rolf Müller


RAW
SIX DOLLARS
NUMBER SEVEN
THE TORN-AGAIN GRAPHIX MAG
$6.00
© 1985 art spiegelman

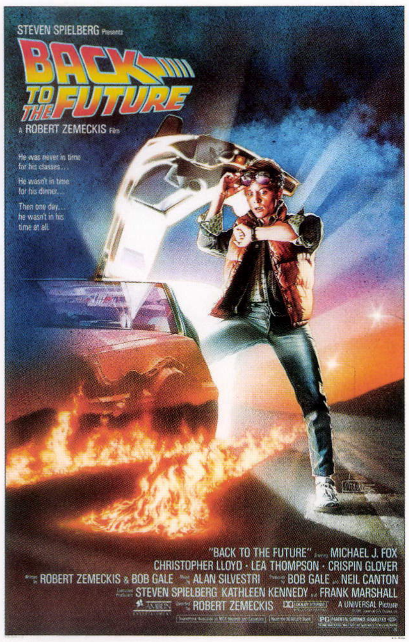
1985 · Art Spiegelman · US · Magazine cover


WORLDWIDE MANUAL OF STYLE
THE i-SPY ISSUE
MARCH 1985 £1.00
i-D
THE INDISPENSABLE DOCUMENT OF FASHION, STYLE & IDEAS.
clues!
spies+lies
INVESTIGATE! INITIATE!
i-D MAGAZINE No 23

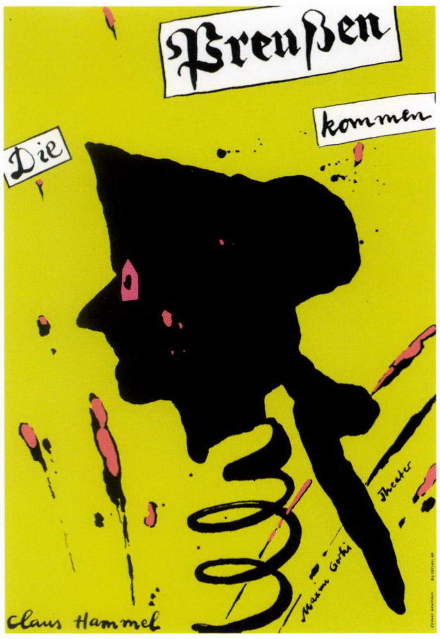
1985 · Carol Thompson, Eamonn McCabe, Terry Jones · UK · Magazine cover


19 JAZZ FESTIVAL
MONTREUX
5-20 juillet 1985

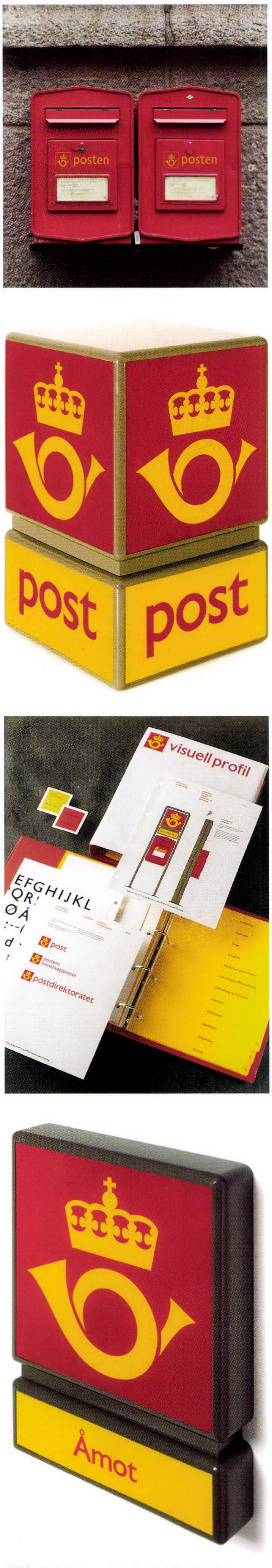
1985 · Shigeo Fukuda · JP · Poster


STEVEN SPIELBERG Presents
BACK TO THE FUTURE
A ROBERT ZEMECKIS Film
"BACK TO THE FUTURE" MICHAEL J. FOX
CHRISTOPHER LLOYD · LEA THOMPSON · CRISPIN GLOVER
ROBERT ZEMECKIS & BOB GALE · ALAN SILVESTRI · BOB GALE · NEIL CANTON
STEVEN SPIELBERG · KATHLEEN KENNEDY · FRANK MARSHALL
ROBERT ZEMECKIS
A UNIVERSAL Picture

1985 · Drew Struzan (ILL) · US · Poster


Die
Preußen
kommen
Claus Hammel
Maxim Gorki
Theater

1985 · Erhard Grüttner · GDR · Poster

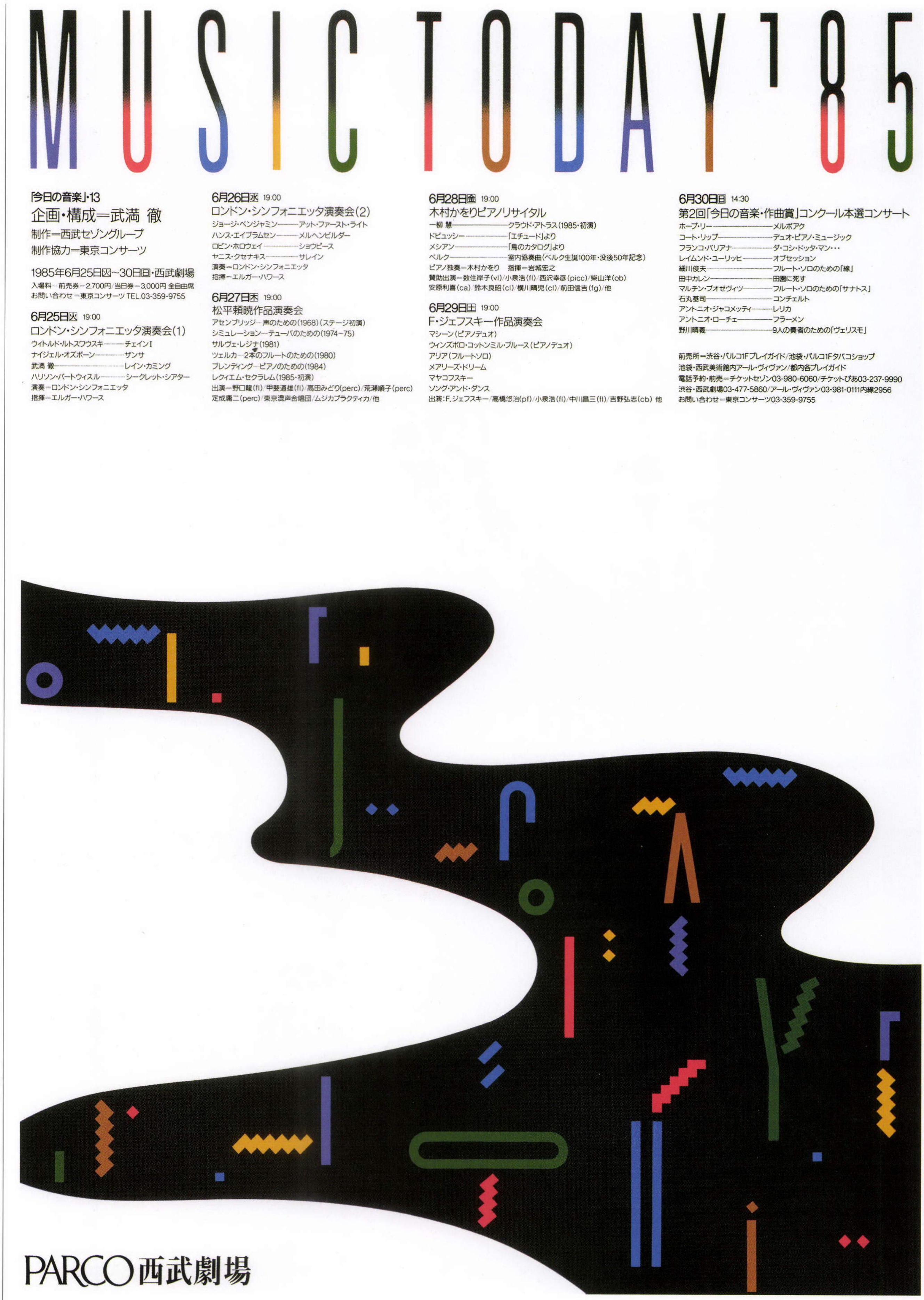

posten
posten
post
post
visuell profil
post
postdirektoratet
Åmot

1985 · Leif Frimann Anisdahl · NO · Identity · Posten Norge

Ikko Tanaka (1930, Nara – 2002, Tokyo) was a renowned Japanese graphic designer whose notable work in posters blended a traditional Japanese aesthetic with bold shapes, vivid colors, and an incisive use of typography. After working for the *Sankei Shimbun* newspaper and at the Nippon Design Center, Tanaka started his first studio in 1963 in Tokyo. He created the logos for Osaka University and the World City Expo Tokyo '96, while he is also credited with co-developing the homeware brand Muji. Tanaka also worked for Issey Miyake, Mazda, and the V&A in London.

Ikko Tanaka (1930, Nara – 2002, Tokio) war ein angesehener japanischer Grafikdesigner, der in seinen Plakaten eine traditionelle japanische Ästhetik mit klaren Formen, lebhaften Farben und einer prägnanten Verwendung von Typografie verband. Nach ersten Arbeitserfahrungen bei der Zeitung *Sankei Shimbun* und beim Nippon Design Center gründete er 1963 in Tokio sein erstes Studio. Er entwarf die Logos für die Osaka University und die World City Expo Tokyo '96, zudem war er an der Gestaltung der Haushaltswarenmarke Muji beteiligt. Zu Tanakas weiteren Auftraggebern gehörten Issey Miyake, Mazda sowie das V&A in London.

Ikko Tanaka (1930, Nara – 2002, Tokyo) fut un graphiste japonais renommé dont le travail remarqué dans le domaine de l'affiche mêle l'esthétique japonaise traditionnelle à des formes audacieuses, des couleurs vives et un emploi incisif de la typographie. Après sa collaboration pour le journal *Sankei Shimbun* et le Nippon Design Center, Tanaka ouvrit son premier studio en 1963 à Tokyo, créant des logos pour l'université d'Osaka et la World City Expo Tokyo '96. On lui doit aussi sa contribution au développement de la marque d'articles pour la maison Muji. Tanaka a travaillé pour Issey Miyake, Mazda et le V&A à Londres.



「今日の音楽」·13
企画·構成＝武満 徹
制作＝西武セゾングループ
制作協力＝東京コンサーツ

1985年6月25日火～30日日·西武劇場
入場料―前売券―2,700円/当日券―3,000円 全自由席
お問い合わせ―東京コンサーツ TEL.03-359-9755

6月25日火 19:00
ロンドン·シンフォニエッタ演奏会(1)
ウィトルド·ルトスワウスキ――チェインI
ナイジェル·オズボーン――ザンサ
武満 徹――レイン·カミング
ハリソン·バートウィスル――シークレット·シアター
演奏＝ロンドン·シンフォニエッタ
指揮＝エルガー·ハワース

6月26日水 19:00
ロンドン·シンフォニエッタ演奏会(2)
ジョージ·ベンジャミン――アット·ファースト·ライト
ハンス·エイブラムセン――メルヘンビルダー
ロビン·ホロウェイ――ショウピース
ヤニス·クセナキス――サレイン
演奏＝ロンドン·シンフォニエッタ
指揮＝エルガー·ハワース

6月27日木 19:00
松平頼暁作品演奏会
アセンブリッジ―声のための(1968)(ステージ初演)
シミュレーション―テューバのための(1974~75)
サルヴェ·レジナ(1981)
ツェルカ―2本のフルートのための(1980)
ブレンディング―ピアノのための(1984)
レクィエム·セクラレム(1985·初演)
出演＝野口龍(fl)/甲斐道雄(fl)/高田みどり(perc)/荒瀬順子(perc)
定成庸二(perc)/東京混声合唱団/ムジカプラクティカ/他

6月28日金 19:00
木村かをりピアノリサイタル
一柳 慧――クラウド·アトラス(1985·初演)
ドビュッシー――「エチュード」より
メシアン――「鳥のカタログ」より
ベルク――室内協奏曲(ベルク生誕100年·没後50年記念)
ピアノ独奏＝木村かをり 指揮＝岩城宏之
賛助出演＝数住岸子(vl)/小泉浩(fl)/西沢幸彦(picc)/柴山洋(ob)
安原利喜(ca)/鈴木良昭(cl)/横川晴児(cl)/前田信吉(fg)/他

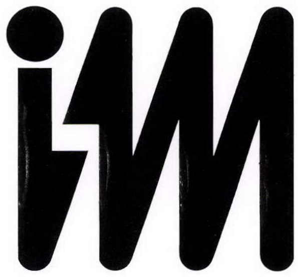
6月29日土 19:00
F·ジェフスキー作品演奏会
マシーン(ピアノデュオ)
ウィンズボロ·コットンミル·ブルース(ピアノデュオ)
アリア(フルートソロ)
メアリーズ·ドリーム
マヤコフスキー
ソング·アンド·ダンス
出演:F.ジェフスキー/高橋悠治(pf)/小泉浩(fl)/中川昌三(fl)/吉野弘志(cb) 他

6月30日日 14:30
第2回「今日の音楽·作曲賞」コンクール本選コンサート
ホープ·リー――メルボアク
コート·リップ――デュオ·ピアノ·ミュージック
フランコ·バリアナ――ダ·コシ·ドッタ·マン···
レイムンド·ユーリッヒ――オブセッション
細川俊夫――フルート·ソロのための「線」
田中カレン――田園に死す
マルチン·ブオゼヴィツ――フルート·ソロのための「サナトス」
石丸基司――コンチェルト
アントニオ·ジャコメッティ――レリカ
アントニオ·ローチェ――フラーメン
野川晴義――9人の奏者のための「ヴェリスモ」

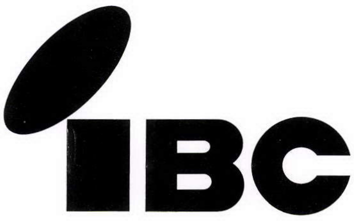
前売所＝渋谷·パルコ1Fプレイガイド/池袋·パルコ1Fタバコショップ
池袋·西武美術館内アール·ヴィヴァン/都内各プレイガイド
電話予約·前売＝チケットセゾン03-980-6060/チケットぴあ03-237-9990
渋谷·西武劇場03-477-5860/アール·ヴィヴァン03-981-0111内線2956
お問い合わせ＝東京コンサーツ03-359-9755

1985 · Ikko Tanaka · JP · Poster

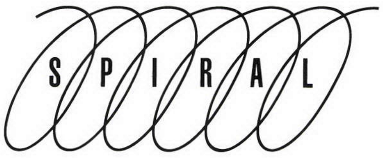
»Ikko Tanaka is very much a mirror of himself and of his role in Japanese society—he is both an icon and an iconographer at the same time.« `Rolf Müller, HQ #5, 1985`



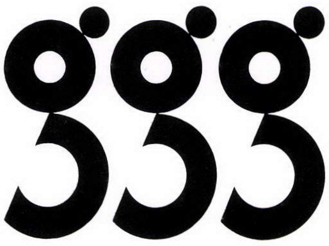
1979 · Ikko Tanaka · JP · Logo · IM



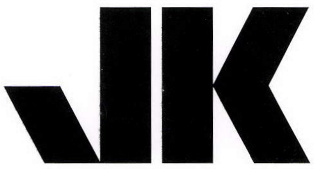
1984 · Ikko Tanaka · JP · Logo · IBC



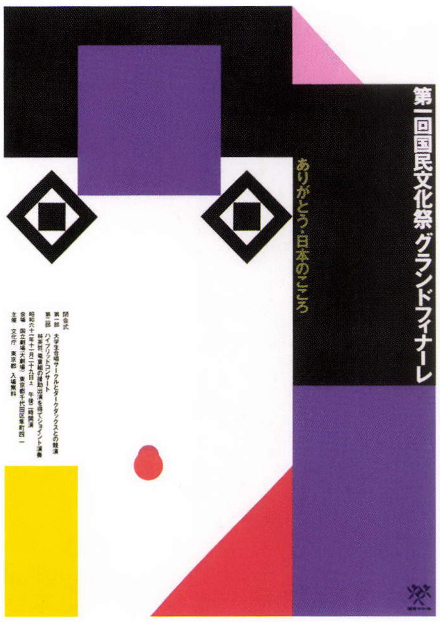
1981 · Ikko Tanaka · JP · Logo · Spiral



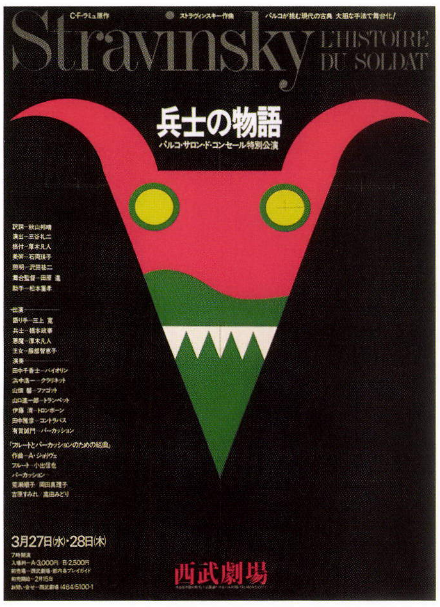
1986 · Ikko Tanaka · JP · Logo · Ginza Graphic Gallery



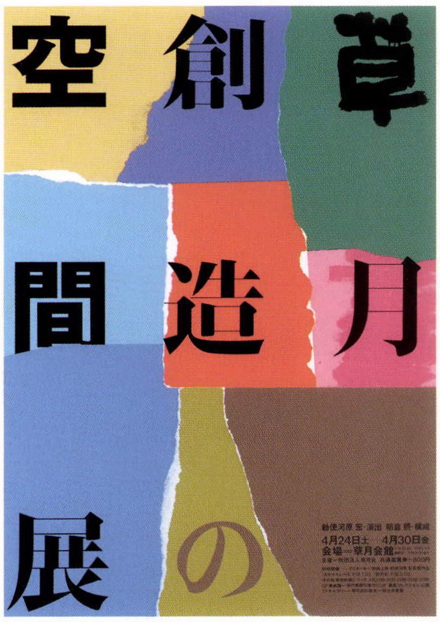
1984 · Ikko Tanaka · JP · Logo · JK Design Institute


第一回国民文化祭 グランドフィナーレ
ありがとう・日本のこころ

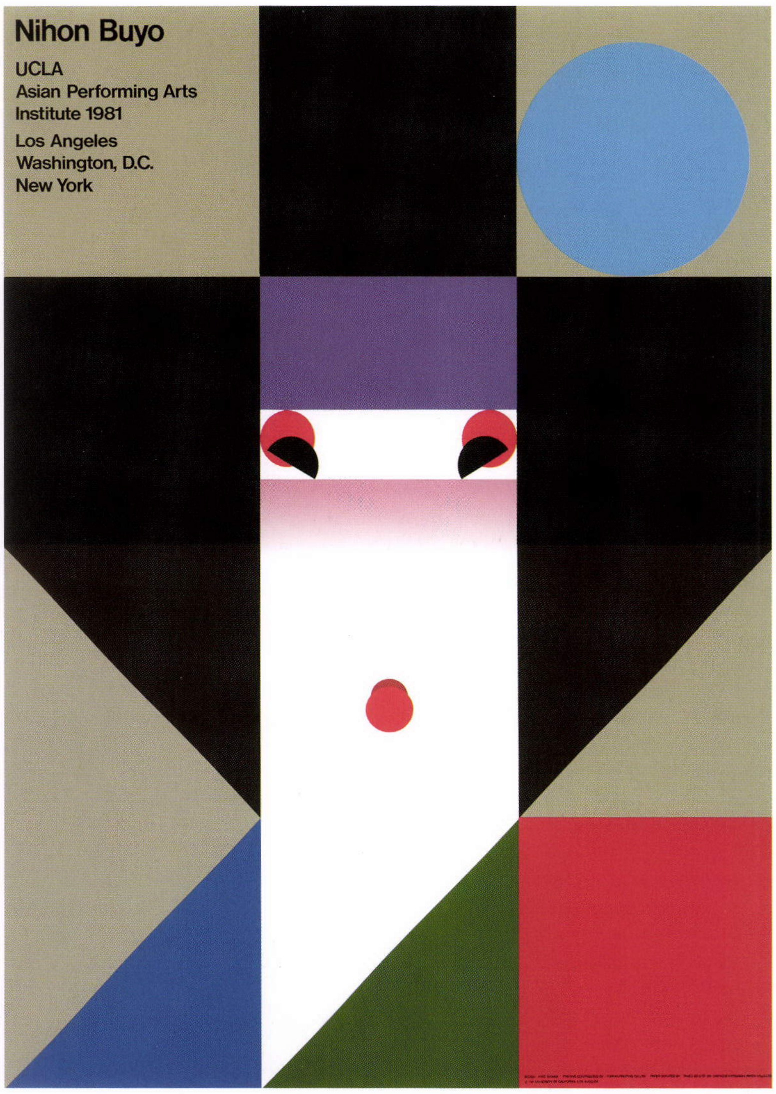
1986 · Ikko Tanaka · JP · Poster


Stravinsky
L'HISTOIRE DU SOLDAT
兵士の物語
パルコ・サロン・ド・コンセール特別公演
3月27日(水)・28日(木)
西武劇場

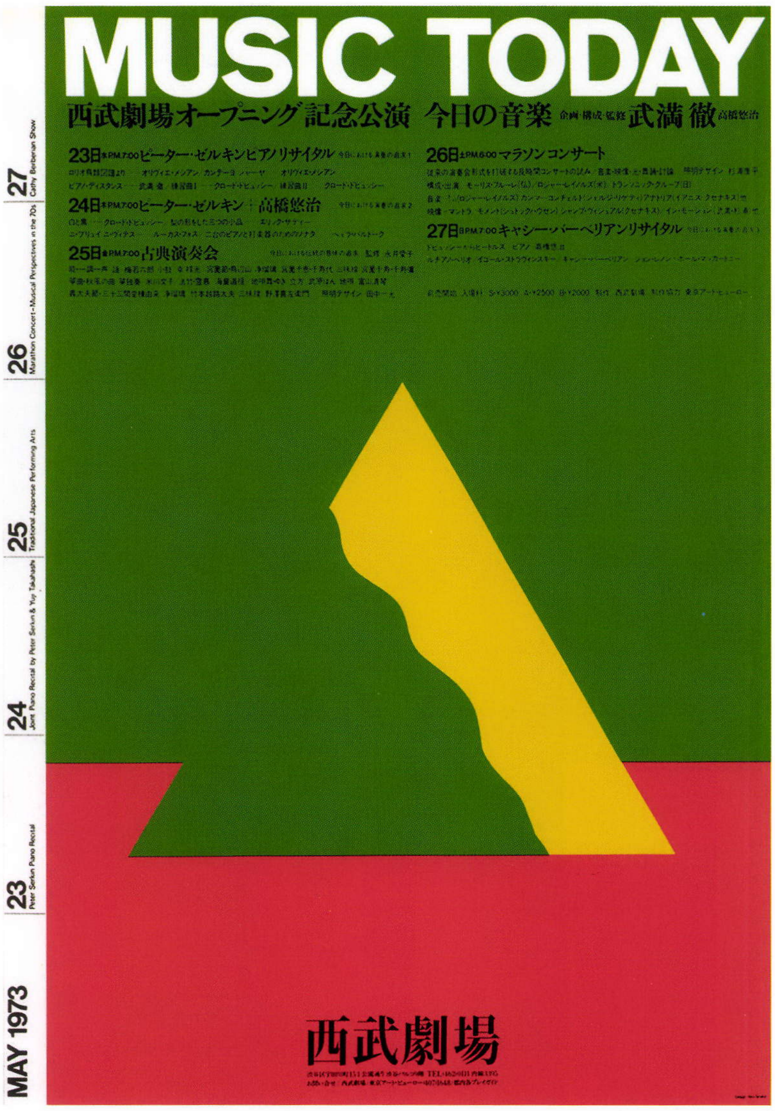
1974 · Ikko Tanaka · JP · Poster


空
創
草
間
造
月
展
の
4月24日土 4月30日金
会場—草月会館

1982 · Ikko Tanaka · JP · Poster


Nihon Buyo
UCLA
Asian Performing Arts
Institute 1981
Los Angeles
Washington, D.C.
New York

1981 · Ikko Tanaka · JP · Poster

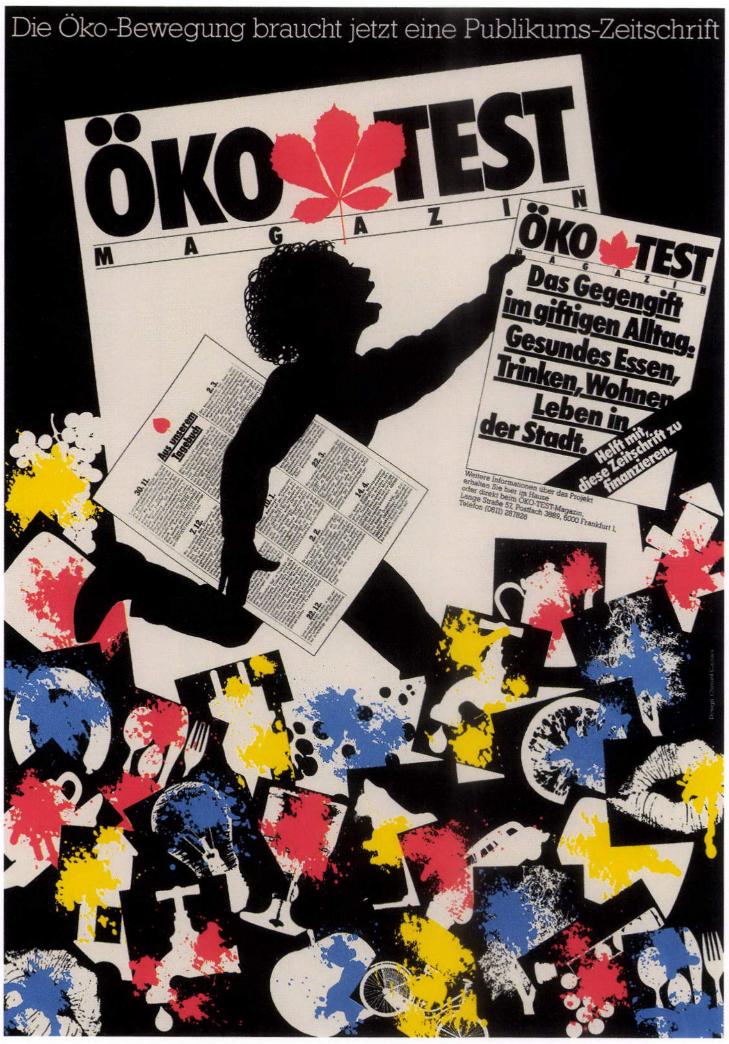

MUSIC TODAY
西武劇場オープニング記念公演 今日の音楽
武満徹
27
26
25
24
23
MAY 1973
西武劇場

1973 · Ikko Tanaka · JP · Poster

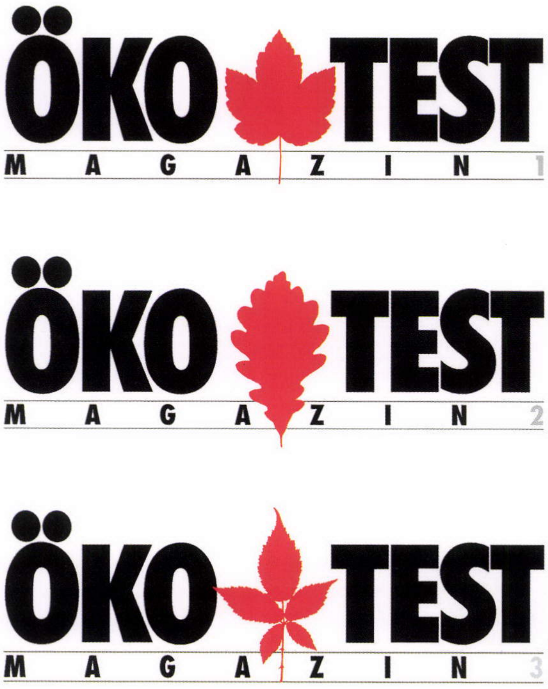
In 1985, the innovative consumer magazine *Öko-Test*, published in support of the environmental movement, first appeared on the market in Germany. For the new publication Christof Gassner developed an unusual design concept, largely dispensing with photography, and instead turning to graphics in four primary colors—using natural printing inks on unbleached, recycled paper.

Unter dem Namen *Öko-Test* kam 1985 im Zuge der Umweltbewegung ein neuartiges Verbrauchermagazin auf den deutschen Markt. Christof Gassner entwickelte für das Heft ein ungewöhnliches Gestaltungskonzept. Es verzichtet weitgehend auf Fotografie und setzt stattdessen grafische Elemente aus vier Echtfarben ein – natürlich auf ungebleichtem Recyclingpapier gedruckt.

En 1985, le magazine de consommation *Öko-Test* d'un nouveau genre arrivait sur le marché allemand dans le sillage du mouvement écologiste. Pour ce mensuel, Christof Gassner élabora un concept graphique inédit qui renonçait largement à la photographie pour miser sur des éléments graphiques dans quatre couleurs primaires. L'impression se faisait évidemment sur papier recyclé non blanchi.

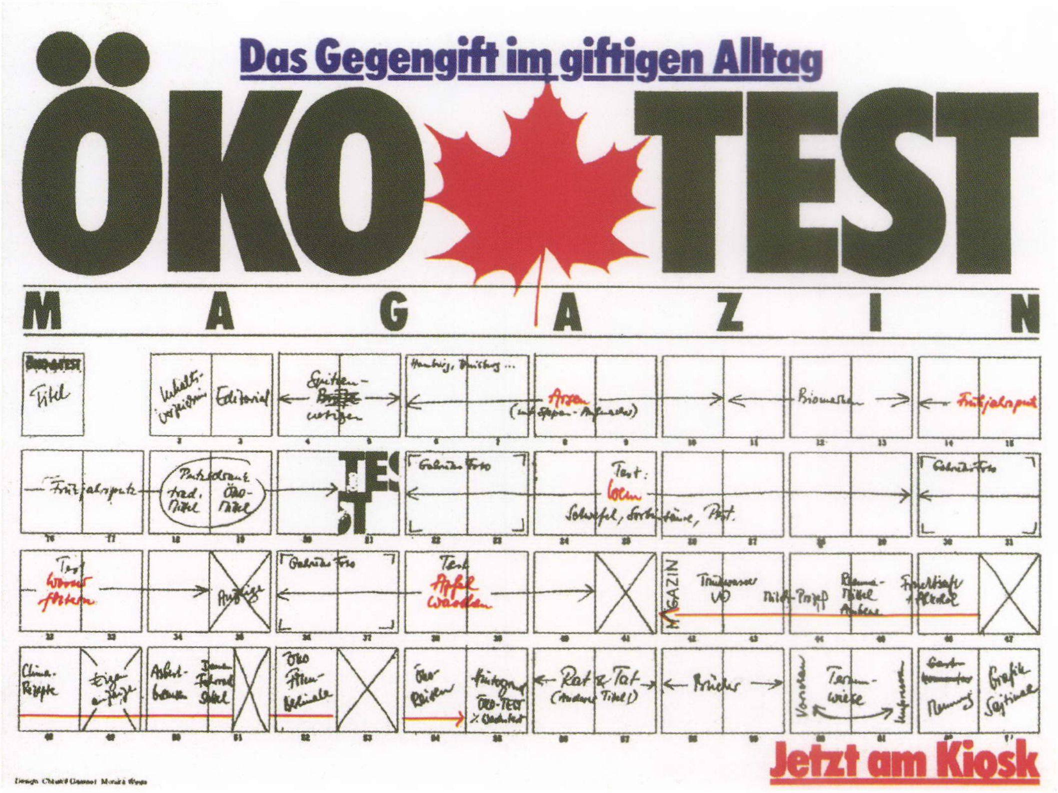

Die Öko-Bewegung braucht jetzt eine Publikums-Zeitschrift
ÖKO TEST
MAGAZIN
ÖKO TEST
MAGAZIN
Das Gegengift im giftigen Alltag. Gesundes Essen, Trinken, Wohnen, Leben in der Stadt.
Helft mit, diese Zeitschrift zu finanzieren.

1985 · Christof Gassner · CH/DE · Poster


ÖKO TEST
MAGAZIN 1
ÖKO TEST
MAGAZIN 2
ÖKO TEST
MAGAZIN 3

ABCDEFGHIJKLMNOP
QRSTUVWXYZ
abcdefghijklmnopqrst
uvwxyz
1234567890

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqrs
tuvwxyz
1234567890

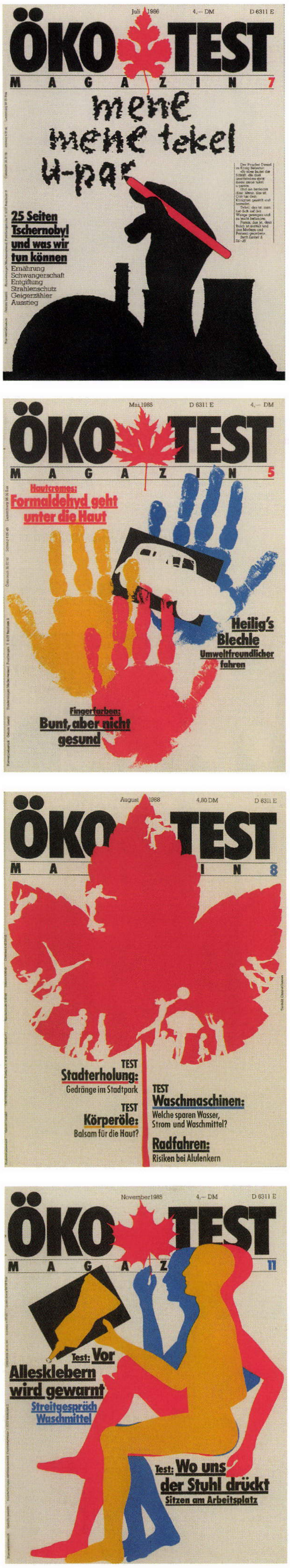

Das Gegengift im giftigen Alltag
ÖKO TEST
MAGAZIN
Titel
Editorial
Frühjahrsputz
Jetzt am Kiosk

1986 · Christof Gassner, Monika Weiss · CH/DE · Poster

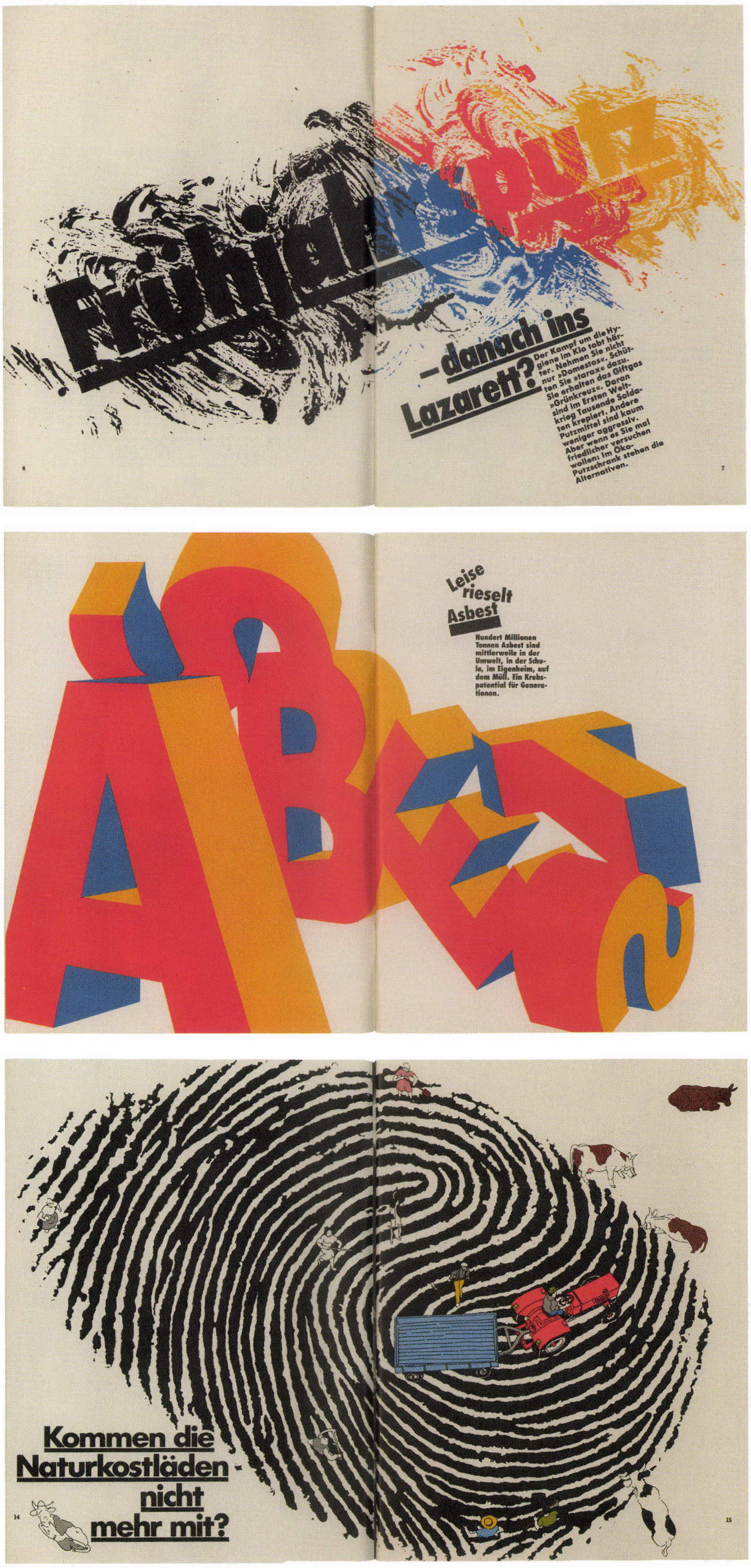
ÖKO TEST
Jürgen Räuschel
Karin Altendorfer
Monika Weiß
Christof Gassner

1985 · Christof Gassner · CH/DE · Identity

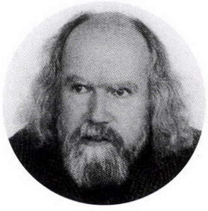
»The 'inspiration', or better the 'solution' is to be found in the assignments. Though of course it's all related to what's been experienced, seen, heard, or read.« `Christof Gassner, 2005`


ÖKO TEST
MAGAZIN 7
mene mene tekel u-par
25 Seiten Tschernobyl und was wir tun können
Ernährung
Schwangerschaft
Entgiftung
Strahlenschutz
Geigerzähler
Ausstieg
ÖKO TEST
MAGAZIN 5
Hautcremes: Formaldehyd geht unter die Haut
Heilig's Blechle
Umweltfreundlicher fahren
Fingerfarben: Bunt, aber nicht gesund
ÖKO TEST
MAGAZIN 8
TEST Stadterholung: Gedränge im Stadtpark
TEST Körperöle: Balsam für die Haut?
TEST Waschmaschinen: Welche sparen Wasser, Strom und Waschmittel?
Radfahren: Risiken bei Alulenkern
ÖKO TEST
MAGAZIN 11
Test: Vor Alleskleben wird gewarnt
Streitgespräch Waschmittel
Test: Wo uns der Stuhl drückt
Sitzen am Arbeitsplatz

1980s · Christof Gassner · CH/DE · Magazine covers


Frühjahrsputz
– danach ins Lazarett?
Leise rieselt Asbest
Hundert Millionen Tonnen Asbest sind mittlerweile in der Umwelt, in der Schule, im Eigenheim, auf dem Müll. Ein Krebspotential für Generationen.
Asbest
Kommen die Naturkostläden nicht mehr mit?

1985 · Christof Gassner · CH/DE · Magazine spreads



Christof Gassner (1941, Zurich) is a Swiss-born designer and typographer. Originally studying in Zurich under Josef Müller-Brockmann and Walter Käch, Gassner then worked at the in-house design studio of Braun and started his own practice in Frankfurt in 1966, moving to Darmstadt in 1992. His work has included many corporate identity and editorial design projects, most notably his influential concept for *Öko-Test* magazine. Since the 1980s Gassner has designed several official German postage stamps; he has also lectured at Darmstadt University of Applied Sciences, and Kassel University School of Art.

Christof Gassner (1941, Zürich), ein Schweizer Grafikdesigner und Typograf, studierte zunächst in Zürich unter Josef Müller-Brockmann und Walter Käch, anschließend arbeitete er in der Designabteilung von Braun. 1966 eröffnete er sein eigenes Studio in Frankfurt und ging 1992 nach Darmstadt. In seinen Arbeiten finden sich viele Projekte in den Bereichen Corporate Identity und Editorial Design, insbesondere sein wegweisendes Konzept für die Zeitschrift *Öko-Test*. Seit den 1980er-Jahren hat Gassner mehrere Briefmarken der Deutschen Post entworfen. Er unterrichtet an der TU in Darmstadt sowie an der Kunsthochschule Kassel.

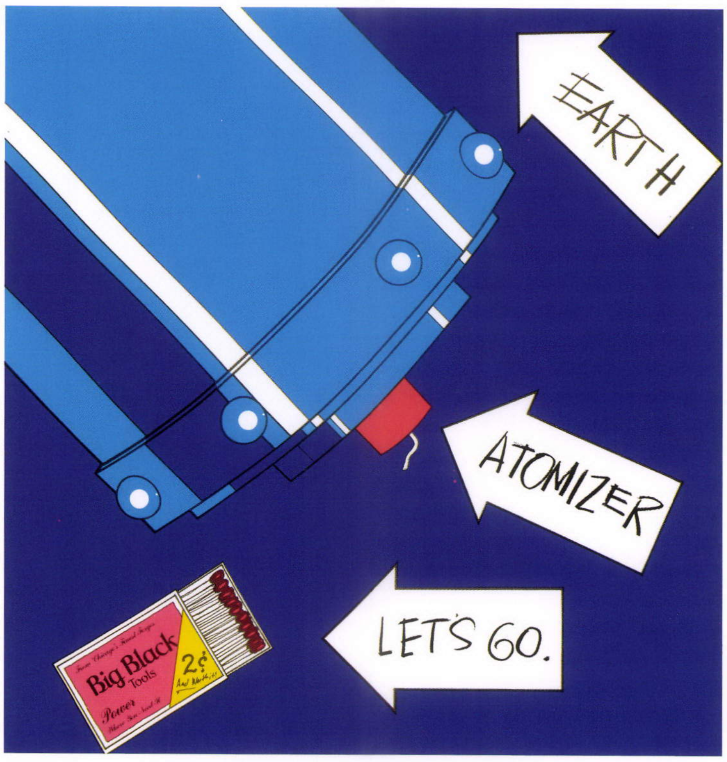
Christof Gassner (1941, Zurich) est un graphiste et typographe, d'origine suisse. Après avoir d'abord étudié à Zurich auprès de Josef Müller-Brockmann et Walter Käch, Gassner a travaillé dans le studio de design d'intérieur de Braun. En 1966, il ouvre sa propre agence à Francfort et en 1992, il s'installe à Darmstadt. Son travail compte de nombreux projets d'identités d'entreprises et de design éditorial, notamment son approche novatrice pour le magazine *Öko-Test*. Depuis les années 1980, Gassner a conçu plusieurs timbres pour la poste allemande. Il a aussi enseigné à l'université de sciences appliquées de Darmstadt, ainsi qu'à l'école des beaux-arts de l'université de Cassel.

1986

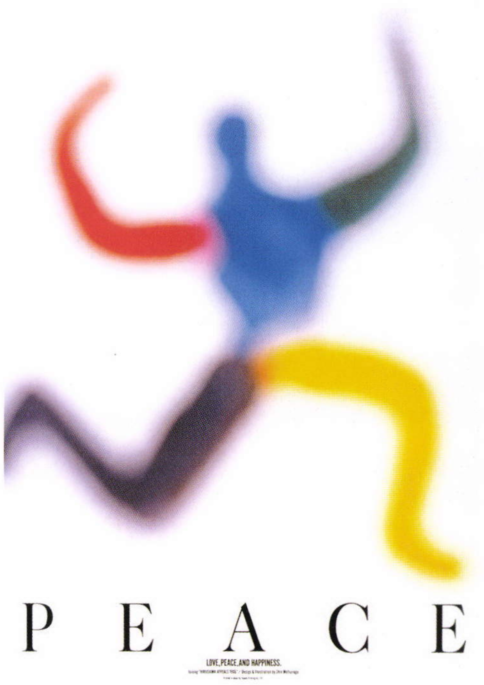
April Greiman designs an issue of the magazine **Design Quarterly** using only a computer

Omnicom Group, a global marketing and corporate communications holding controlling BBDO, TBWA, and other global advertising agencies, is established in New York City

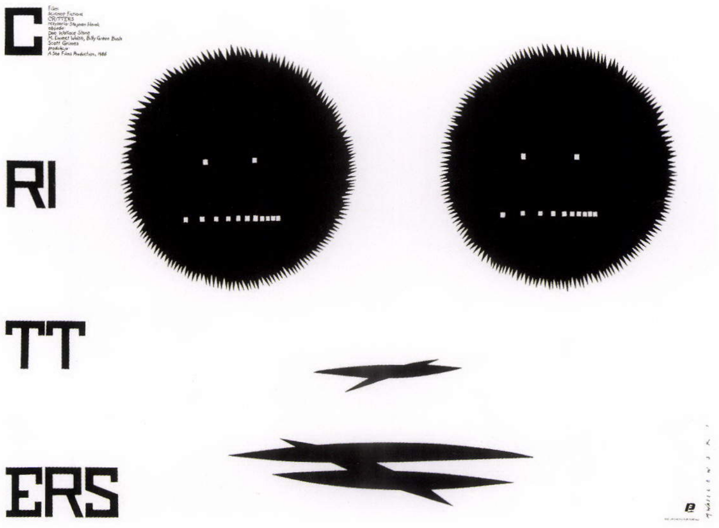
The first issue of typography magazine **Octavo** is published in the United Kingdom


EARTH
ATOMIZER
LET'S GO.
Big Black
Tools
2¢
Power

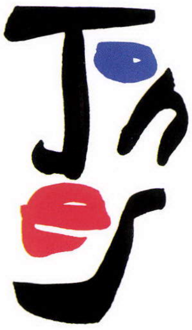
1986 · Anonymous · US · Record cover


P E A C E
LOVE, PEACE AND HAPPINESS.

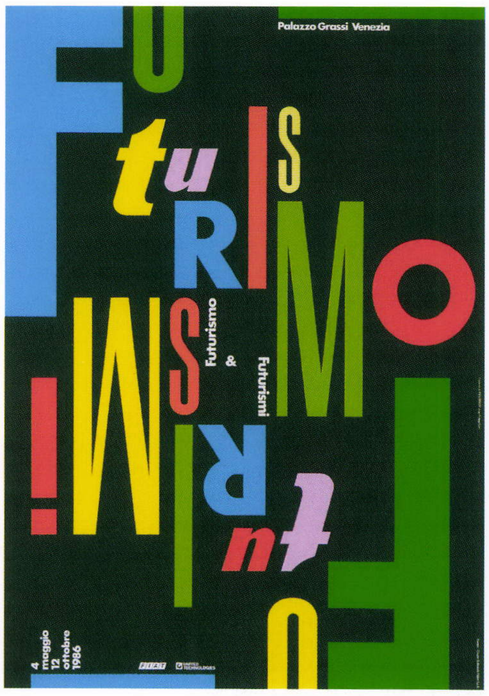
1986 · Shin Matsunaga · JP · Poster



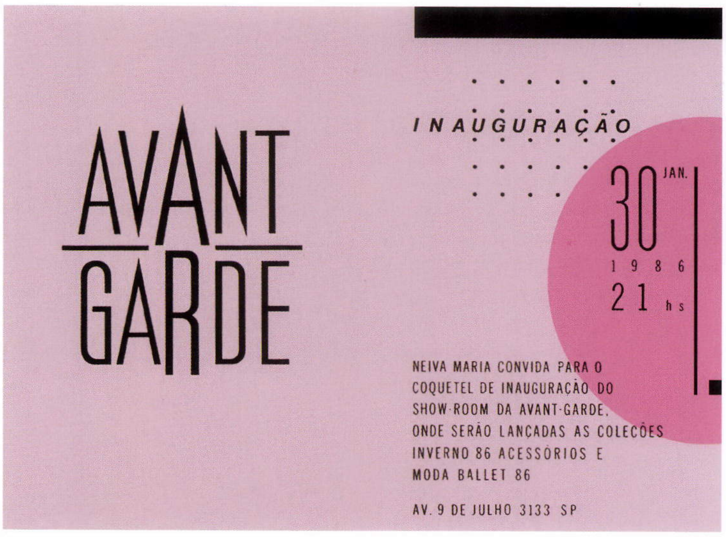
1986 · Mieczysław Wasilewski · PL · Poster



1986 · Richard Rockwood, Autograph Design Partnership · UK · Logo · Jones


Palazzo Grassi Venezia
Futurismo
&
Futurismi
4 maggio
12 ottobre
1986

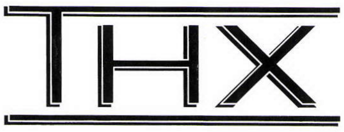
1986 · Pierluigi Cerri · IT · Poster


AVANT GARDE
INAUGURAÇÃO
30 JAN.
1986
21 hs

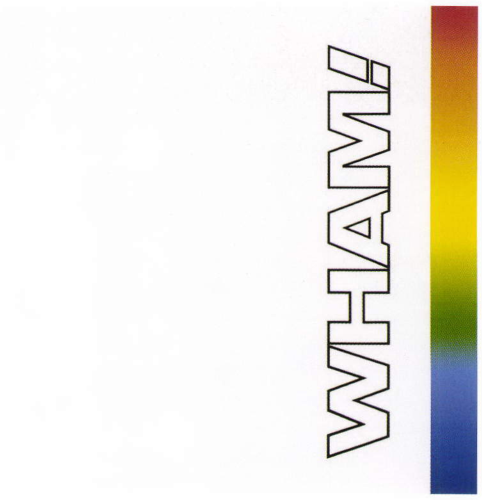
NEIVA MARIA CONVIDA PARA O COQUETEL DE INAUGURACÃO DO SHOW-ROOM DA AVANT-GARDE, ONDE SERÃO LANCADAS AS COLECÕES INVERNO 86 ACESSÓRIOS E MODA BALLET 86

AV. 9 DE JULHO 3133 SP

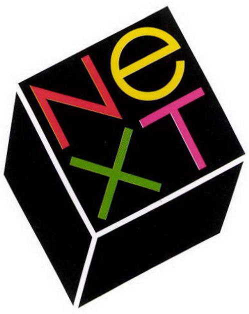
1986 · Thales Pereira · BR · Invitation card



1986 · Lance Anderson · US · Logo · THX

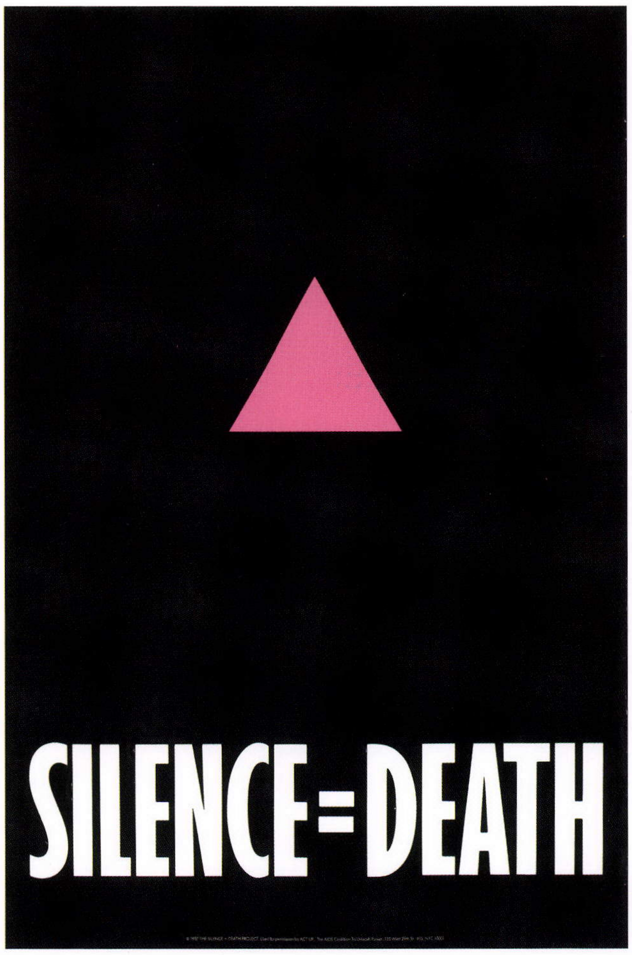


1986 · Peter Saville Associates · UK · Record cover

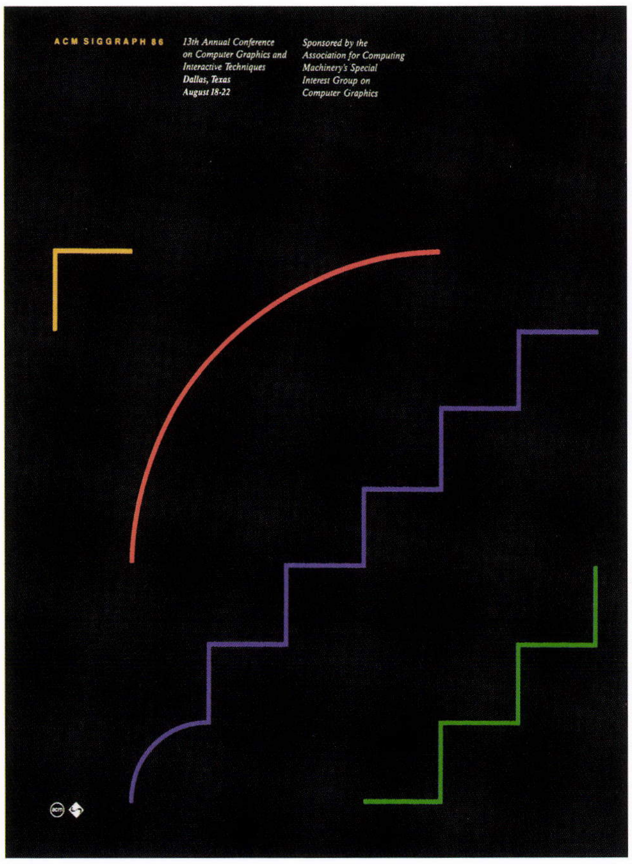


1986 · Paul Rand · US · Logo · Next

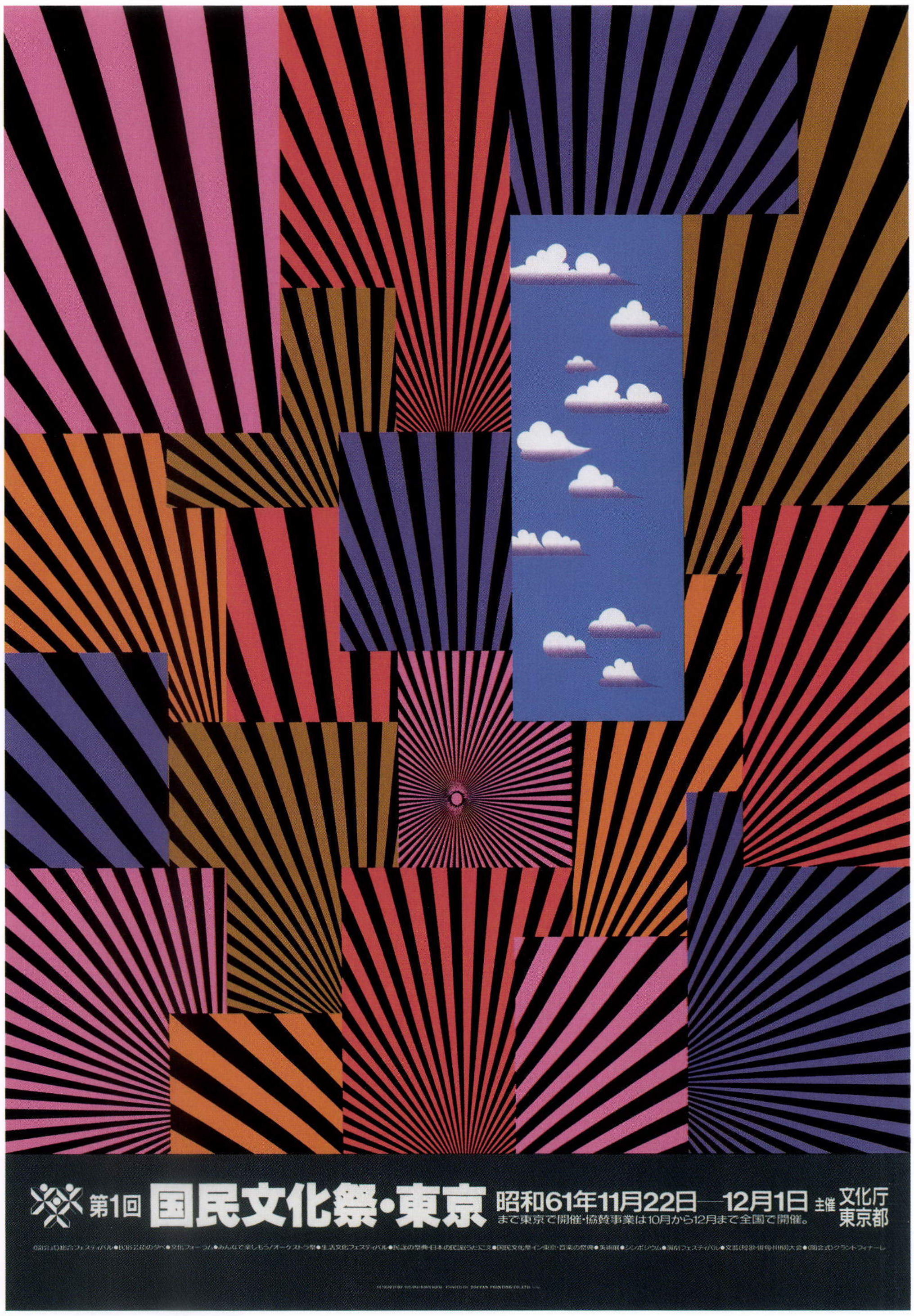
The **Ginza Graphic Gallery** for graphic design opens in Tokyo


SILENCE=DEATH

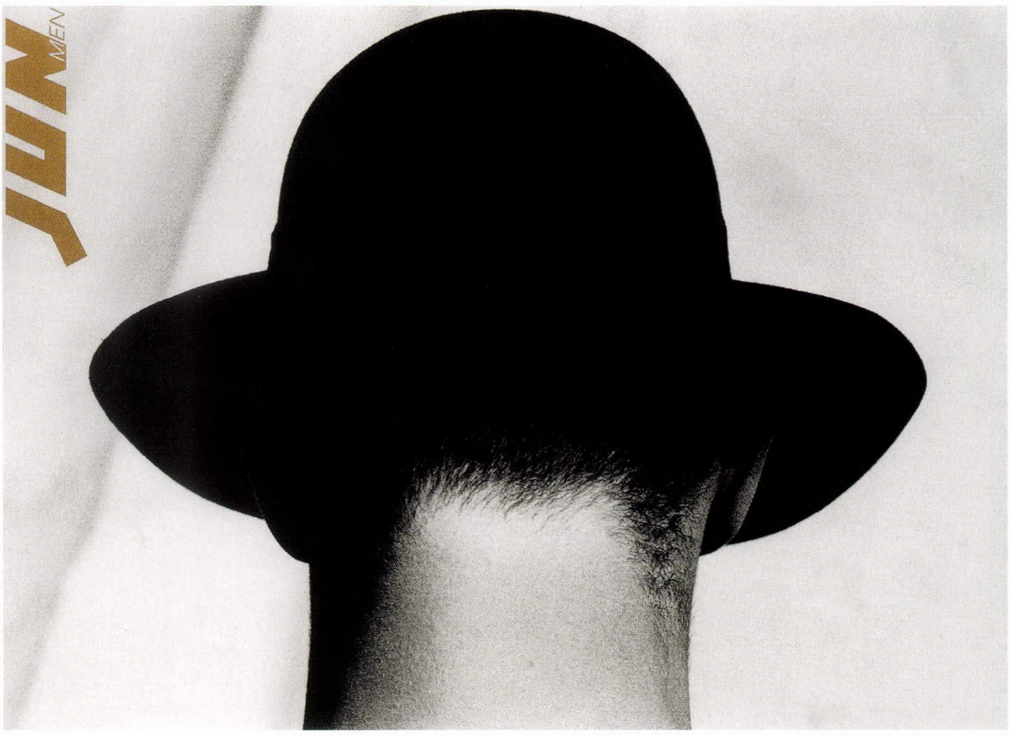
1986 · Act Up · US · Poster


ACM SIGGRAPH 86
13th Annual Conference
on Computer Graphics and
Interactive Techniques
Dallas, Texas
August 18-22
Sponsored by the
Association for Computing
Machinery's Special
Interest Group on
Computer Graphics

1986 · Woody Pirtle, Pirtle Design · US · Brochure cover


第1回 国民文化祭・東京
昭和61年11月22日—12月1日
まで東京で開催・協賛事業は10月から12月まで全国で開催。
主催 文化庁 東京都

1986 · Yusaku Kamekura · JP · Poster



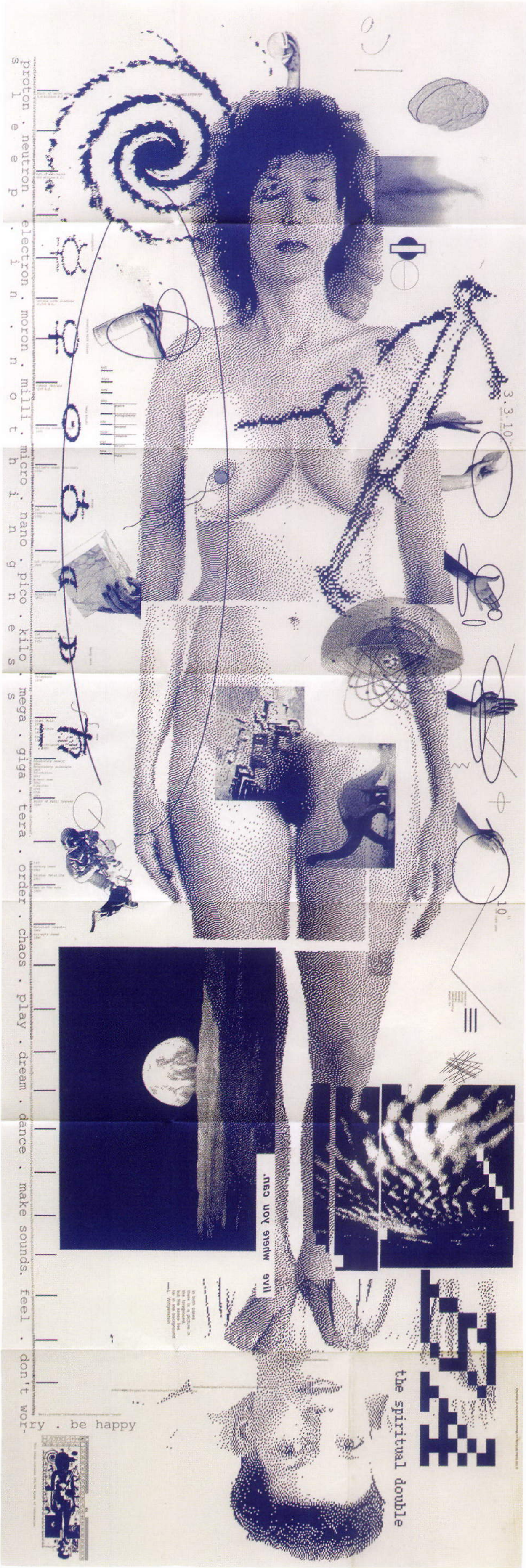
1986 · Makoto Saito · JP · Poster

April Greiman · United States

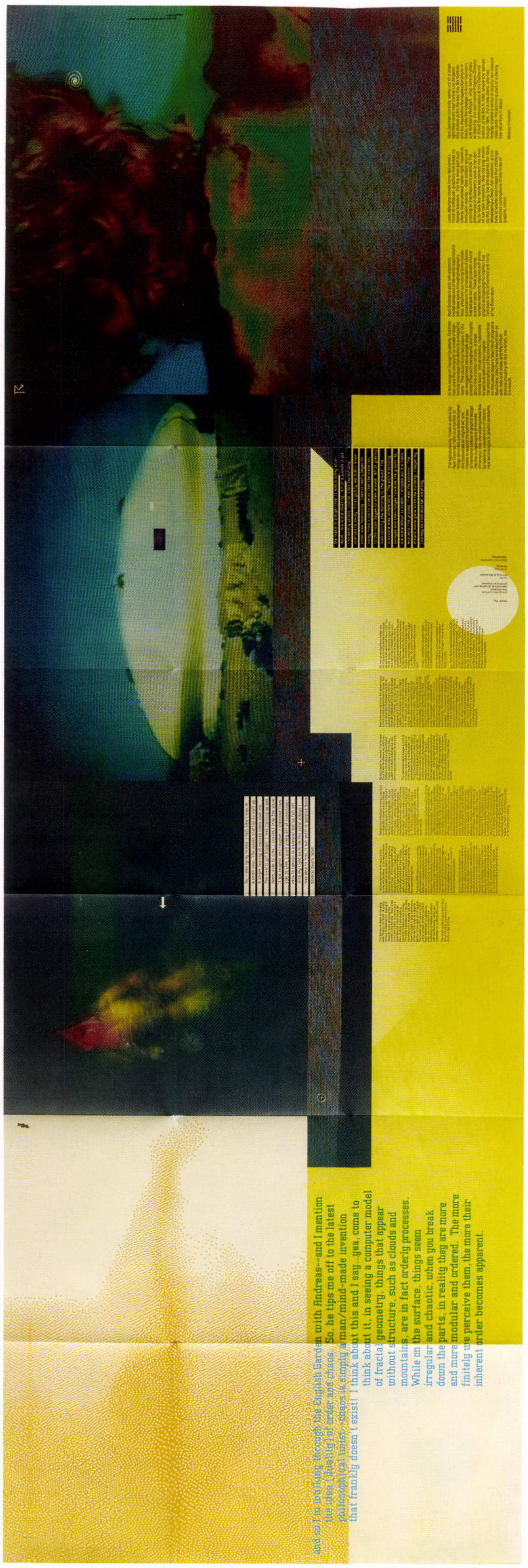
As soon as it became possible to work out her design ideas on an Apple Mac, the Californian designer April Greiman turned to this new technology with drive and enthusiasm. In a 1986 edition of *Design Quarterly* she presented one of the very first digitally produced layouts, while other new possibilities, such as the use of video stills, led to the creation of a comprehensive and completely independent visual language.

Sobald es möglich war, Gestaltungsideen auf einem Macintosh umzusetzen, wendete sich die kalifornische Grafikdesignerin April Greiman dieser neuen Technik zu. Mit einer Ausgabe von *Design Quarterly* legte sie 1986 eines der ersten vollständig digital erzeugten Layouts vor. Neue Möglichkeiten wie die Verwendung von Videostills führten zu einer ganz eigenständigen Bildsprache.

Dès qu'il fut possible d'élaborer des idées graphiques sur un Macintosh, la graphiste californienne April Greiman adopta avec enthousiasme cette nouvelle technologie. En 1986, elle présenta dans un numéro de *Design Quarterly* une des premières mises en page entièrement réalisées sur ordinateur. Des possibilités inédites comme l'utilisation d'images vidéo ouvrirent la voie à un langage visuel entièrement indépendant.


proton . neutron . electron . moron . milli . micro . nano . pico . kilo . mega . giga . tera . order . chaos . play . dream . dance . make sounds . feel . don't worry . be happy
s l e e p . i n n o t h i n g n e s s
the spiritual double
life on earth

1986 · April Greiman · US · Magazine (outside)


and so I'm cruising through the English Garden with Andreas—and I mention the idea (that) of order and chaos. So, he tips me off to the latest in man/mind-made invention that there (doesn't) exist. I think about this and I say, yea, come to think about it, in seeing a computer model of fractal geometry, things that appear without structure, such as clouds and mountains, are in fact orderly processes. While on the surface, things seem irregular and chaotic, when you break down the parts, in reality they are more and more modular and ordered. The more finitely we perceive them, the more their inherent order becomes apparent.

1986 · April Greiman · US · Magazine (inside)

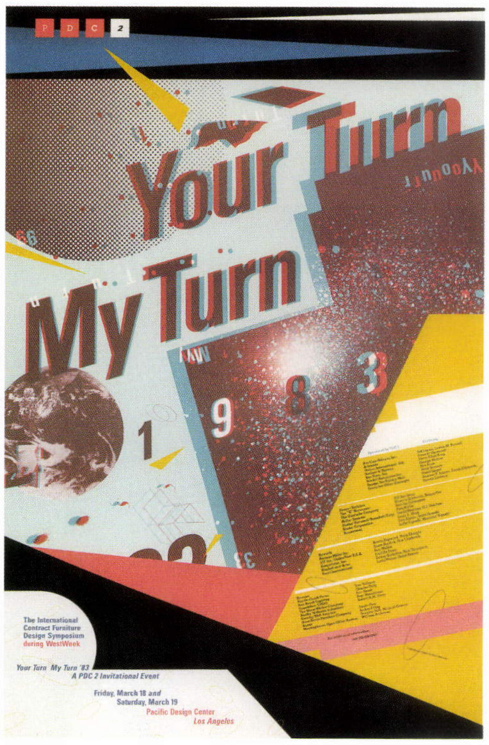
»I'm sort of tagged 'New Wave/Postmodern' and I think that the vast majority of work that came after is probably the most important work, with a bigger scope. Definitely the work we've been doing in the last five years is much more complex. I've sort of coined the phrase 'trans-media' for that. I really think that's what our strength is and what I've been interested in.«

April Greiman, *idsgn*, 2009

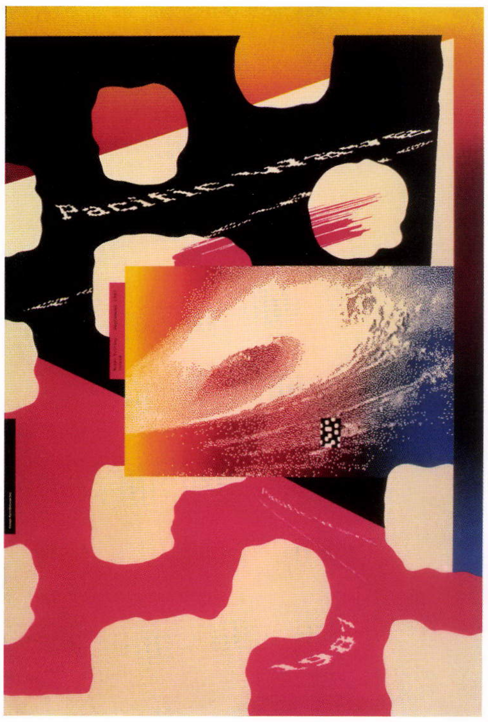
April Greiman (1948, New York) is an American designer based in Los Angeles, where she heads the design consultancy Made in Space. A pioneering advocate for the use of computer technology as a design tool, Greiman played a major role in developing New Wave design in the United States. After attending Kansas City Art Institute in Missouri, she studied at the Basel School of Design under Armin Hofmann and Wolfgang Weingart. Notable amongst her works are posters for CalArts (1977, with Jayme Odgers) and the 1984 Los Angeles Olympics. In 1982 Greiman became head of the design department at CalArts, two years later changing its name to Visual Communications and thus broadening its influence.

April Greiman (1948, New York) ist eine amerikanische Grafikdesignerin, die in Los Angeles die Design Consulting Agentur Made in Space leitet. Als Vorreiterin beim Einsatz von Computertechnik in der Gestaltung spielte sie in den Vereinigten Staaten eine maßgebliche Rolle bei der Entwicklung von New-Wave-Design. Nach dem Besuch des Kansas City Art Institute in Missouri studierte sie an der Schule für Gestaltung in Basel bei Armin Hofmann und Wolfgang Weingart. Am bekanntesten sind ihre Plakate für CalArts (1977, mit Jayme Odgers) und für die Olympischen Spiele 1984 in Los Angeles. 1982 übernahm Greiman die Leitung der Designabteilung an der CalArts, die sie zwei Jahre später in „Visuelle Kommunikation" umbenannte und damit deren Einflusssphäre vergrößerte.

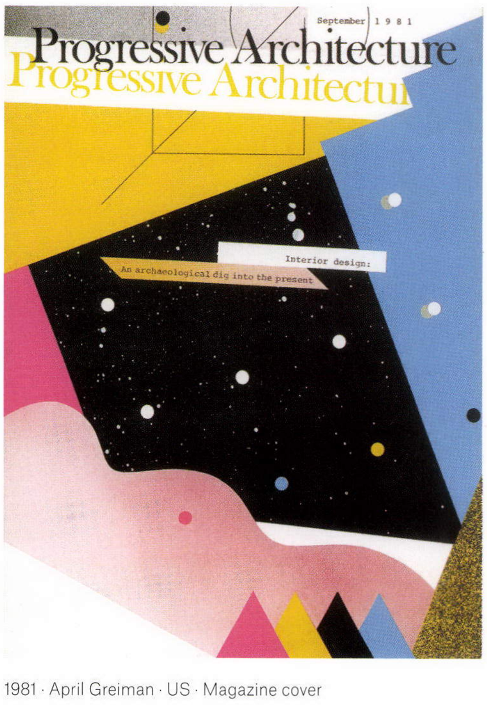
April Greiman (1948, New York) est une graphiste américaine résidant à Los Angeles, où elle supervise le cabinet de conseil en design Made in Space. Pionnière et ardente promotrice des technologies numériques dans le domaine du design, Greiman a joué un rôle majeur dans le développement du design New Wave aux États-Unis. Après des études au Kansas City Art Institute (Missouri), elle étudie à l'école de design de Bâle auprès d'Armin Hofmann et de Wolfgang Weingart. Parmi ses travaux les plus remarqués figurent ses affiches pour le CalArts (1977, avec Jayme Odgers) et pour les jeux Olympiques de Los Angeles en 1984. En 1982, Greiman est devenue directrice du département de design du CalArts. Deux ans plus tard, elle l'a rebaptisé de communication visuelle, étendant ainsi son influence.


P D C 2
Your Turn
My Turn
1 9 8 3
The International Contract Furniture Design Symposium during WestWeek
Your Turn My Turn '83 A PDC 2 Invitational Event
Friday, March 18 and Saturday, March 19
Pacific Design Center Los Angeles

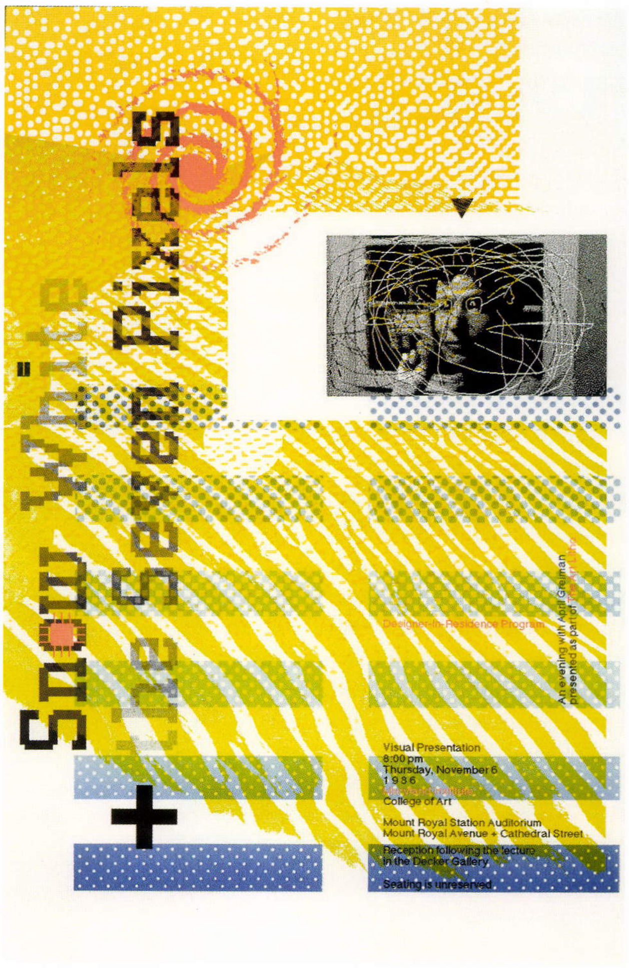
1983 · April Greiman · US · Poster


Pacific Wave
1987

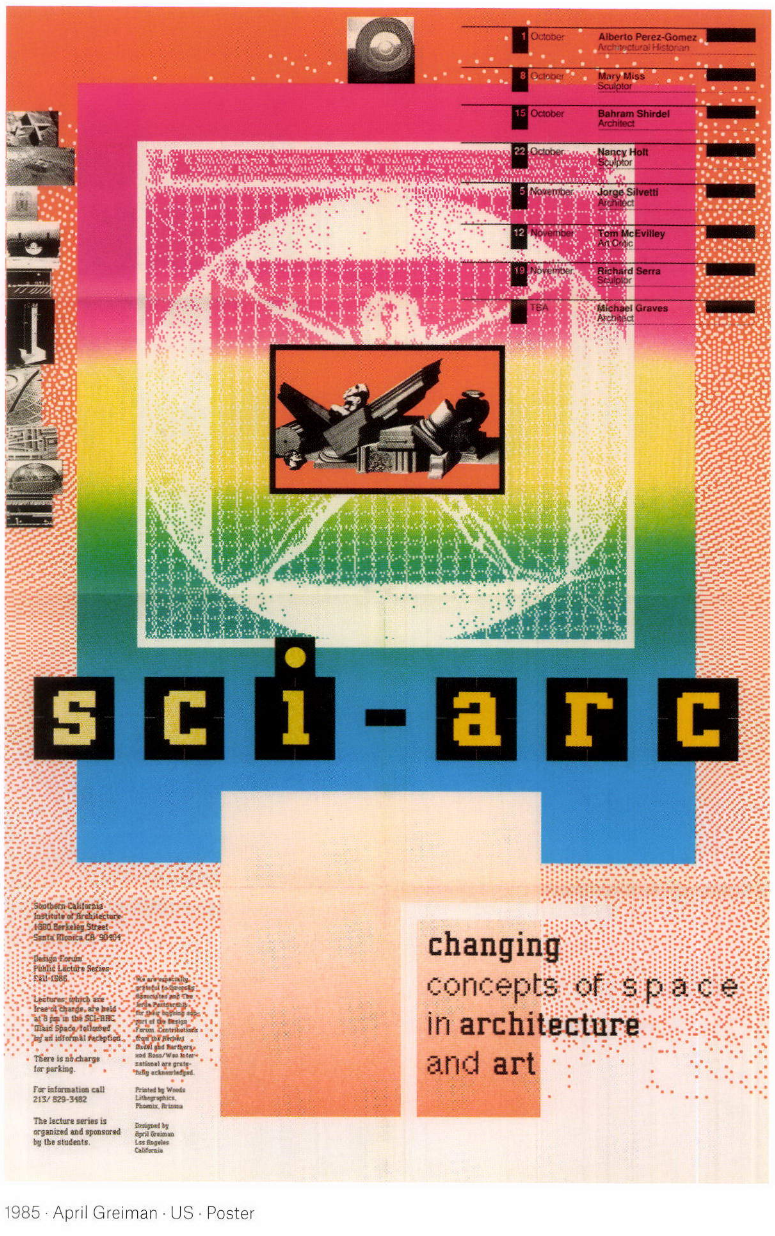
1981 · April Greiman · US · Poster


September 1 9 8 1
Progressive Architecture
Progressive Architecture
Interior design:
An archaeological dig into the present

1981 · April Greiman · US · Magazine cover


Snow White
+
The Seven Pixels
Designer-In-Residence Program
An evening with April Greiman
presented as part of
Visual Presentation
8:00 pm
Thursday, November 6
1 9 8 6
Maryland Institute
College of Art
Mount Royal Station Auditorium
Mount Royal Avenue + Cathedral Street
Reception following the lecture
in the Decker Gallery
Seating is unreserved

1986 · April Greiman · US · Poster


1 October Alberto Perez-Gomez Architectural Historian
8 October Mary Miss Sculptor
15 October Bahram Shirdel Architect
22 October Nancy Holt Sculptor
5 November Jorge Silvetti Architect
12 November Tom McEvilley Art Critic
19 November Richard Serra Sculptor
TBA Michael Graves Architect
sci-arc
changing
concepts of space
in architecture
and art

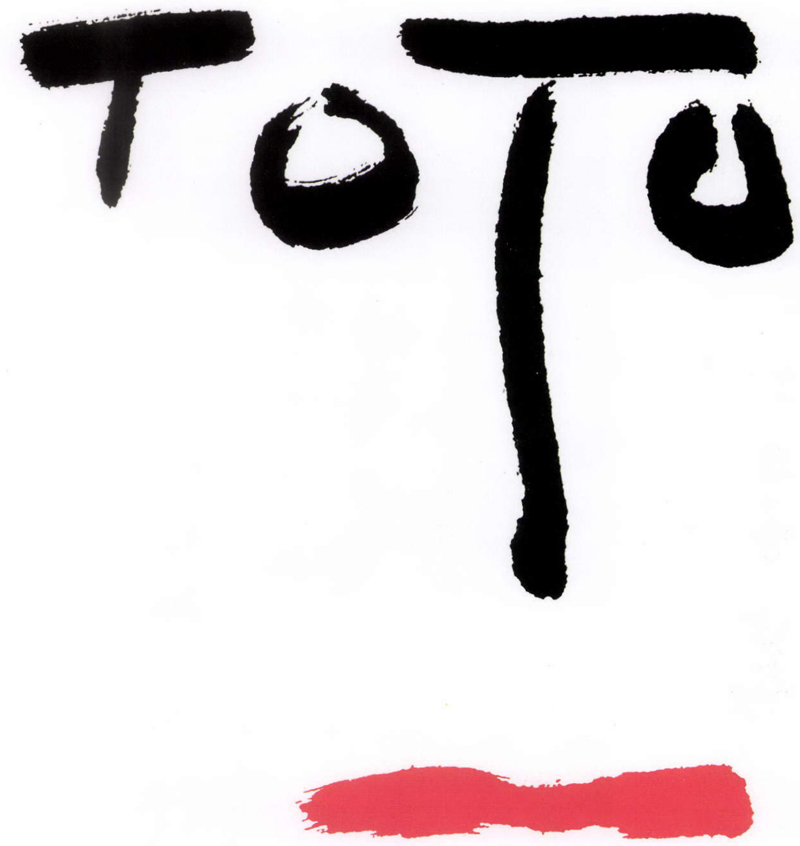
1985 · April Greiman · US · Poster

Drawn Graphics

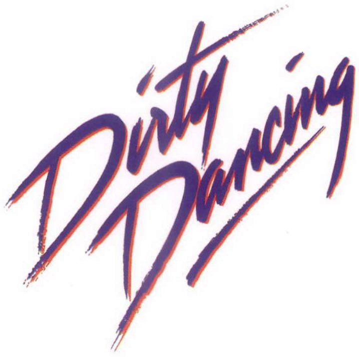
While graphic design of the 1960s and '70s often sought to turn away from the homespun styles of earlier times, 1980s designers made a conscious choice to revive them. Many works from the period confirmed the preference for using a minimal design vocabulary to create maximum emotional impact. Endless variations on what once seemed a contradictory connection have continued to be applied ever since.

Während die Grafik der 1960er- und 1970er-Jahre oftmals eine Abkehr von der handgemachten Stilistik früherer Epochen verfolgte, wurde genau diese in den 1980er-Jahren wieder ganz bewusst als Stilmittel eingesetzt. Viele der Arbeiten dieser Zeit verbanden dabei die kommunikativen Vorzüge reduzierter Formensprache mit der emotionalen Anmutung des Gezeichneten. Seither wird diese zunächst widersprüchlich erscheinende Verbindung immer wieder in den unterschiedlichsten Variationen im Grafikdesign verwendet.

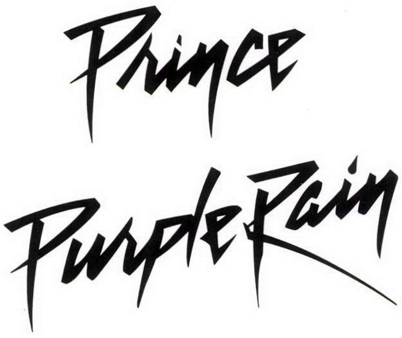
Alors que le graphisme des années 1960 et 1970 visait souvent à se démarquer de toute stylistique artisanale d'époques antérieures, c'est précisément cette esthétique que les designers des années 1980 réintroduisirent délibérément. Nombre des réalisations optaient pour un langage réduit en vue d'avoir un impact émotionnel. Depuis, cette combinaison à première vue contradictoire n'a cessé d'être appliquée.



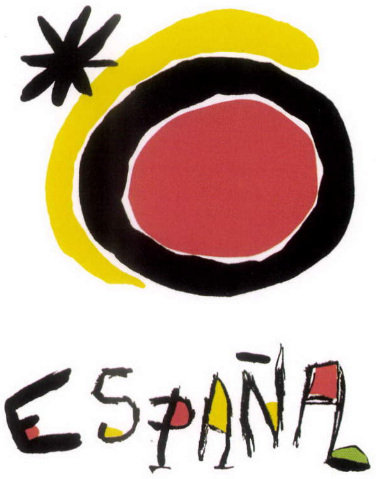
1981 · Tony Lane · US · Record cover



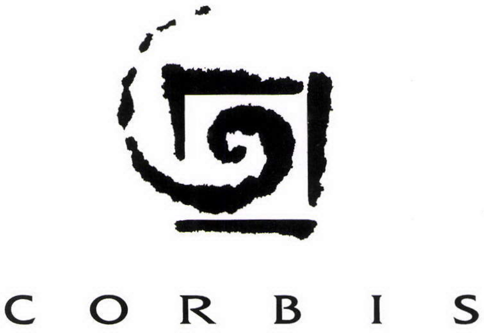
1987 · Richard Greenberg · US · Logo · Dirty Dancing



1984 · Jay Vigon, Ed Thrasher (AD) · US · Logo · Purple Rain

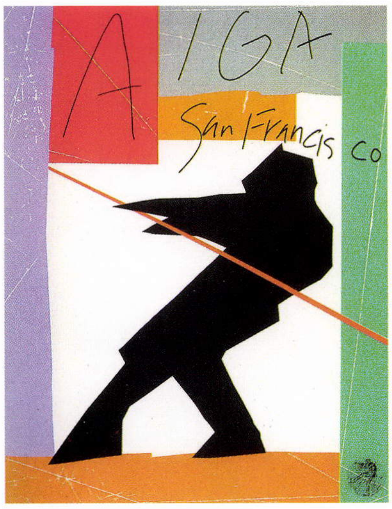


1983 · Joan Miró · ES · Logo · España

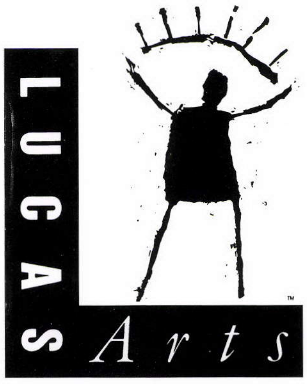


1989 · John Hornall, Jack Anderson · US · Logo · Corbis

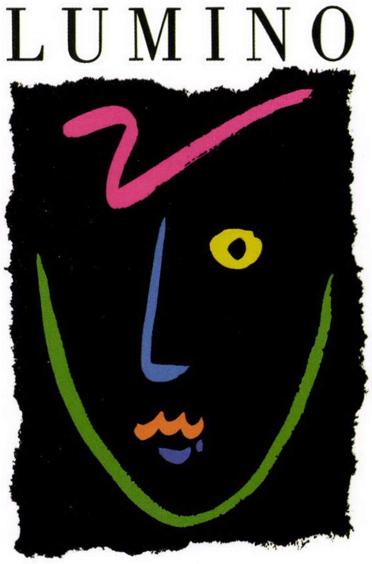
»The 'avant-garde' spirit of the 1980s is out for individuality, imagination, emotion, shock effect—all the things that the systems and rationale of the previous decades couldn't offer.« Liz McQuiston and Barry Kitts, *Graphic Design Source Book*, 1987


AIGA
San Francisco

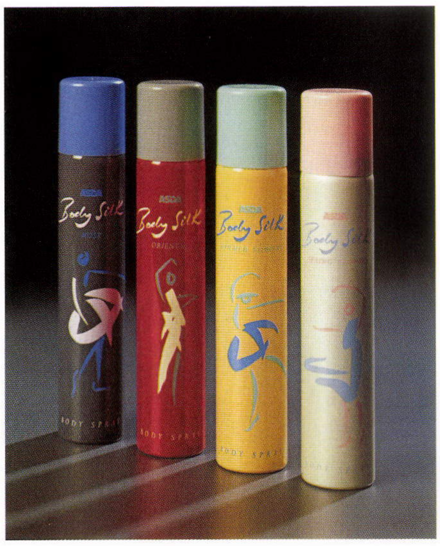
1984 · Michael Manwaring · US · Poster



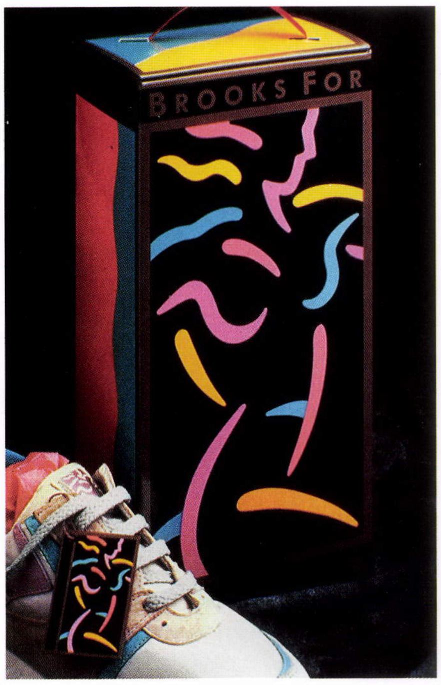
1992 · Craig Frazier, Grant Peterson, Frazier Design · US · Logo · Lucas Arts



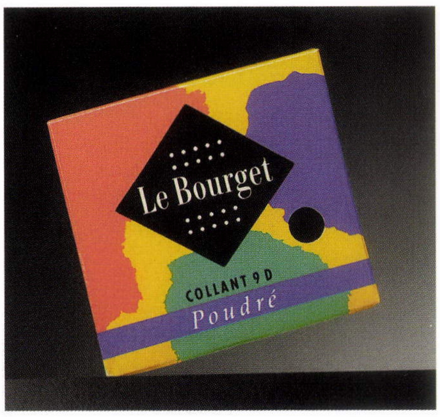
1980s · Derick Hudspith, John Sorrell, Newell & Sorrell · UK · Logo · Lumino



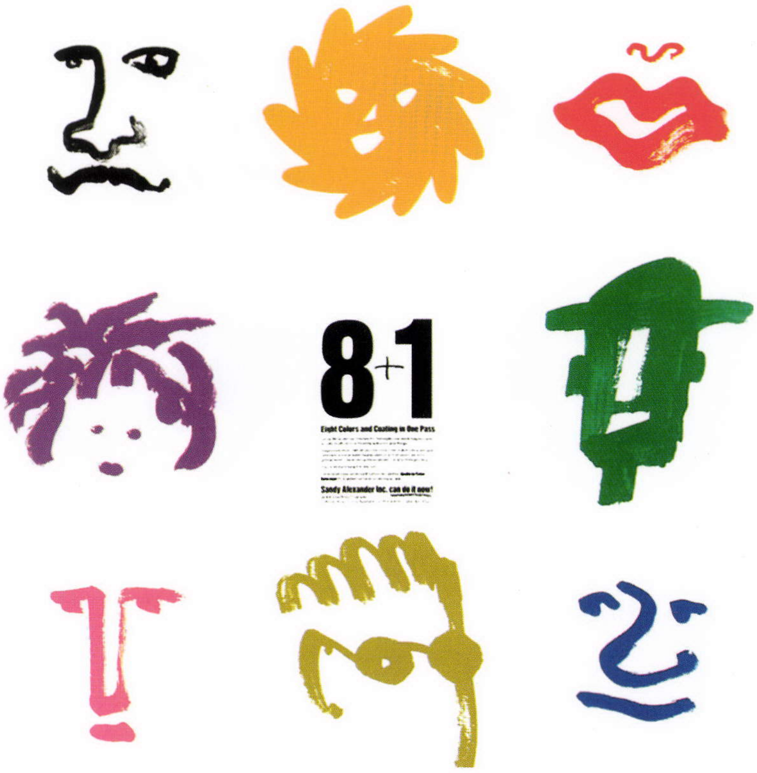
1987 · Lloyd Northover · UK · Packaging



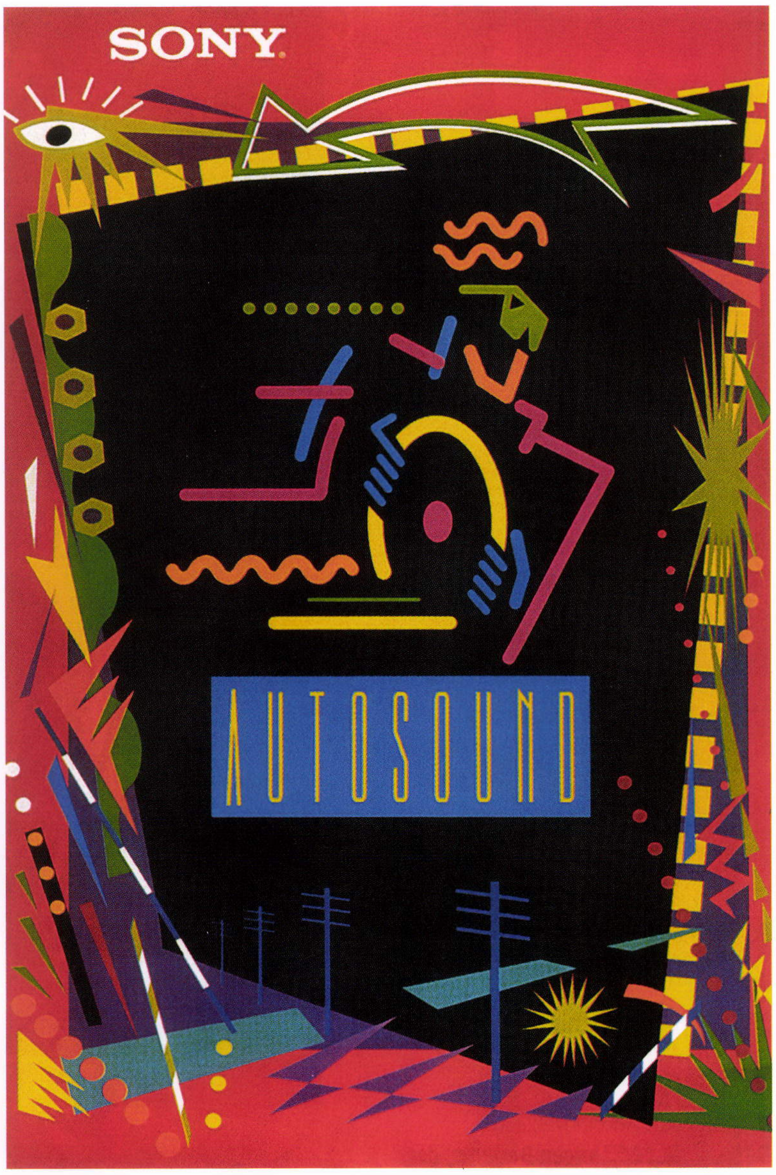
1986 · Duffy Design · US · Packaging


Le Bourget
COLLANT 9 D
Poudré

1994 · Béatrice Mariotti · FR · Packaging


8+1
Eight Colors and Coating in One Pass
Sandy Alexander Inc. can do it now!

1990 · George Tscherny · US · Poster


SONY
AUTOSOUND

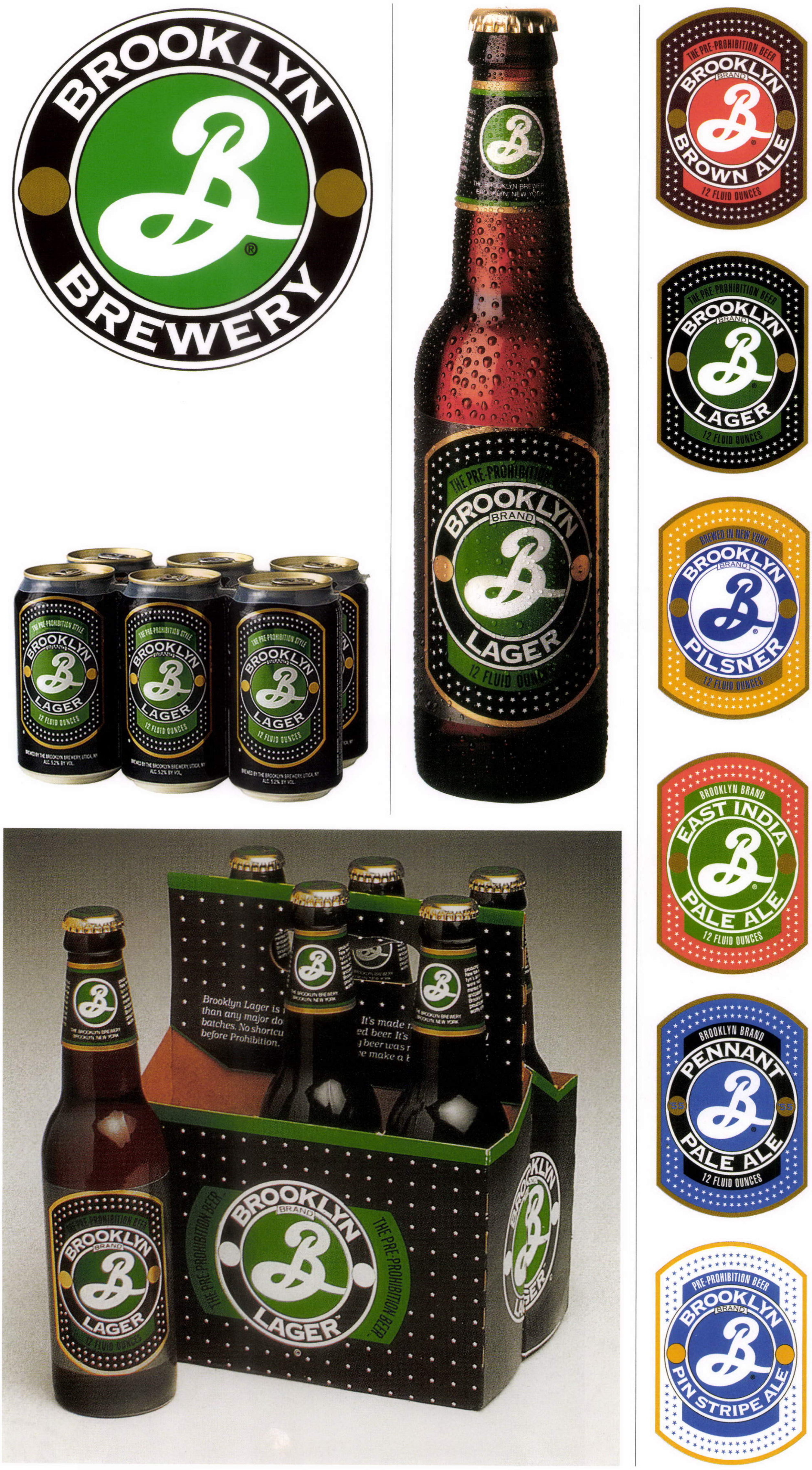
1994 · Javier Romero Design Group · US · Poster

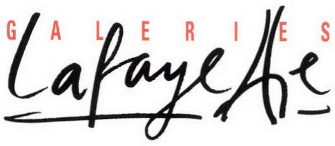
1987

The first version of the layout software **QuarkXPress** is released

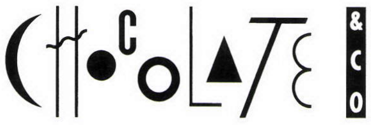
The **Random House-Knopf** publishing company establishes an in-house design group, including Barbara deWilde, Carol Devine Carson, Archie Ferguson, and Chip Kidd

The **Tokyo Type Directors Club** is established


BROOKLYN BREWERY
THE PRE-PROHIBITION BEER
BROOKLYN BRAND LAGER
12 FLUID OUNCES
BROOKLYN BRAND BROWN ALE
BREWED IN NEW YORK
BROOKLYN BRAND PILSNER
BROOKLYN BRAND EAST INDIA PALE ALE
BROOKLYN BRAND PENNANT PALE ALE
PRE-PROHIBITION BEER
BROOKLYN BRAND PIN STRIPE ALE

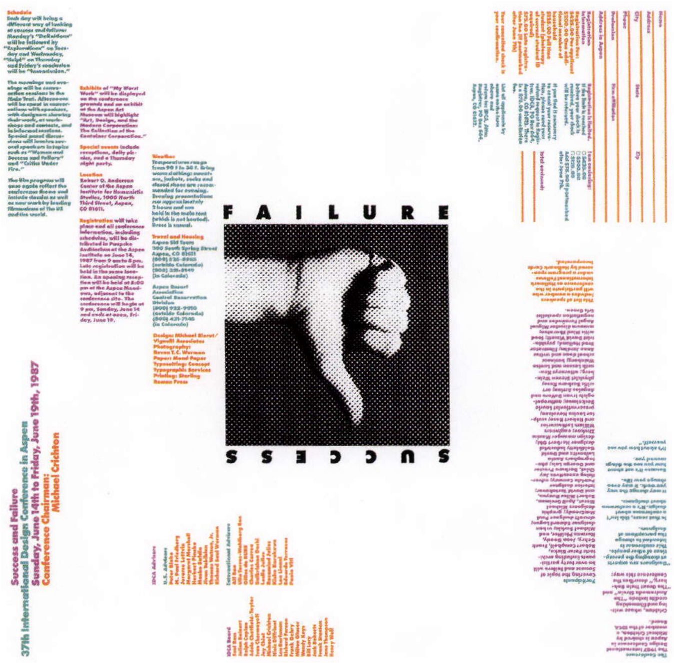

GALERIES Lafayette

1987 · Bruno Suter · CH/FR · Logo · Galeries Lafayette

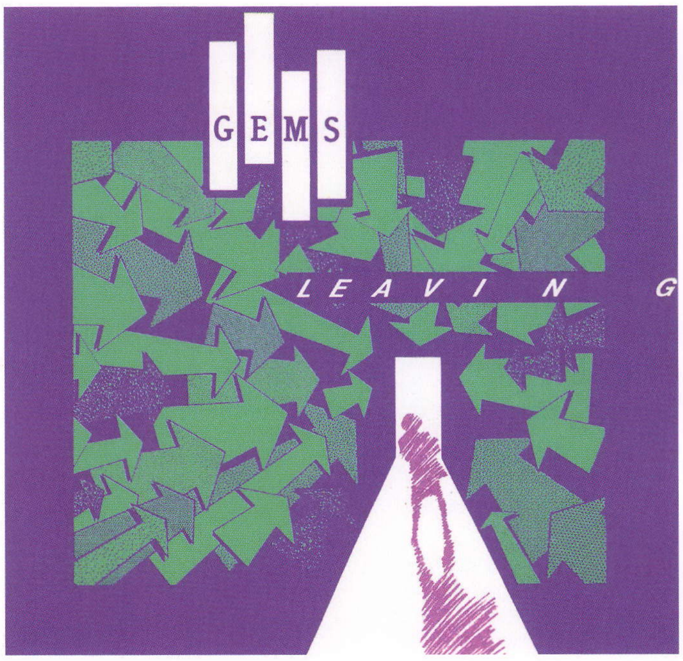

Chocolate & Co

1987 · Pat Hansen · US · Logo · Chocolate & Co.

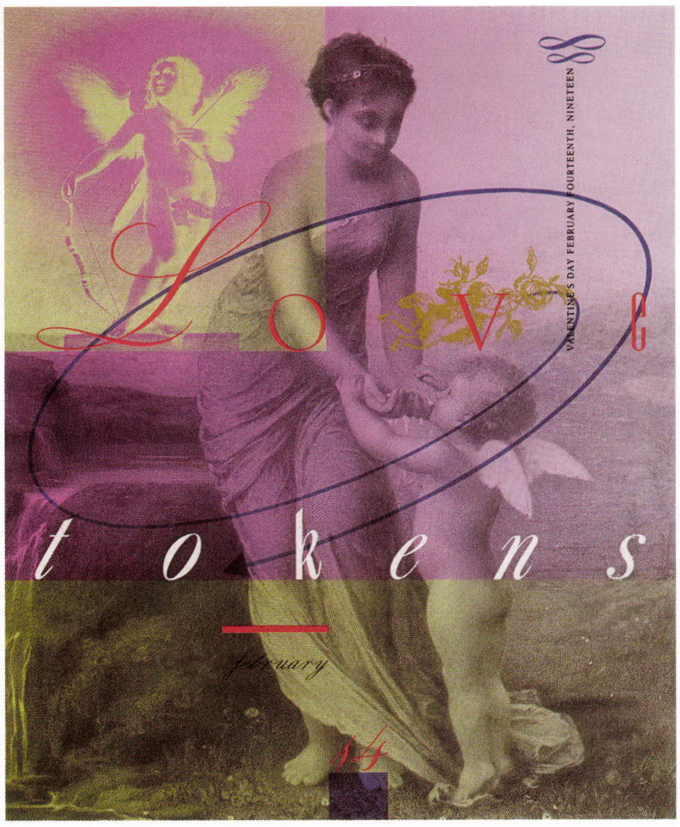
1987 · Milton Glaser · US · Identity/Packaging · Brooklyn Brewery


FAILURE
SUCCESS
Success and Failure
37th International Design Conference in Aspen
Sunday, June 14th to Friday, June 19th, 1987
Conference Chairman: Michael Crichton

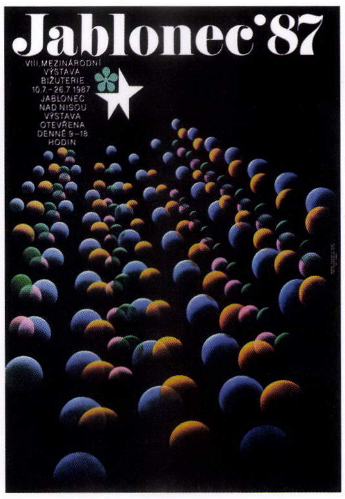
1987 · Michael Bierut · US · Poster


GEMS
LEAVING

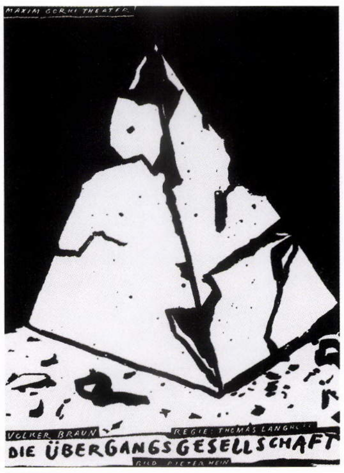
1987 · Anonymous · US · Record cover


Love tokens
VALENTINES DAY FEBRUARY FOURTEENTH. NINETEEN
february
14

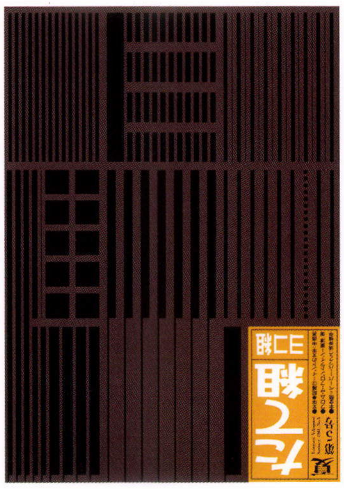
1987 · Robert Valentine · US · Poster


Jablonec'87
VIII. MEZINÁRODNÍ
VÝSTAVA
BIŽUTERIE
10.7.–26.7.1987
JABLONEC
NAD NISOU
VÝSTAVA
OTEVŘENA
DENNĚ 9–18
HODIN

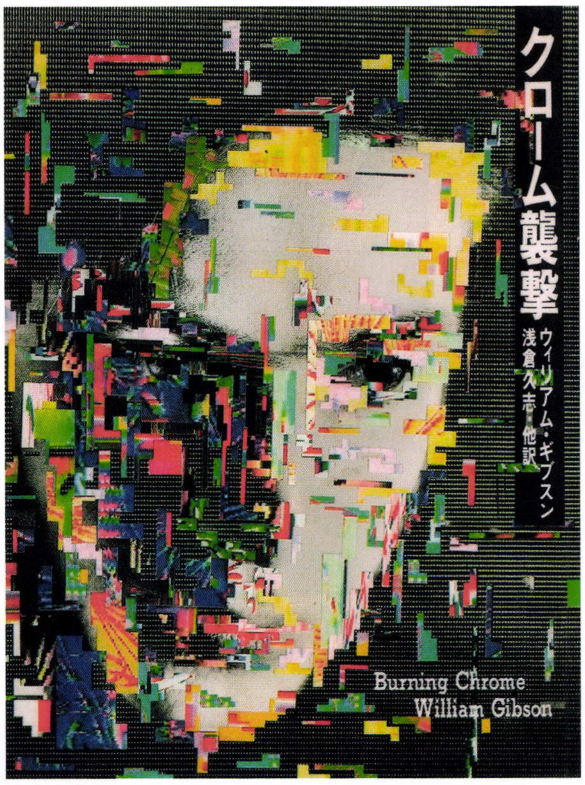
1987 · Rostislav Vaněk · CZ · Poster


MAXIM GORKI THEATER
VOLKER BRAUN
REGIE THOMAS LANGHOFF
DIE ÜBERGANGSGESELLSCHAFT

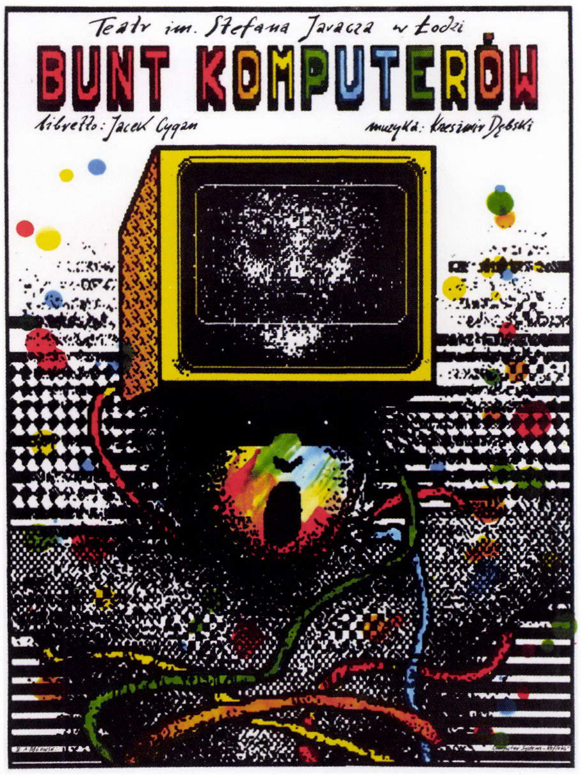
1987 · Erhard Grüttner · GDR · Poster



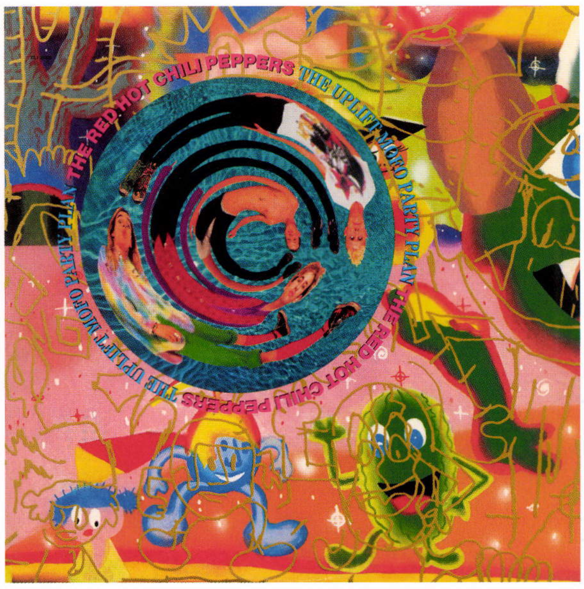
1987 · Takenobu Igarashi · JP · Magazine cover


クローム襲撃
ウィリアム・ギブスン
浅倉久志 他訳
Burning Chrome
William Gibson

1987 · Yukimasa Okumura · JP · Book cover

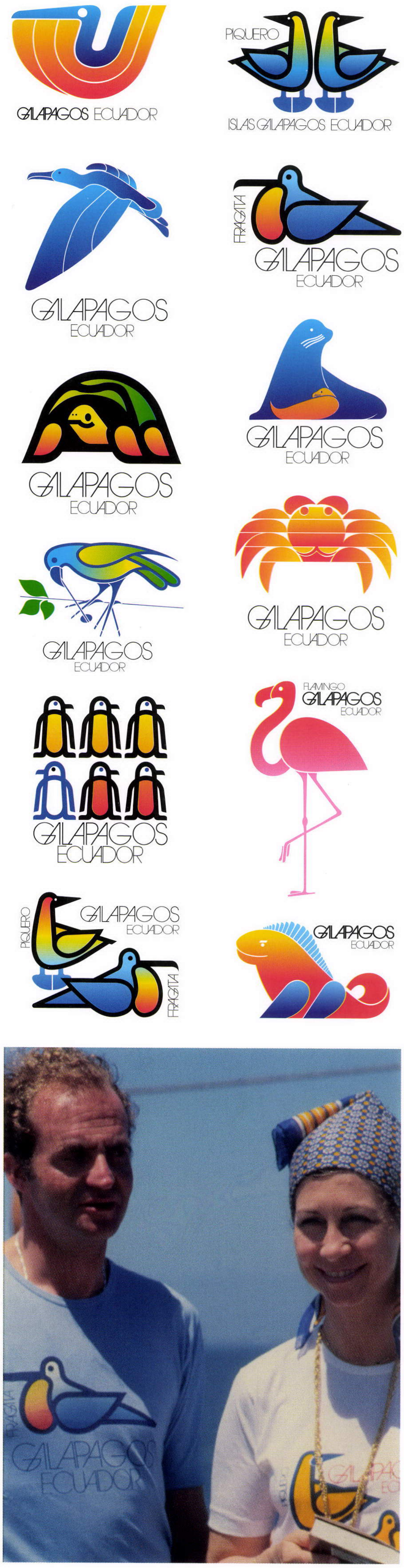

Teatr im. Stefana Jaracza w Łodzi
BUNT KOMPUTERÓW
libretto: Jacek Cygan
muzyka: Kazimierz Dębski

1987 · Andrzej Pągowski · PL · Poster

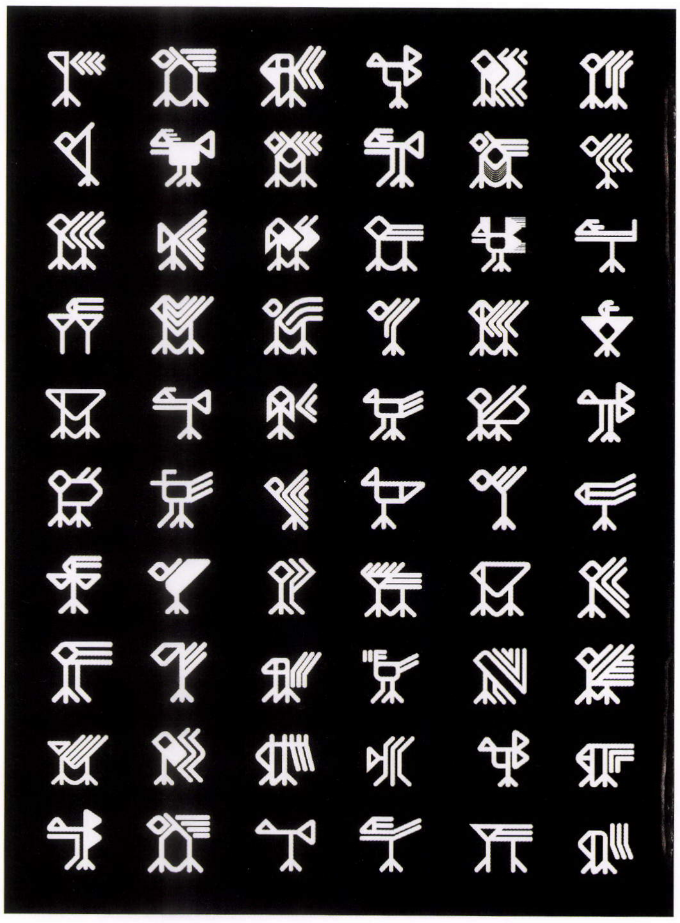

THE RED HOT CHILI PEPPERS
THE UPLIFT MOFO PARTY PLAN

1987 · Henry Marquez, Gary Panter, Nels Israelson (PH) · US · Record cover

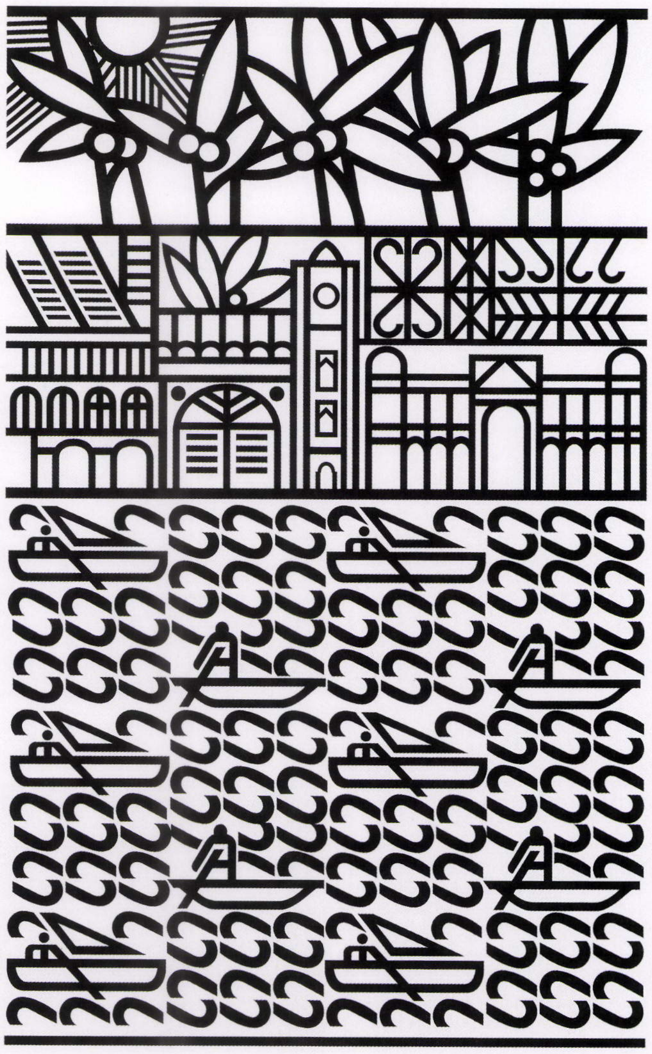
Peter Mussfeldt · Germany/Ecuador


GALAPAGOS ECUADOR
PIQUERO
ISLAS GALAPAGOS ECUADOR
GALAPAGOS
ECUADOR
FRAGATA
GALAPAGOS
ECUADOR
GALAPAGOS
ECUADOR
GALAPAGOS
ECUADOR
GALAPAGOS
ECUADOR
GALAPAGOS
ECUADOR
GALAPAGOS
ECUADOR
FLAMINGO
GALAPAGOS
ECUADOR
PIQUERO
GALAPAGOS
ECUADOR
FRAGATA
GALAPAGOS
ECUADOR
FRAGATA
GALAPAGOS
ECUADOR

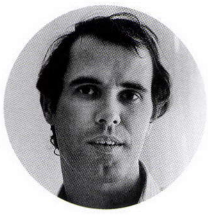
1974 · Peter Mussfeldt · DE/EC · Identity · Galapagos



1975 · Peter Mussfeldt · DE/EC · Symbols



1985 · Peter Mussfeldt · DE/EC · Poster



Peter Mussfeldt (1938, Berlin) is a German-Ecuadorean artist and graphic designer, who pioneered the use of modern graphics in his adopted country. After studying art in Dresden, Mussfeldt escaped to West Germany and continued his studies at the Dusseldorf Arts Academy before moving in 1962 to Guayaquil in Ecuador. Here he founded a design practice, creating logos for shops, businesses, TV channels, and museums. He also produced a wide range of silk-screen prints, textiles, and etchings, some of which were purchased by MoMA in New York. Mussfeldt has for many years taught at the Universidad Casa Grande in Guayaquil, where he received an honorary doctorate in 2014.

Peter Mussfeldt (1938, Berlin) ist ein deutsch-ecuadorianischer Künstler und Grafikdesigner, der in seiner Wahlheimat Ecuador der bedeutendste Wegbereiter moderner Grafik war. Nach einem Kunststudium in Dresden, der Flucht nach Westdeutschland und einem weiteren Studium an der berühmten Kunstakademie Düsseldorf zog er 1962 nach Guayaquil, Ecuador. Hier gründete er ein Designbüro und schuf Logos für kleine und große Unternehmen, für Einkaufszentren, Museen oder TV-Sender. Parallel entstand ein umfangreiches freies Werk, bestehend aus Siebdrucken, Textilarbeiten und Radierungen, einige davon erwarb das Museum of Modern Art New York. Peter Mussfeldt lehrt seit vielen Jahren an der Universidad Casa Grande in Guayaquil, die ihm 2014 die Ehrendoktorwürde verliehen hat.

Peter Mussfeldt (1938, Berlin) est un artiste et graphiste germano-équatorien qui a instauré le graphisme moderne dans son pays d'adoption. Après des études d'art à Dresde et une fuite en Allemagne de l'Ouest, suivie de nouvelles études à la célèbre académie des beaux-arts de Düsseldorf, il se retire à Guayaquil, en Équateur, en 1962. Il y fonde un studio de graphisme et crée des logos pour des magasins, des entreprises, des centres commerciaux, des musées et des chaînes de télévision. Parallèlement, il produit une large éventail de sérigraphies, œuvres textiles et eaux-fortes, quelques-unes ayant été acquises par le Museum of Modern Art de New York. Mussfeldt enseigne depuis de nombreuses années à la Universidad Casa Grande de Guayaquil, qui lui a conféré le titre de docteur honoris causa en 2014.

»In my design work I create visual worlds with only a few lines. Solutions made 40 or 50 years ago are still in use and have become valuable brands. I see it as my job to achieve this.« `Peter Mussfeldt, 2017`

1975 · Peter Mussfeldt · DE/EC · Logo · Cartram

1972 · Peter Mussfeldt · DE/EC · Logo · Banco del Pacifico

2000 · Peter Mussfeldt · DE/EC · Logo · MAAC

2009 · Peter Mussfeldt · DE/EC · Logo · Versus

1978 · Peter Mussfeldt · DE/EC · Logo · La Moneda

1985 · Peter Mussfeldt · DE/EC · Logo · Factorandina Financiera

2010 · Peter Mussfeldt · DE/EC · Logo · Democracia – Una convivencia de tolerancia

2010 · Peter Mussfeldt · DE/EC · Logo · Versus

2010 · Peter Mussfeldt · DE/EC · Logo · CONAH

2010 · Peter Mussfeldt · DE/EC · Logo · Cervecería Nacional

1985 · Peter Mussfeldt · DE/EC · Logo · Banco Popular

2009 · Peter Mussfeldt · DE/EC · Logo · Oasis

2010 · Peter Mussfeldt · DE/EC · Logo · Empresa Nacional de Bebidas

1968 · Peter Mussfeldt · DE/EC · Logo · Arquitecto Xavier Quevedo

2017 · Peter Mussfeldt · DE/EC · Logo · Negocios Industriales Real (Nirsa)

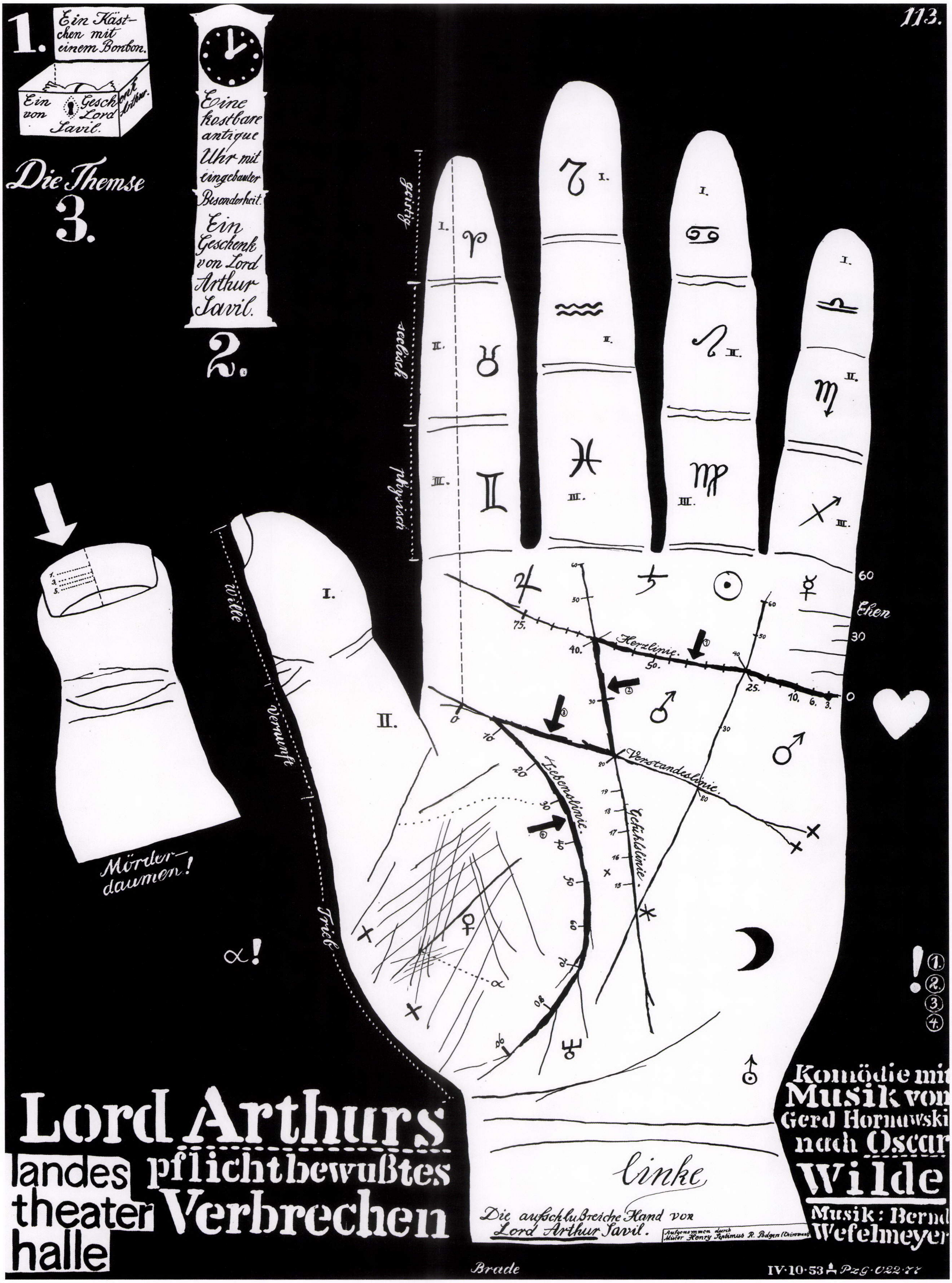
1995 · Peter Mussfeldt · DE/EC · Logo · Golf Copa Los Andes

1990 · Peter Mussfeldt · DE/EC · Logo · Financapital

2005 · Peter Mussfeldt · DE/EC · Logo · Transoceania

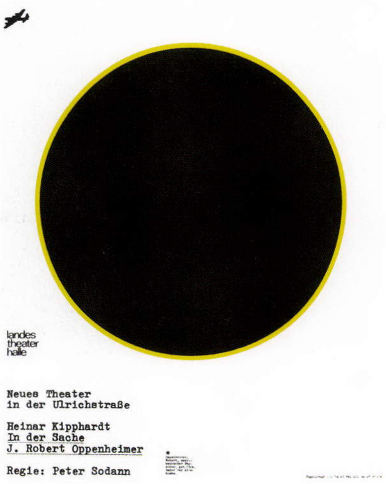
2005 · Peter Mussfeldt · DE/EC · Logo · Grupo Berlin

2010 · Peter Mussfeldt · DE/EC · Logo · Adan y Eva


113.
1.
Ein Kästchen mit einem Bonbon.
Ein Geschenk von Lord Arthur Savil.
Die Themse
3.
Eine kostbare antique Uhr mit eingebauter Besonderheit.
Ein Geschenk von Lord Arthur Savil.
2.
geistig
seelisch
physisch
Wille
Vernunft
Trieb
Mörder-daumen!
α!
Herzlinie
Verstandeslinie
Lebenslinie
Gefühlslinie
Ehen
Linke
Die aufschlußreiche Hand von Lord Arthur Savil.
Aufgenommen durch Mister Henry Septimus R. Podgers (Chiromant)
Lord Arthurs pflichtbewußtes Verbrechen
landes theater halle
Komödie mi
Musik von
Gerd Hornawski
nach Oscar
Wilde
Musik: Bernd
Wefelmeyer
Brade
IV·10·53 PzG·022·77

1977 · Helmut Brade · GDR · Poster

»What has always attracted me to posters is that they are a kind of public artwork. Unlike the graphic design work I used to do, it is graphic art for the streets.« Helmut Brade, *Plakate und andere Arbeiten*, 1987


landes
theater
halle
Neues Theater
in der Ulrichstraße
Heinar Kipphardt
In der Sache
J. Robert Oppenheimer
Regie: Peter Sodann

1981 · Helmut Brade · GDR · Poster

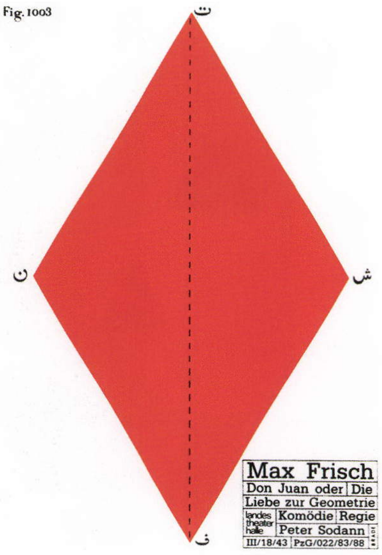
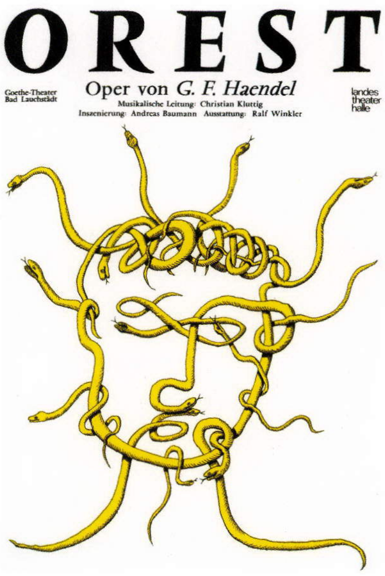
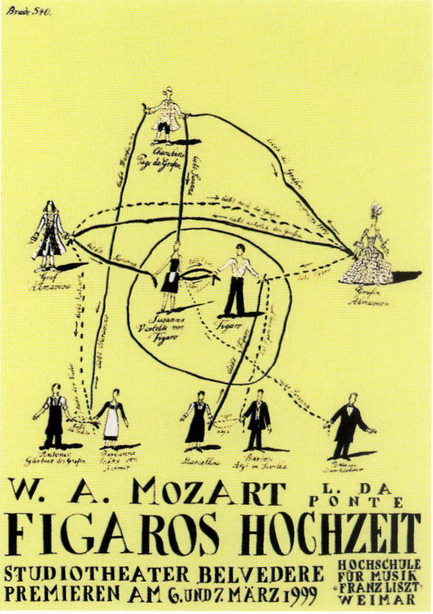


Fig. 1003
ت
ن
ش
ف
Max Frisch
Don Juan oder Die
Liebe zur Geometrie
landes theater halle
Komödie
Regie
Peter Sodann
III/18/43
PzG/022/83/88
BRADE

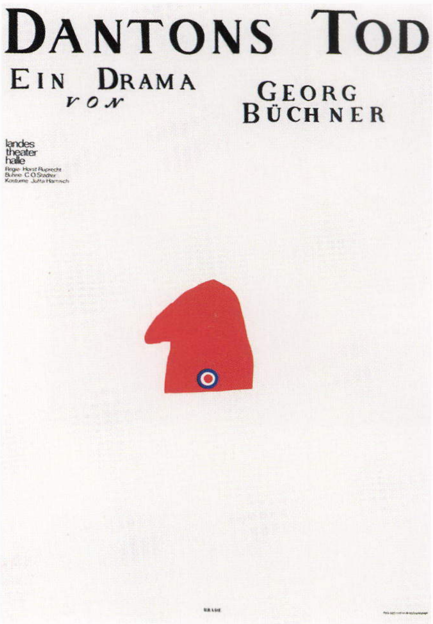
1986 · Helmut Brade · GDR · Poster


OREST
Goethe-Theater
Bad Lauchstädt
Oper von G. F. Haendel
Musikalische Leitung: Christian Kluttig
Inszenierung: Andreas Baumann Ausstattung: Ralf Winkler
landes
theater
halle

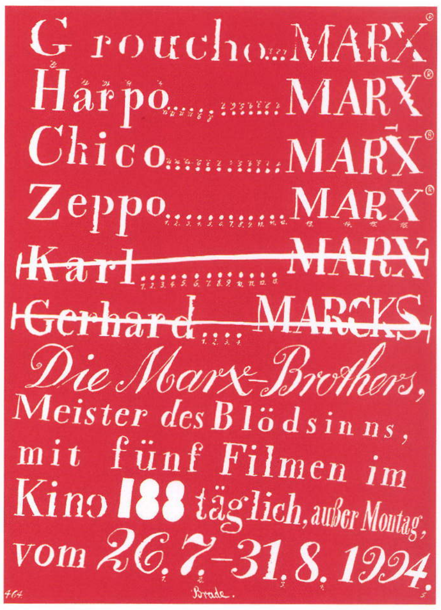
1988 · Helmut Brade · GDR · Poster


W. A. MOZART
L. DA PONTE
FIGAROS HOCHZEIT
STUDIOTHEATER BELVEDERE
PREMIEREN AM 6. UND 7. MÄRZ 1999
HOCHSCHULE FÜR MUSIK FRANZ LISZT WEIMAR

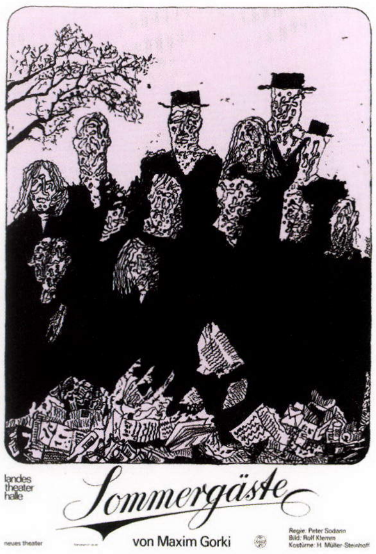
1999 · Helmut Brade · DE · Poster


DANTONS TOD
EIN DRAMA
VON
GEORG
BÜCHNER
landes
theater
halle
Regie: Horst Ruprecht
Bühne: C. O. Stadter
Kostüme: Jutta Harnisch

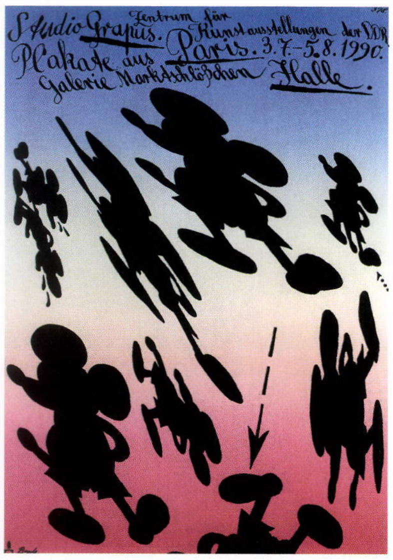
1976 · Helmut Brade · GDR · Poster


Groucho MARX
Harpo MARX
Chico MARX
Zeppo MARX
~~Karl MARX~~
~~Gerhard MARCKS~~
Die Marx-Brothers,
Meister des Blödsinns,
mit fünf Filmen im
Kino 188 täglich, außer Montag,
vom 26.7.–31.8.1994.
Brade.

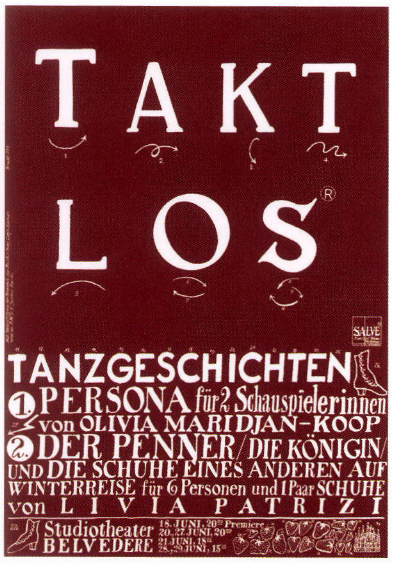
1994 · Helmut Brade · DE · Poster


landes
theater
halle
Sommergäste
von Maxim Gorki
neues theater
Regie: Peter Sodann
Bild: Rolf Klemm
Kostüme: H. Müller-Steinhoff

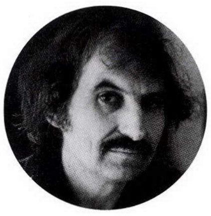
1988 · Helmut Brade · GDR · Poster


Studio Grapus.
Zentrum für Kunstausstellungen der DDR
Plakate aus Paris. 3.7.–5.8.1990.
Galerie Marktschlößchen Halle

1990 · Helmut Brade · DE · Poster


TAKT
LOS®
SALVE
TANZGESCHICHTEN
1. PERSONA für 2 Schauspielerinnen
von OLIVIA MARIDJAN-KOOP
2. DER PENNER/DIE KÖNIGIN/
UND DIE SCHUHE EINES ANDEREN AUF
WINTERREISE für 6 Personen und 1 Paar SCHUHE
von LIVIA PATRIZI
Studiotheater
BELVEDERE
18. JUNI, 20⁰⁰ Premiere
20., 27. JUNI, 20⁰⁰
21. JUNI, 18⁰⁰
28., 29. JUNI, 15⁰⁰

1997 · Helmut Brade · DE · Poster



Helmut Brade (1937, Halle, Germany) is a graphic artist, designer, and educator, most famous for his poster designs. After studying architecture, ceramics, and graphic design at the Academy of Industrial Design in Halle, Brade began his career in 1972, designing sets for theaters and operas in Berlin, Budapest, Tokyo, Oslo, and many other cities. He began teaching in Halle in 1993, becoming professor of communication design a year later. From 1999–2004 Brade also served as president of the Free Academy of the Arts in Leipzig.

Helmut Brade (1937, Halle an der Saale) ist ein Grafiker, Designer und Dozent, am bekanntesten ist er allerdings aufgrund seiner Plakate. Er studierte Keramik, Architektur und Grafikdesign an der Hochschule für industrielle Formgestaltung Halle und arbeitete anschließend ab 1972 zunächst als Bühnenbildner für Theater- und Opernhäuser in Berlin, Budapest, Tokio, Oslo und vielen anderen Städten. Ab 1993 unterrichtete er in Halle, im Jahr darauf wurde er dort zum Professor für Kommunikationsdesign ernannt. Von 1999 bis 2004 wirkte Brade zudem als Präsident der Freien Akademie der Künste in Leipzig.

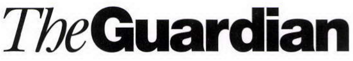
Helmut Brade (1937, Halle, Allemagne) est un artiste graphiste, designer et professeur, célèbre surtout pour ses conceptions d'affiches. Après des études d'architecture, de céramique et de graphisme à l'école de design industriel de Halle, Brade débute sa carrière en 1972 en concevant des décors de théâtre et d'opéra à Berlin, Budapest, Tokyo, Oslo et de nombreuses autres villes. En 1993, il commence à enseigner à Halle, où il est nommé professeur de design communicationnel un an plus tard. De 1999 à 2004, Brade a aussi été président de l'Académie libre des arts à Leipzig.

1988

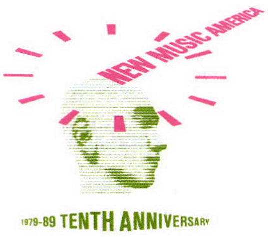
The **Rotis** typeface is created by Otl Aicher, becoming one of the most widely used fonts of its time

The **Australian Graphic Design Association** (AGDA) is founded

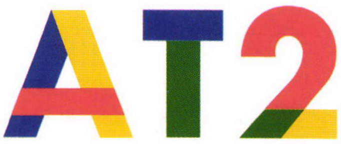
The Graphic Language of Neville Brody is published, and with the combined sales of the follow-up volume in 1994 it becomes one of the most successful titles on graphic design


TheGuardian

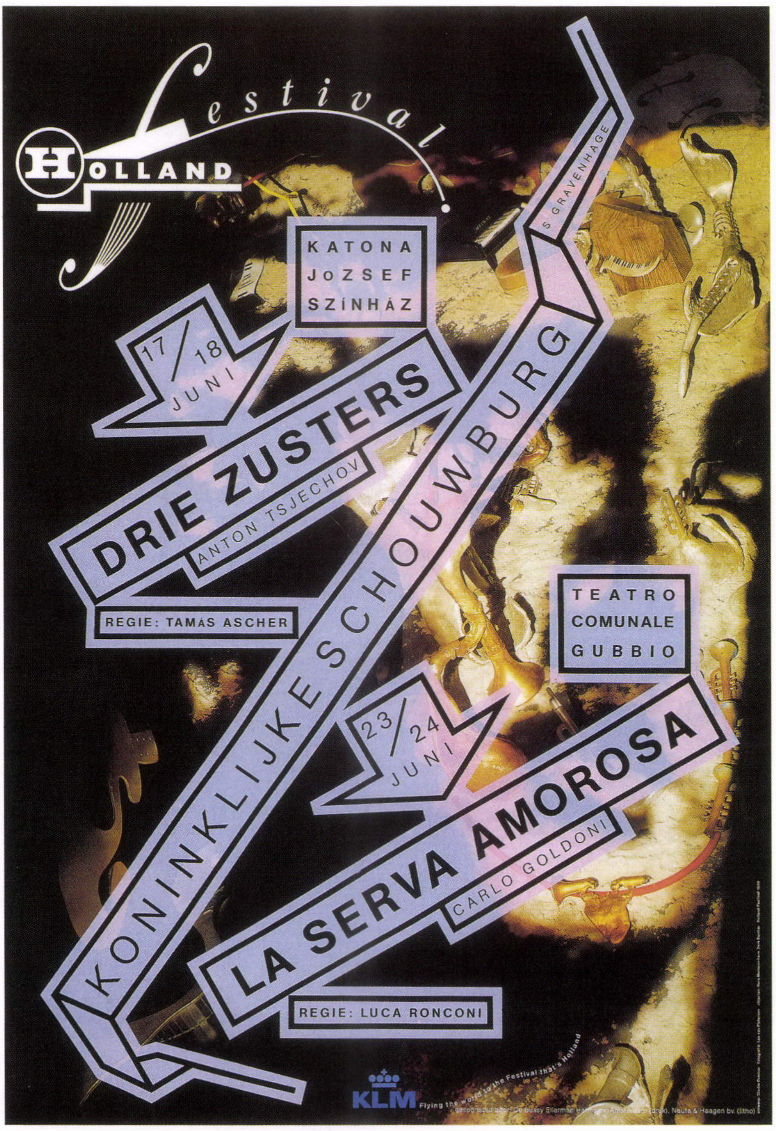
1988 · David Hillman, Pentagram · UK · Logo · The Guardian


NEW MUSIC AMERICA
1979-89 TENTH ANNIVERSARY

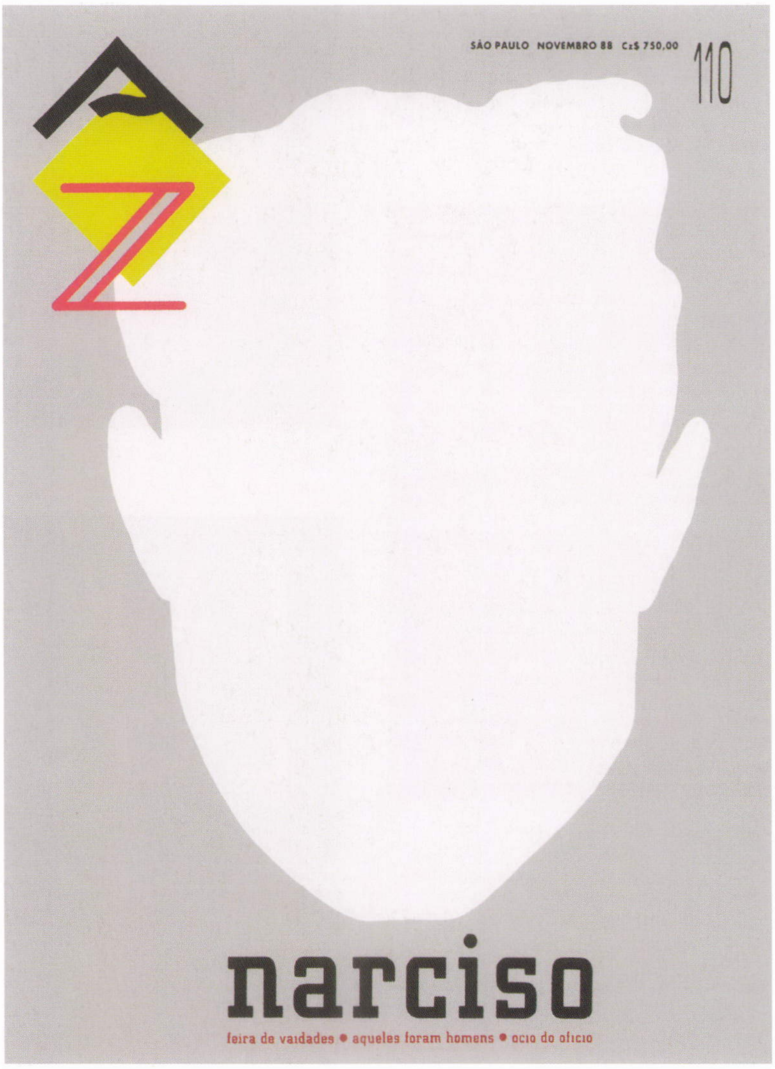
1988 · Scott Idleman · US · Logo · New Music



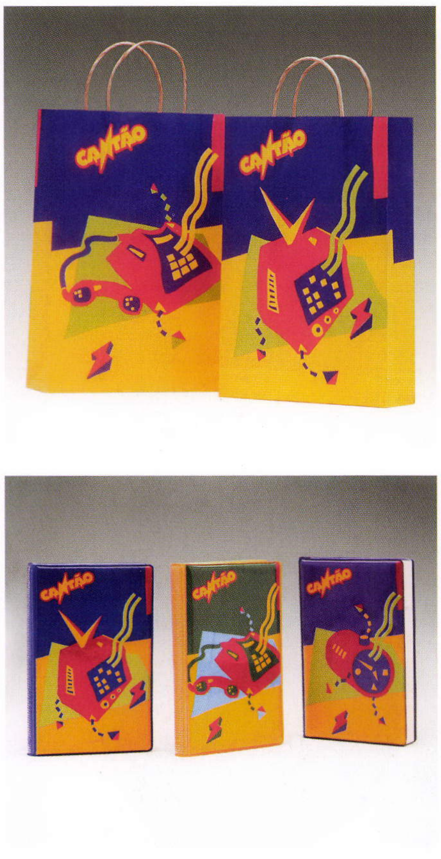
1988 · Evelyn Grumach · BR · Logo · AT2


Festival
HOLLAND
KATONA
JOZSEF
SZINHÁZ
17/18 JUNI
DRIE ZUSTERS
ANTON TSJECHOV
REGIE: TAMÁS ASCHER
KONINKLIJKE SCHOUWBURG
'S GRAVENHAGE
TEATRO
COMUNALE
GUBBIO
23/24 JUNI
LA SERVA AMOROSA
CARLO GOLDONI
REGIE: LUCA RONCONI
KLM

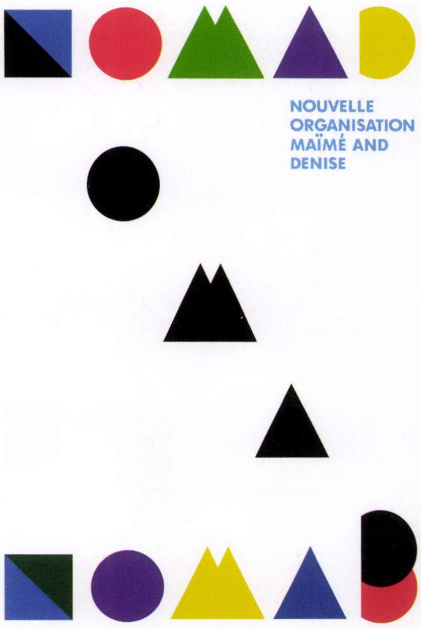
1988 · Studio Dumbar · NL · Poster


SÃO PAULO NOVEMBRO 88 Cz$ 750,00
110
narciso
feira de vaidades • aqueles foram homens • ocio do oficio

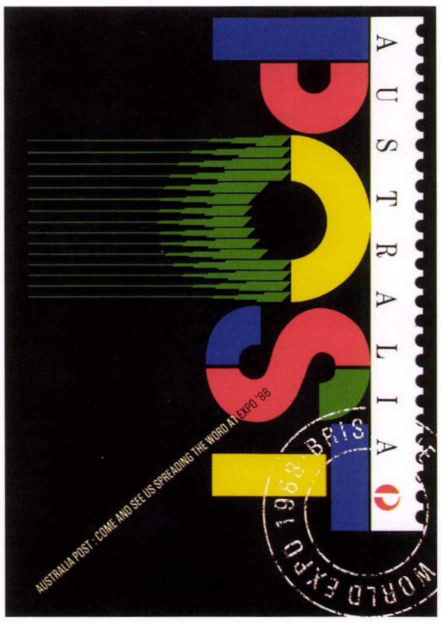
1988 · Guto Lacaz, Carlos Baptistella · BR · Magazine cover



1988 · Sergio Liuzzi · BR · Identity · Cantão


NOUVELLE
ORGANISATION
MAÏMÉ AND
DENISE

1988 · Ikko Tanaka · JP · Poster

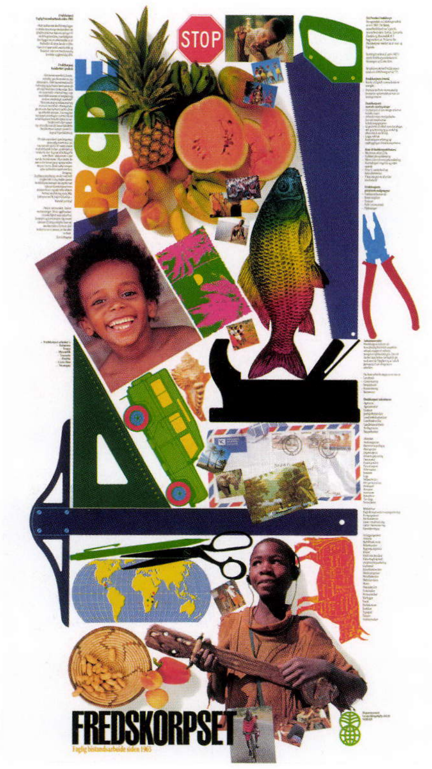

AUSTRALIA
POST
AUSTRALIA POST · COME AND SEE US SPREADING THE WORD AT EXPO '88
BRIS
WORLD EXPO 1988

1988 · Emery Vincent Associates · AU · Poster

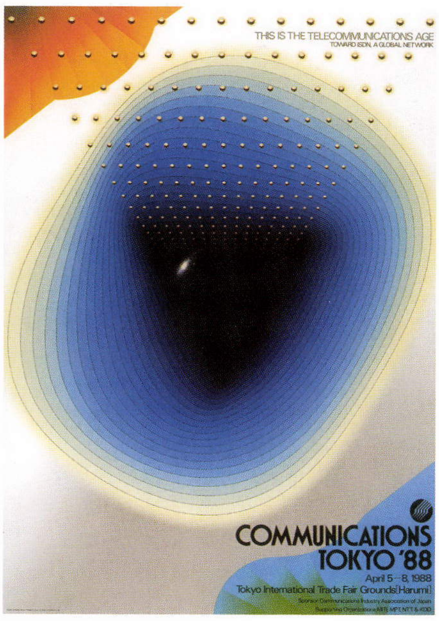
Adrian Frutiger's typeface **Avenir** is released

The first version of the vector-based graphic software **FreeHand** is released

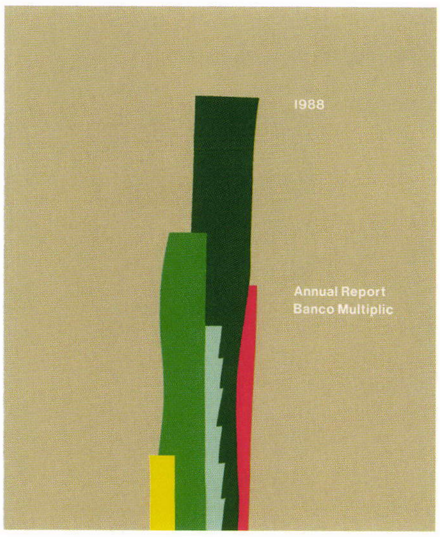
The first **Tehran International Poster Biennial** is held in Iran


STOP
ABCDE
FREDSKORPSET

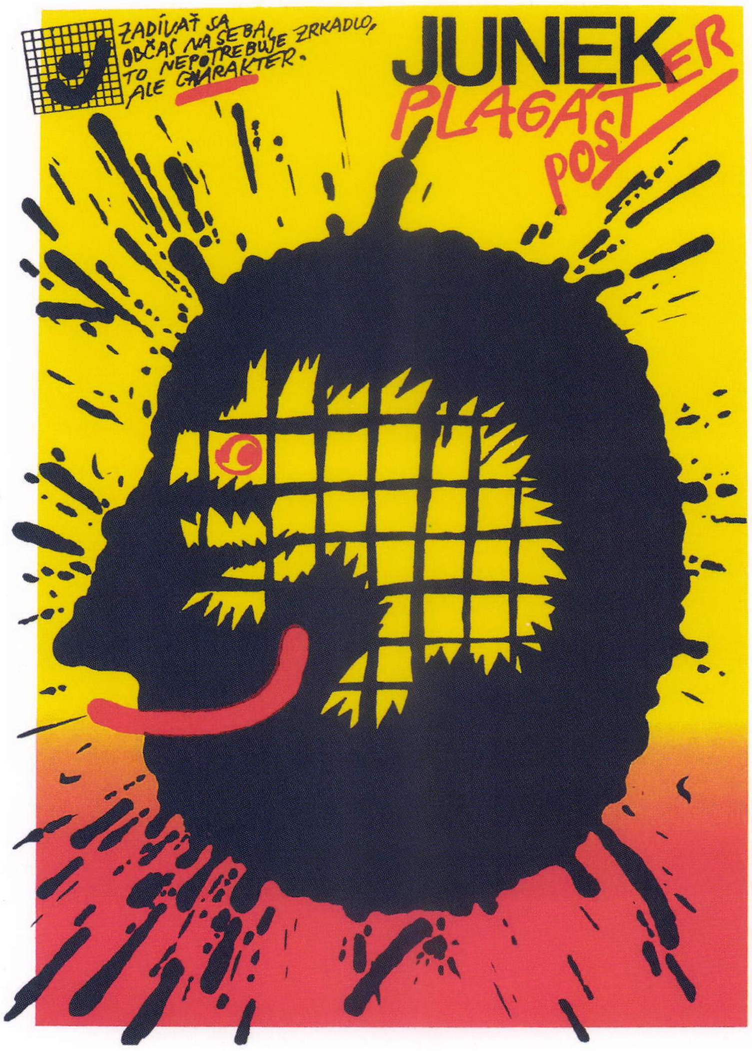
1988 · Bruno Oldani · CH/NO · Poster


THIS IS THE TELECOMMUNICATIONS AGE
TOWARD ISDN, A GLOBAL NETWORK
COMMUNICATIONS
TOKYO '88
April 5–8, 1988
Tokyo International Trade Fair Grounds (Harumi)

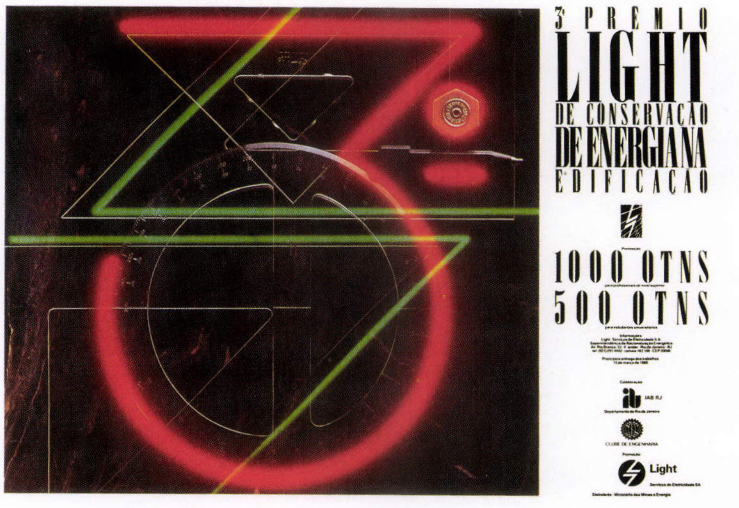
1988 · Mitsuo Katsui · JP · Poster


1988
Annual Report
Banco Multiplic

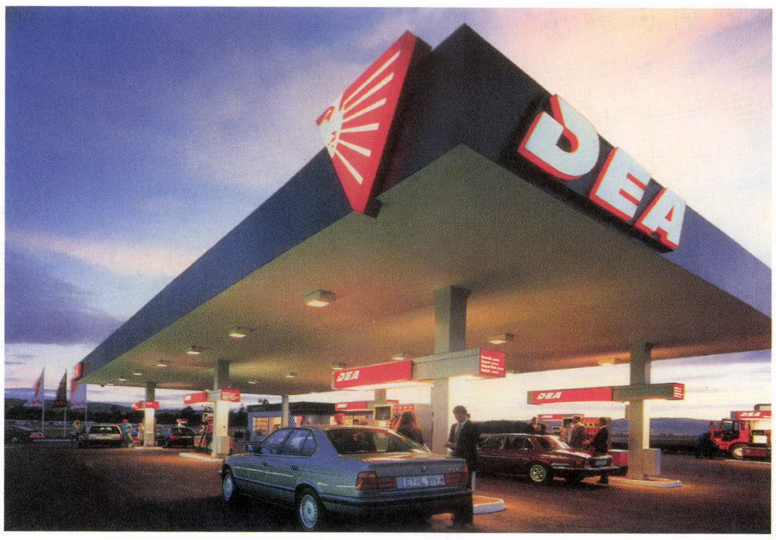
1988 · Kiko Farkas · BR · Brochure cover


ZADÍVAŤ SA OBČAS NA SEBA, TO NEPOTREBUJE ZRKADLO, ALE CHARAKTER.
JUNEK
PLAGÁT
POSTER

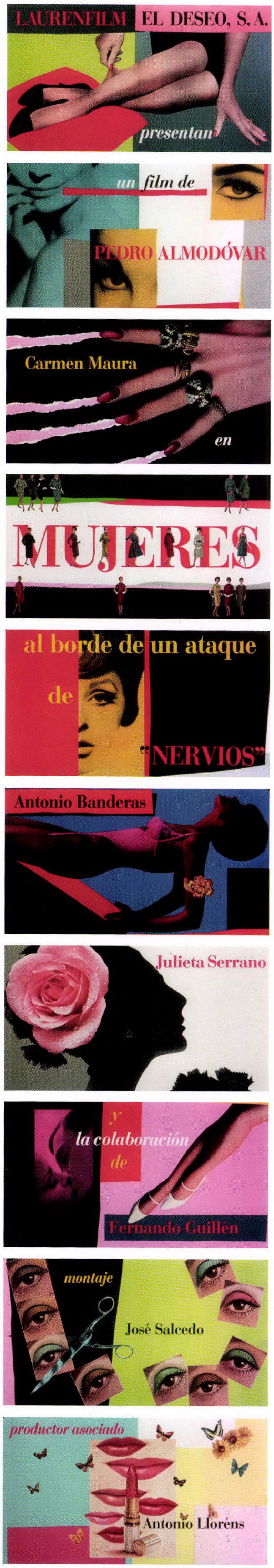
1988 · Dusan Junek · SK · Poster


3º PRÊMIO
LIGHT
DE CONSERVAÇÃO
DE ENERGIA NA
EDIFICAÇÃO
1000 OTNS
500 OTNS
Light

1988 · Helio Rosas · BR · Ad



1988 · Eugene Grossman · US/DE · Identity · DEA

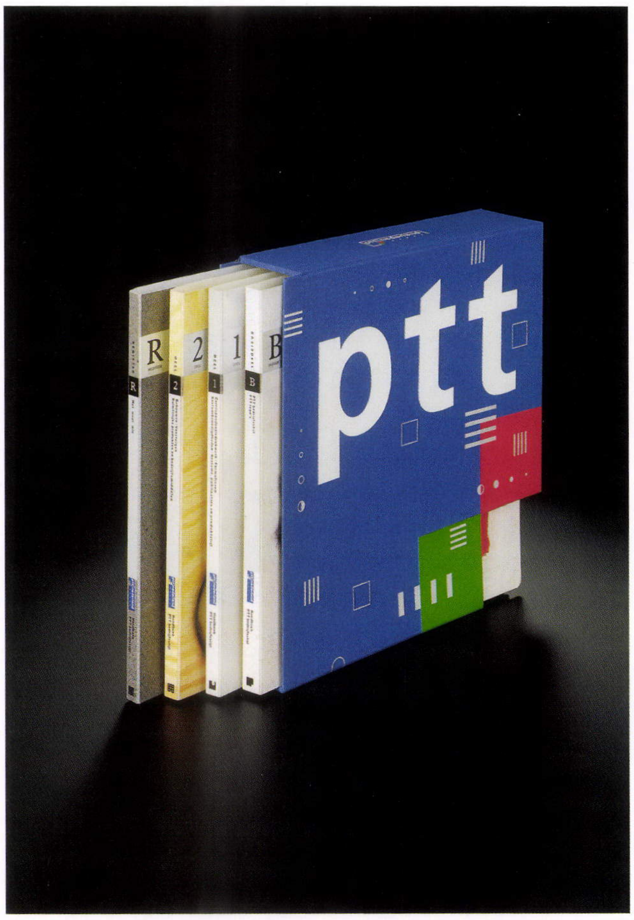

LAURENFILM
EL DESEO, S.A.
presentan
un film de
PEDRO ALMODÓVAR
Carmen Maura
en
MUJERES
al borde de un ataque
de
"NERVIOS"
Antonio Banderas
Julieta Serrano
y
la colaboración
de
Fernando Guillén
montaje
José Salcedo
productor asociado
Antonio Lloréns

1988 · Juan Gatti · ES · Opening titles

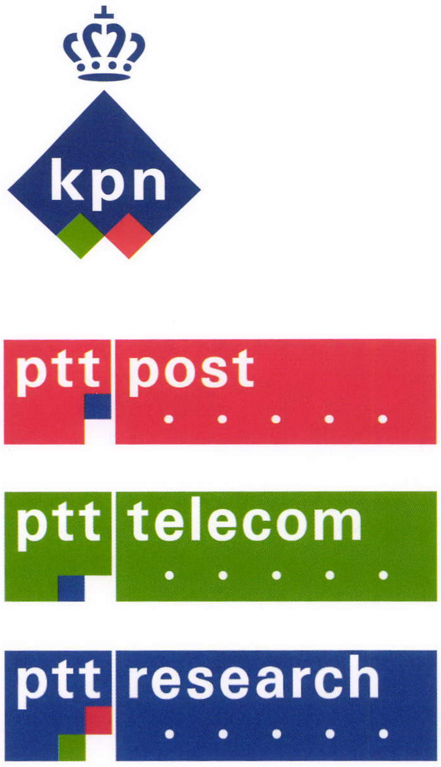
In the 1980s, several European countries began to privatize what had previously been state-run services. PTT, the national postal service in the Netherlands, was one of the businesses most broadly affected by this change, and naturally enough, there was a need for eye-catching images to publicize the switch from government agency to independent service provider. Studio Dumbar was assigned the task of revamping the postal service's outdated and somewhat erratic brand image and giving it a completely new face. The result was a corporate identity that succeeded in redefining the organization's multifaceted functions. The focal point of the project was a lavish design manual which not only provided the rationale behind every detail but also clearly proclaimed the postal service's brand-new approach.

In den 1980er-Jahren begannen viele europäische Länder, bislang staatlich geführte Betriebe zu privatisieren. In den Niederlanden war die Post die größte davon betroffene Institution. Die Transformation von Behörde zum Dienstleister musste sich natürlich auch visuell bemerkbar machen, und so erhielt das Studio Dumbar den herausfordernden Auftrag, der uneinheitlich und altmodisch auftretenden PTT ein völlig neues Gesicht zu geben. Es entstand eine Corporate Identity, die sämtliche Aspekte des Unternehmens in zeitgemäßer Form neu definierte. Im Mittelpunkt der Arbeit stand ein aufwendig produziertes Designmanual, das die Designparameter nicht einfach rational für jedes Detail vermittelte, sondern aus dem der neue Ton des Unternehmens förmlich heraussprach.

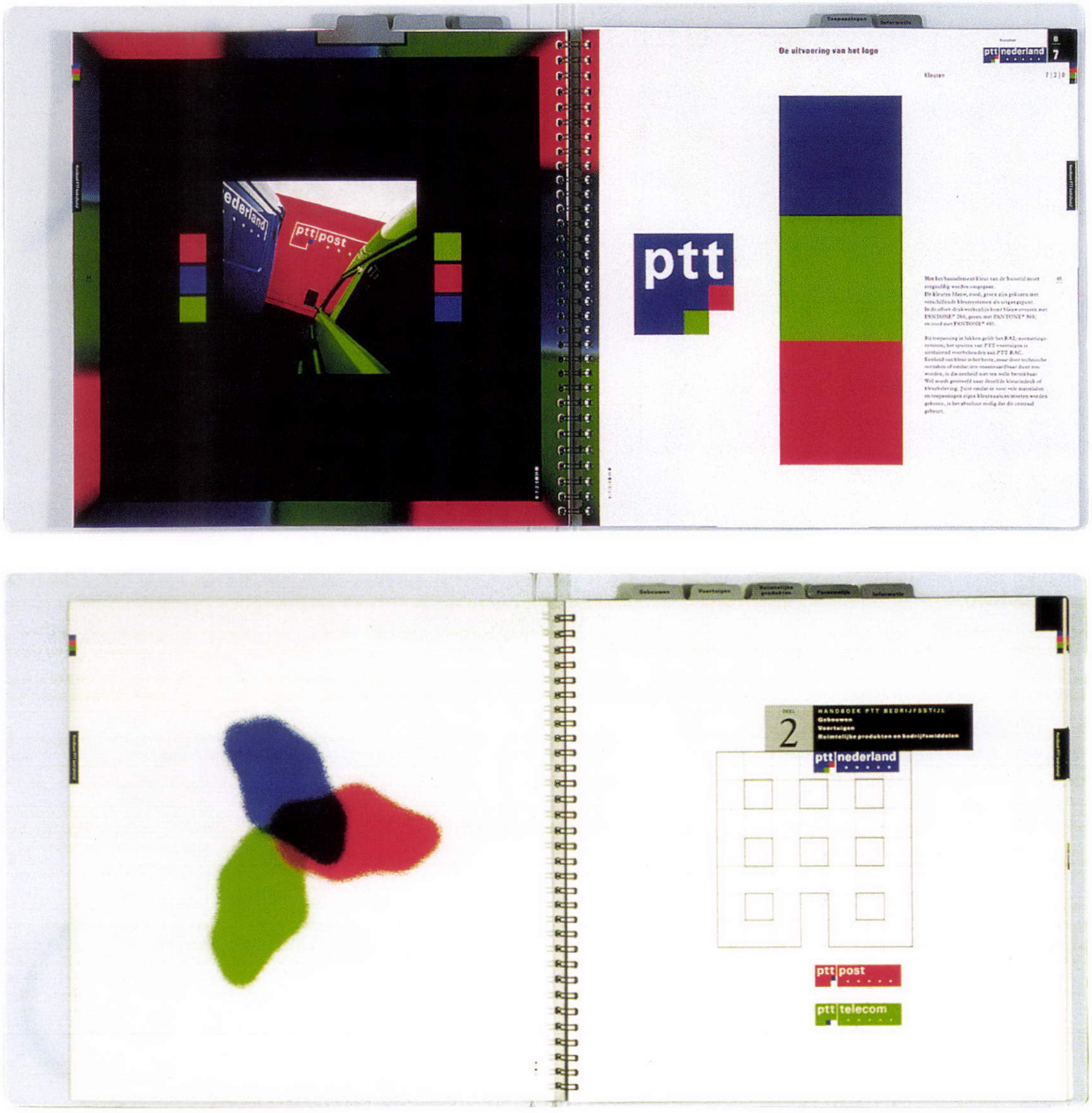
Dans les années 1980, de nombreux pays européens commencèrent à privatiser des entreprises publiques. Aux Pays-Bas, la poste fut la plus grande institution touchée par cette tendance, et une telle transformation du service public en prestataire de services devait évidemment être reflétée visuellement. C'est ainsi que Studio Dumbar fut chargé par la poste néerlandaise de la refonte totale de son image plutôt incohérente et désuète. L'aspect central de ce travail fut l'élaboration d'un somptueux manuel de design qui ne se bornait pas à justifier chaque détail, mais qui défendait aussi la nouvelle tonalité de l'entreprise.



1988 · Studio Dumbar · NL · Design manual



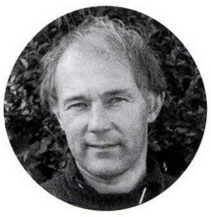
1988 · Studio Dumbar · NL · Logos



1988 · Studio Dumbar · NL · Design manual

»There is a secret in Dutch design but it applies more in graphics and not so much in three-dimensional design. The Dutch, by nature, have no respect for authority and you can hide that more easily in graphic design than in furniture say.«

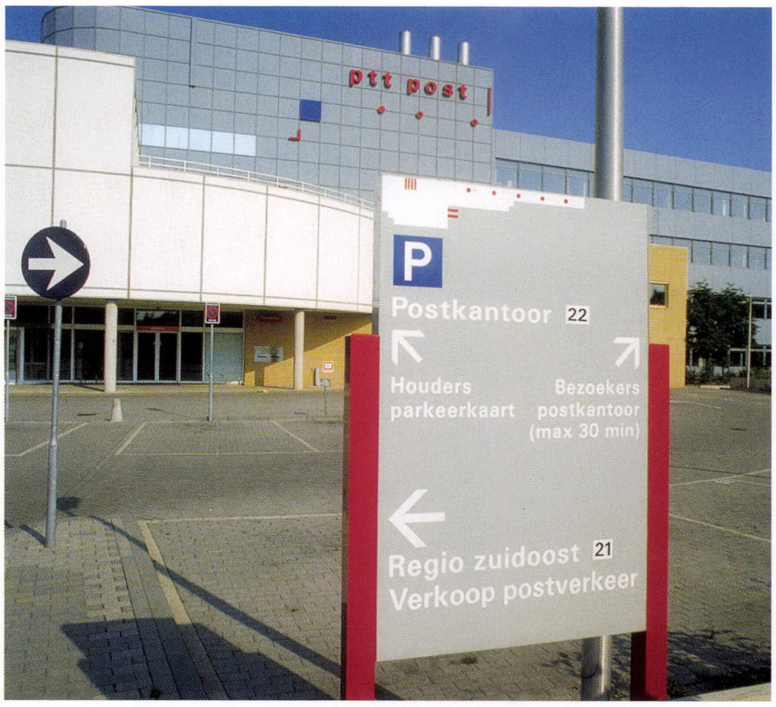
Gert Dumbar, *medium.com*, 2016

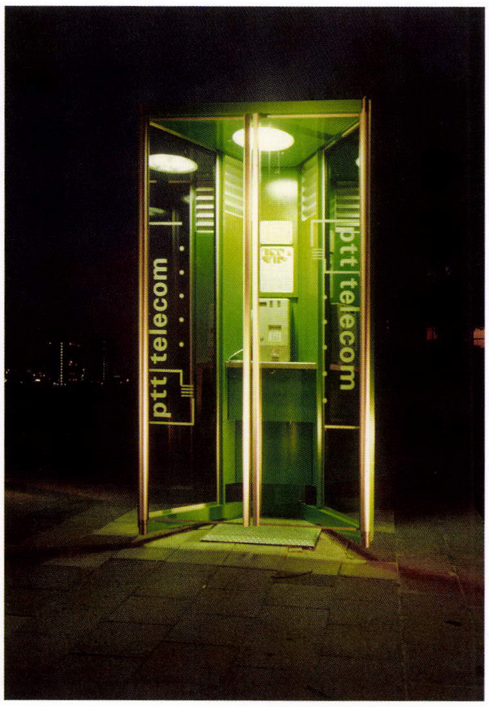


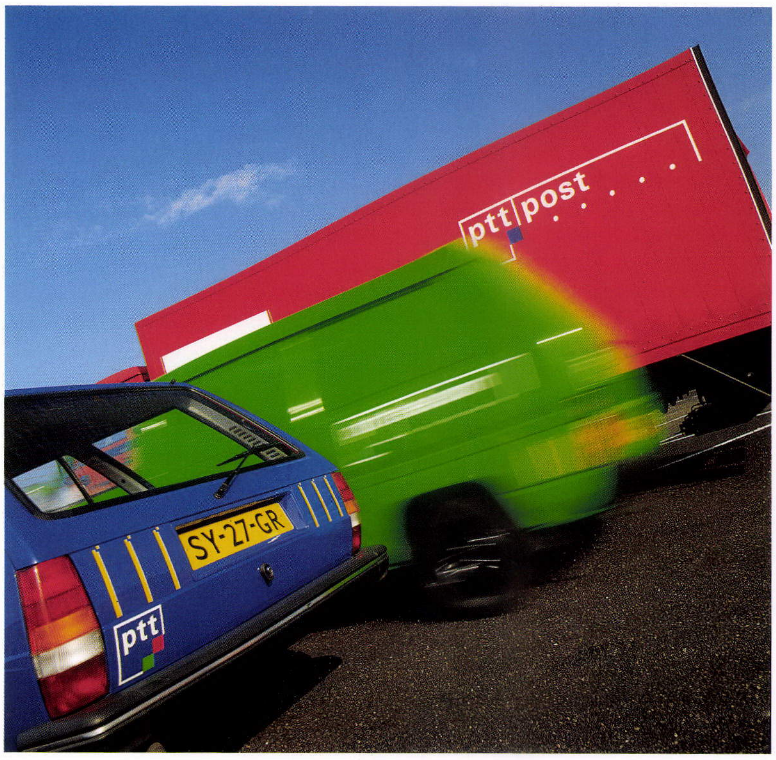
Studio Dumbar (1977, The Netherlands) is an international design agency originally based in The Hague (later Rotterdam). Its comprehensive work in typography, corporate identity, and visual branding, led for three decades by Gert Dumbar (1940, Indonesia), has helped shape several aspects of contemporary graphic design. The studio's redesign of the road signage system in South Korea, as well as the completely new identity for the Dutch police, demonstrates the team's capability to undertake complex projects. Gert Dumbar retired in 2003, but his studio lives on with branches also in Shanghai and Seoul.

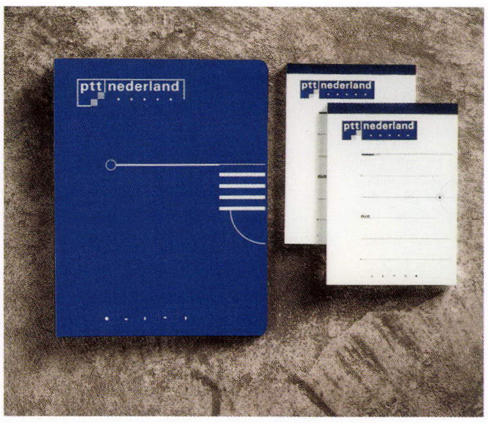
Studio Dumbar (1977, Niederlande) ist eine internationale Designagentur, ursprünglich mit Sitz in Den Haag (und später Rotterdam). Ihre vielfältigen Arbeiten in Typografie, Corporate Identity und Markenidentität, die dreißig Jahre lang unter der Leitung von Gert Dumbar (1940, Indonesien) entstanden, beeinflussten mehrere Aspekte des zeitgenössischen Grafikdesigns. Mit der Neugestaltung des südkoreanischen Systems der Straßenbeschilderung sowie mit dem völlig neuen Auftritt der niederländischen Polizei bewies das Dumbar-Team seine Fähigkeit, komplexe Projekte umzusetzen. Gert Dumbar ging 2003 in den Ruhestand, sein Studio existiert jedoch mit Ablegern in Schanghai und Seoul weiter.

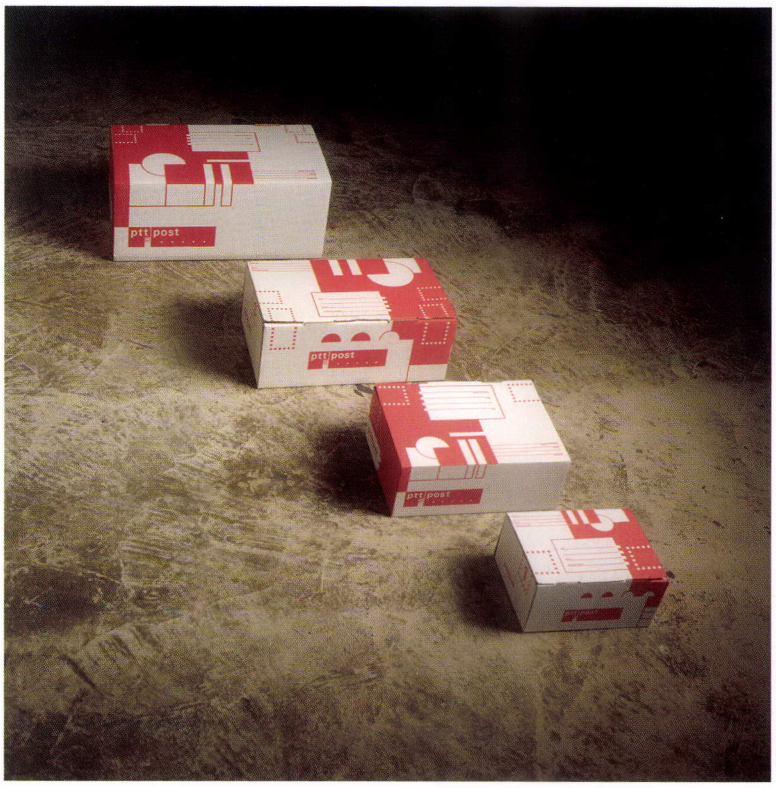
Studio Dumbar (1977, Pays-Bas) est une agence de design internationale initialement basée à La Haye (et plus tard à Rotterdam). Son travail global intégrant typographie, image de marque et identité visuelle, a été supervisé pendant trois décennies par Gert Dumbar (1940, Indonésie) et a façonné différents aspects du graphisme contemporain. Le remaniement de la signalétique routière en Corée du Sud, ainsi que la redéfinition de l'identité de la police néerlandaise, montrent la capacité de l'équipe à traiter des projets complexes. Gert Dumbar a pris sa retraite en 2003, mais son studio perdure avec des bureaux à Shanghai et Séoul.

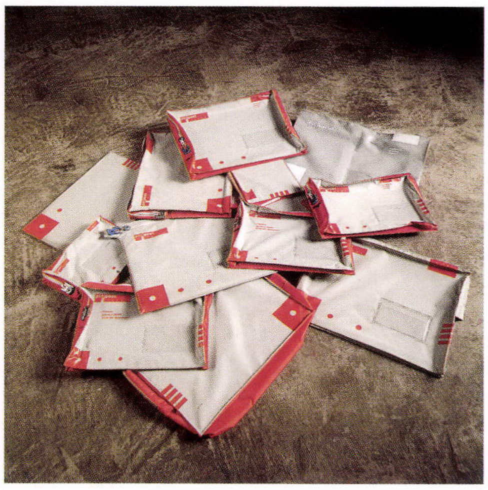






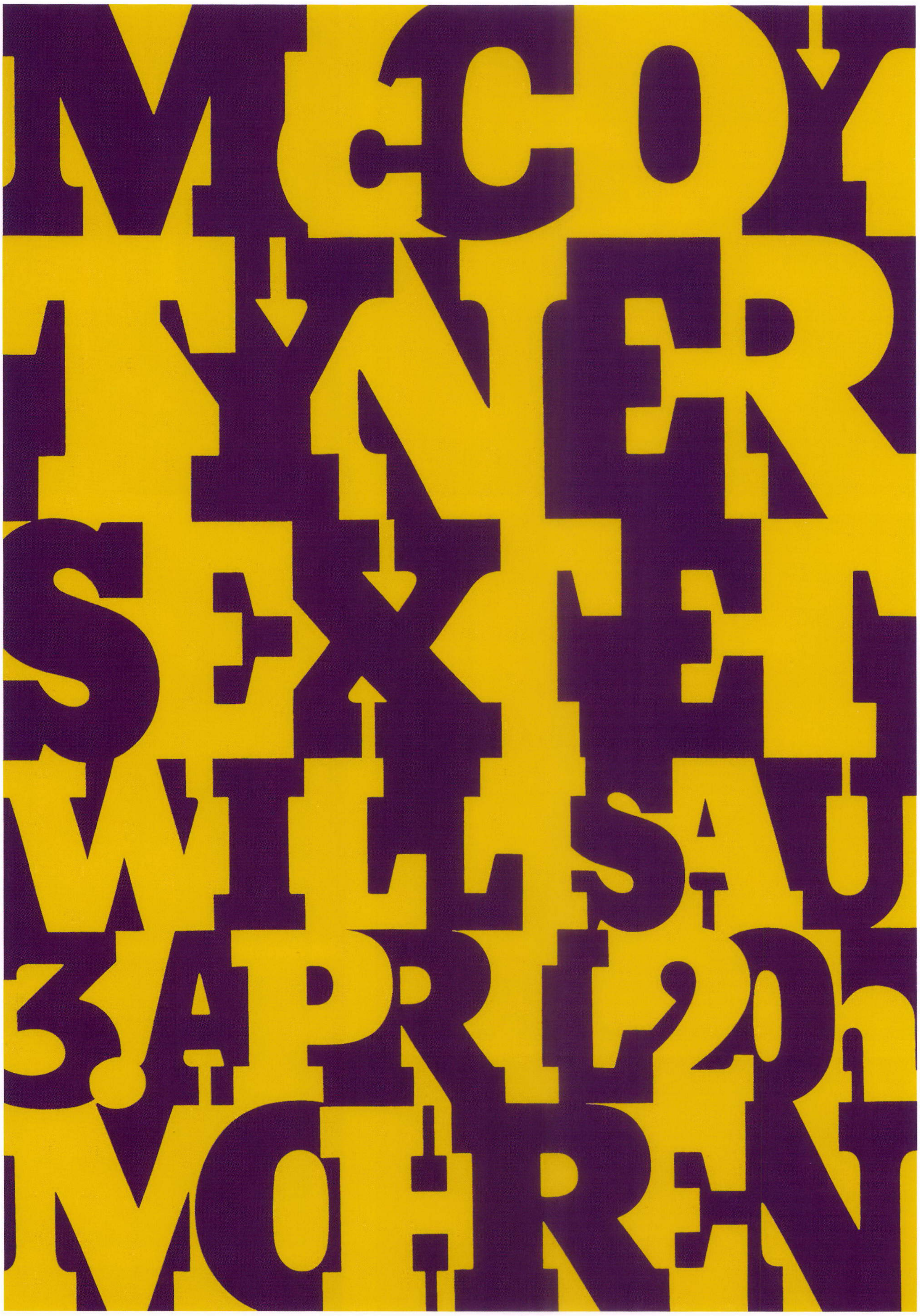






1988 · Studio Dumbar · NL · Identity · PTT

Niklaus Troxler · Switzerland



1980 · Niklaus Troxler · CH · Poster

Niklaus Troxler (1947, Willisau, Switzerland) is an award-winning graphic artist working in corporate identity and illustration, most notably in poster design, and mainly through the Willisau Jazz Festival, which he organized since 1975. Troxler studied graphic design at the School of Art and Design in Lucerne before briefly working in Paris as an art director in the early 1970s. He returned home to found his own studio, and run his music festival until 2009. Troxler makes little use of photography in his silkscreen and lithographic posters, preferring to explore typographic, figurative, and abstract narratives.

Niklaus Troxler (1947, Willisau, Schweiz) ist ein preisgekrönter Grafikdesigner, der durch seine Firmensignets und seine Illustrationen bekannt ist, insbesondere für Plakate, und zwar hauptsächlich durch das Willisau Jazz Festival, das er 1975 ins Leben rief. Troxler studierte Grafikdesign an der Schule für Gestaltung in Luzern und arbeitete anschließend, Anfang der 1970er-Jahre, kurzzeitig als Artdirector in Paris. Nach seiner Rückkehr in die Schweiz gründete er sein eigenes Büro und leitete bis 2009 sein Musikfestival. Troxler verwendet in seinen Siebdruck- und lithografischen Plakaten nur selten Fotografie, sondern arbeitet lieber mit typografischen, figurativen und abstrakten Elementen.

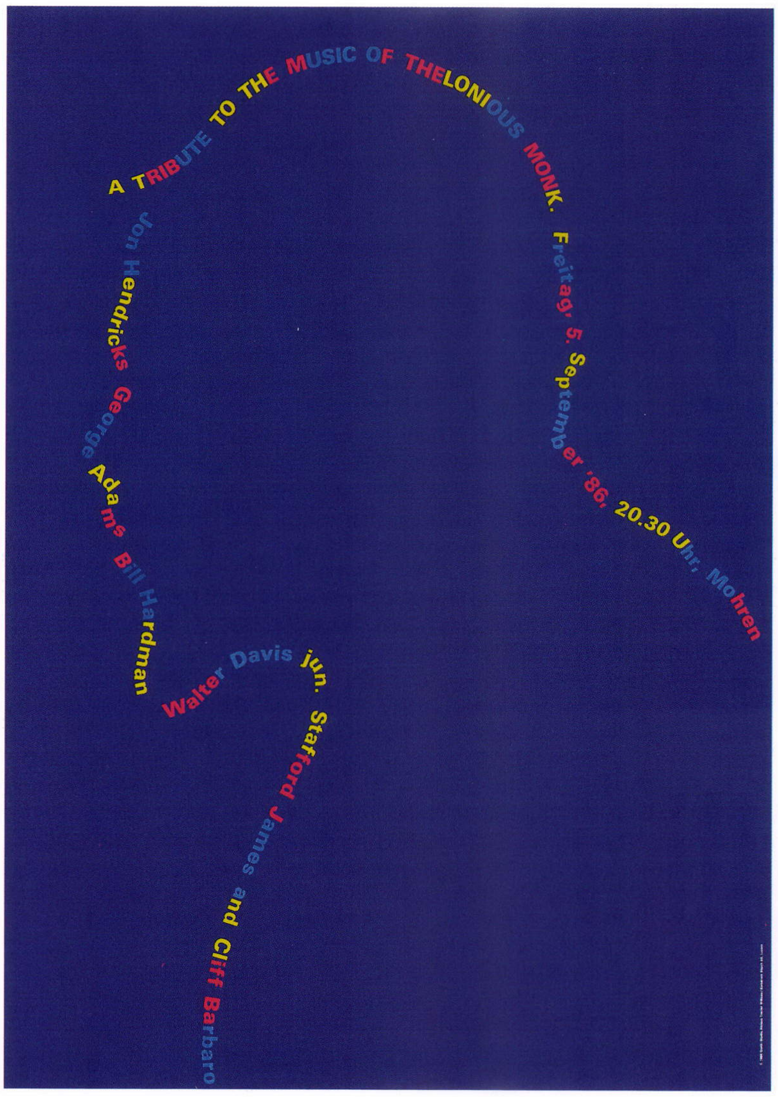
Niklaus Troxler (1947, Willisau, Suisse) est un artiste graphiste primé qui travaille dans les domaines de l'image de marque et de l'illustration, notamment la conception d'affiches à l'occasion du festival de jazz de Willisau qu'il organise à partir de 1975. Troxler a suivi des études de graphisme à la Haute école d'art et de design de Lucerne avant de travailler brièvement à Paris comme directeur artistique au début des années 1970. Il rentre ensuite en Suisse pour fonder son propre studio et s'occuper de son festival musical jusqu'en 2009. Dans ses affiches lithographiques et en sérigraphie, Troxler se sert très peu de la photographie, préférant explorer le mode de la narration typographique, figurative et abstraite.

> **»Typography is one of the most important aspects of design for me. Especially in my design for jazz events. I can express rhythm and sound through certain styles of typography.«** `Niklaus Troxler, *Idea* #256, 1996`

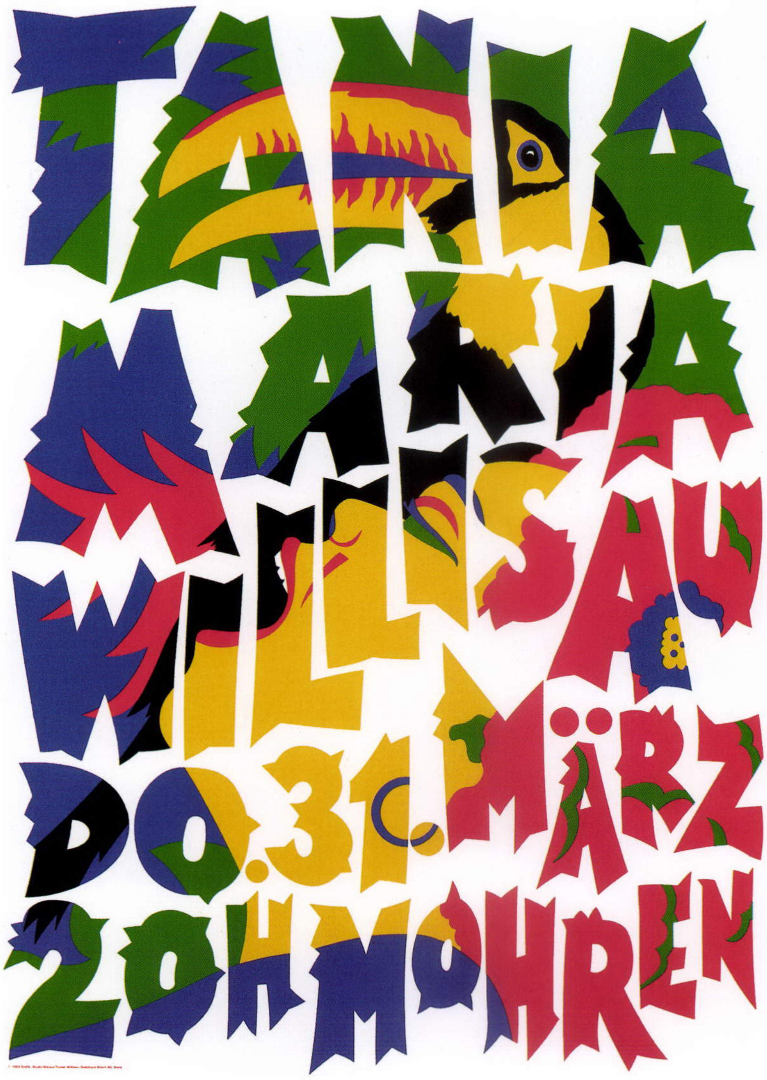
It is safe to say that the most appreciative client is the one who gives the designer a completely free hand. Indeed, none more so than the case of Niklaus Troxler and his poster designs for the Willisau Jazz Festival in his native Switzerland, since Troxler was also the founder and organizer of the annual event, up until 2009. Since the 1970s, he came up with fascinating posters which, time and again, showed fresh visual interpretations of music, testifying to the endless opportunities that exist for visual variations.

Es heißt immer, die dankbarsten Auftraggeber seien diejenigen, die bei der Gestaltung völlig freie Hand lassen. Im Fall von Niklaus Troxler und seinen Plakaten für diverse Jazzveranstaltungen im schweizerischen Willisau trifft dies in ganz besonderem Maße zu, denn er persönlich war Initiator und Veranstalter dieser Events bis 2009. Seit den 1970er-Jahren faszinieren seine Plakate mit immer wieder neuen visuellen Interpretationen von Musik, die die unendlichen Möglichkeiten grafischer Variation aufzeigen.

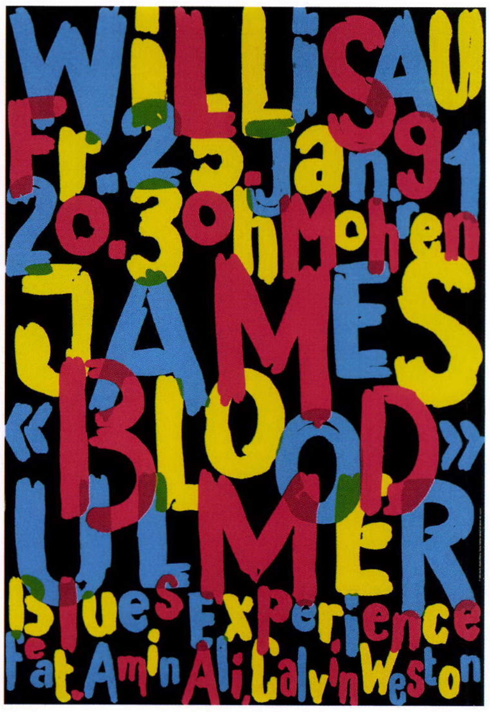
On dit toujours que les clients les plus satisfaits sont ceux qui laissent toute liberté au graphiste. Ceci vaut tout particulièrement pour Niklaus Troxler et ses affiches pour le festival de jazz à Willisau, dans sa Suisse natale, un événement qu'il a fondé et organisé jusqu'en 2009. Depuis les années 1970, ses affiches frappent régulièrement par leurs interprétations toujours nouvelles de la musique, démontrant en même temps les possibilités infinies des variantes graphiques.


A TRIBUTE TO THE MUSIC OF THELONIOUS MONK.
Freitag, 5. September '86, 20.30 Uhr, Mohren
Jon Hendricks
George Adams
Bill Hardman
Walter Davis jun.
Stafford James and
Cliff Barbaro

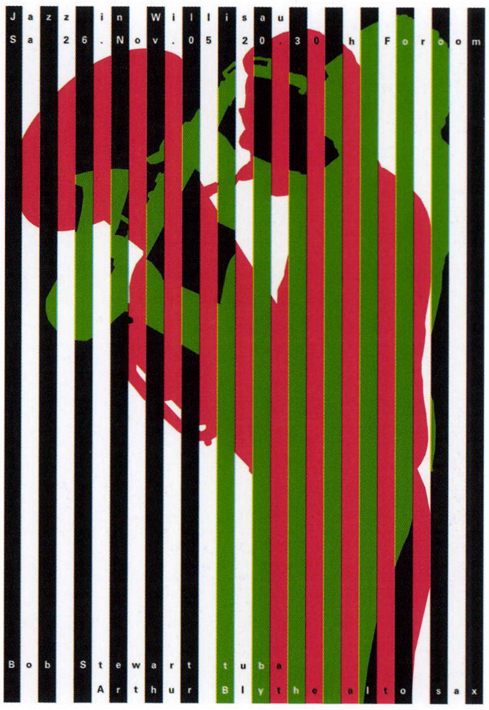
1986 · Niklaus Troxler · CH · Poster


TANIA
MARIA
WILLISAU
DO.31.MÄRZ
20H MOHREN

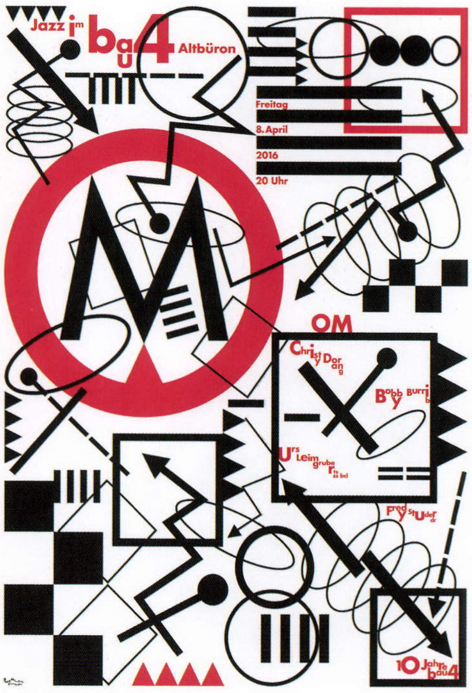
1988 · Niklaus Troxler · CH · Poster


WILLISAU
Fr.25.Jan.91
20.30h Mohren
JAMES
«BLOOD»
ULMER
Blues Experience
feat. Amin Ali, Calvin Weston

1991 · Niklaus Troxler · CH · Poster


Jazz in Willisau
Sa 26. Nov. 05 20.30 h Foroom
Bob Stewart tuba
Arthur Blythe alto sax

2005 · Niklaus Troxler · CH · Poster


Jazz im bau4 Altbüron
Freitag
8. April
2016
20 Uhr
OM
Christy Doran g
Bobby Burri b
Urs Leimgruber ts ss bd
Fredy Studer dr
10 Jahre bau4

2016 · Niklaus Troxler · CH · Poster

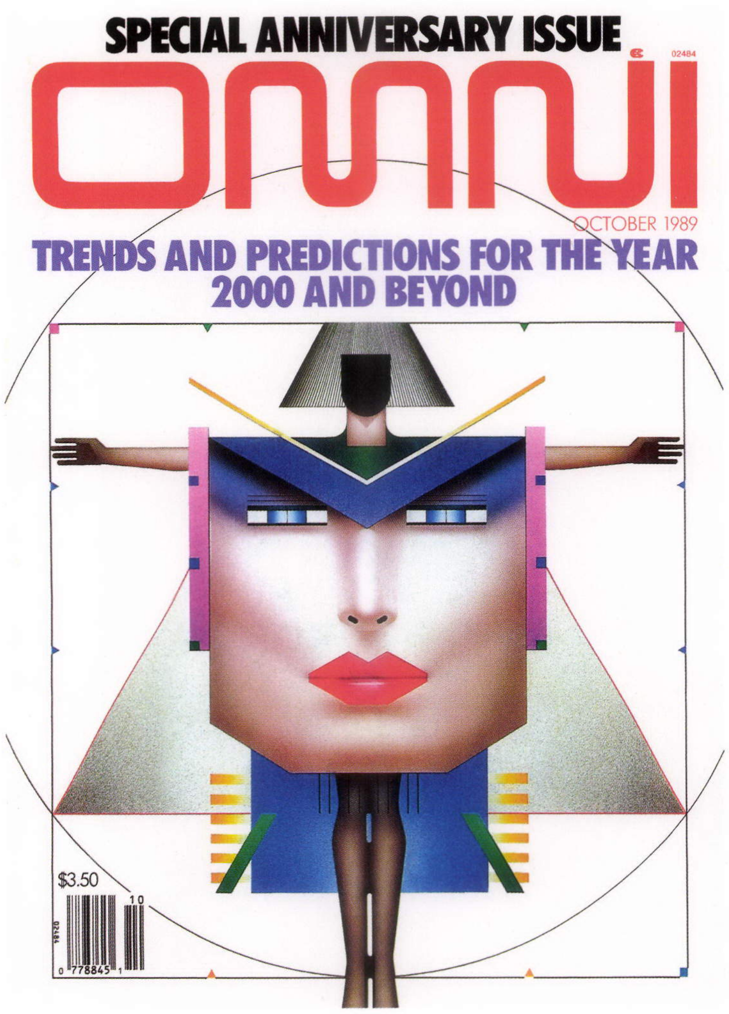
1989

A **Design Museum** opens in a former banana warehouse in London

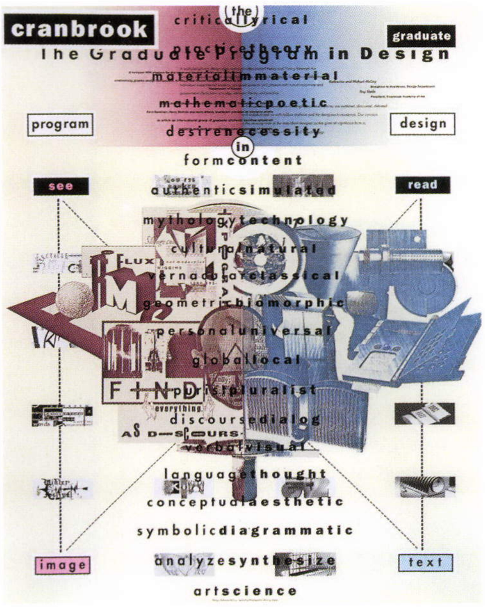
Erik Spiekermann and Just van Rossum create the **Officina** typeface

The anti-consumerist **Adbusters Media** is set up in Vancouver

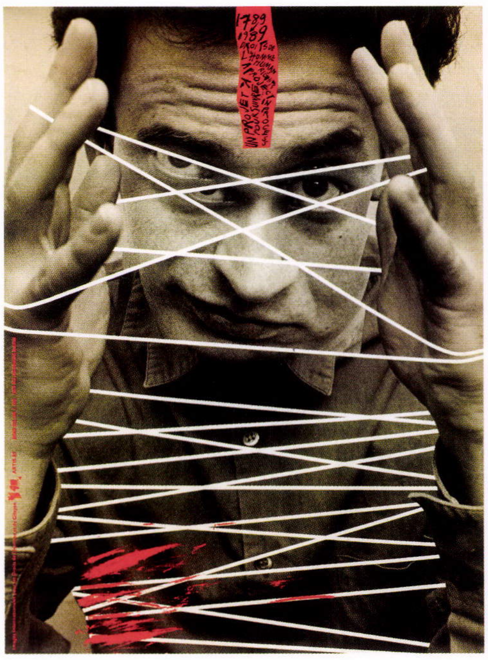
Kurt Weidemann's Corporate **ASE** typeface is released, originally designed for Mercedes-Benz


SPECIAL ANNIVERSARY ISSUE
OMNI
02484
OCTOBER 1989
TRENDS AND PREDICTIONS FOR THE YEAR 2000 AND BEYOND
$3.50
10
778845

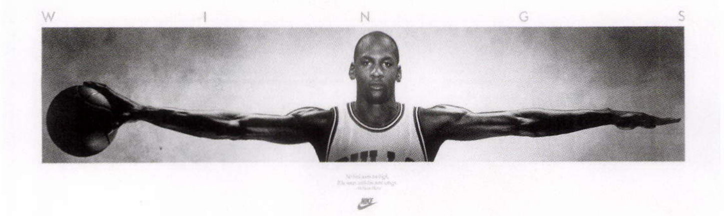
1989 · Anonymous · US · Magazine cover


cranbrook
the
criticallyrical
graduate
The Graduate Program in Design
practicetheory
materialimmaterial
mathematicpoetic
program
design
desirenecessity
in
formcontent
see
read
authenticsimulated
mythologytechnology
culturalnatural
vernacularclassical
geometricbiomorphic
personaluniversal
globallocal
FIND
puristpluralist
discoursedialog
verbalvisual
languagethought
conceptualaesthetic
symbolicdiagrammatic
image
text
analyzesynthesize
artscience

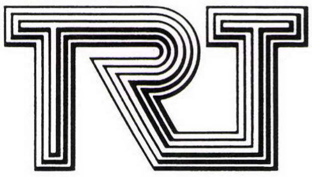
1989 · Katherine McCoy · US · Poster



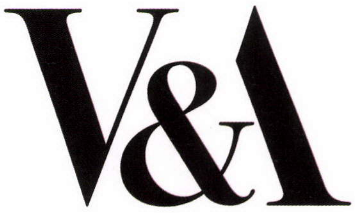
1989 · Rico Lins · BR · Poster



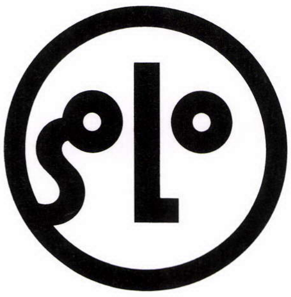
1989 · Ron Dumas (AD), Gary Nolton (PH), Nike Inc. · US · Poster



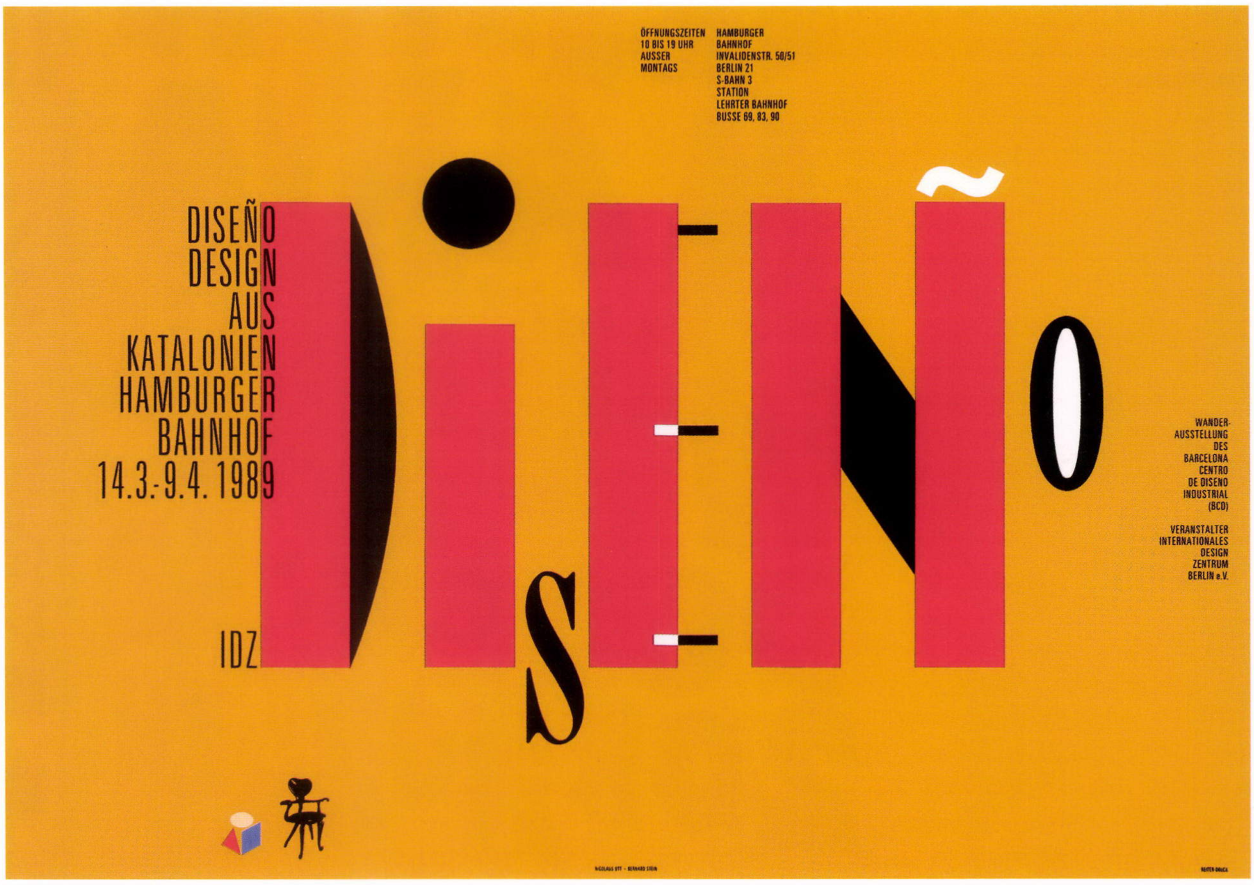
1989 · Mengü Ertel · TR · Logo · TRT Television



1989 · Alan Fletcher, Pentagram · UK · Logo · Victoria & Albert Museum



1989 · The Pushpin Group · US · Logo · Solo Editions


ÖFFNUNGSZEITEN
10 BIS 19 UHR
AUSSER
MONTAGS
HAMBURGER
BAHNHOF
INVALIDENSTR. 50/51
BERLIN 21
S-BAHN 3
STATION
LEHRTER BAHNHOF
BUSSE 69, 83, 90
DISEÑO
DESIGN
AUS
KATALONIEN
HAMBURGER
BAHNHOF
14.3.-9.4. 1989
IDZ
DiSEÑO
WANDER-
AUSSTELLUNG
DES
BARCELONA
CENTRO
DE DISENO
INDUSTRIAL
(BCD)
VERANSTALTER
INTERNATIONALES
DESIGN
ZENTRUM
BERLIN e.V.

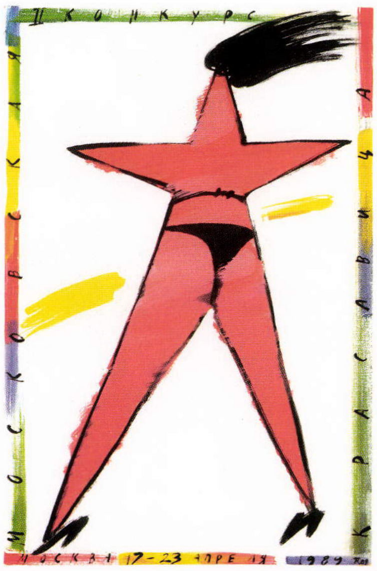
1989 · Ott+Stein · DE · Poster

The digital type foundy **FontShop** is set up by Joan and Erik Spiekermann in Berlin

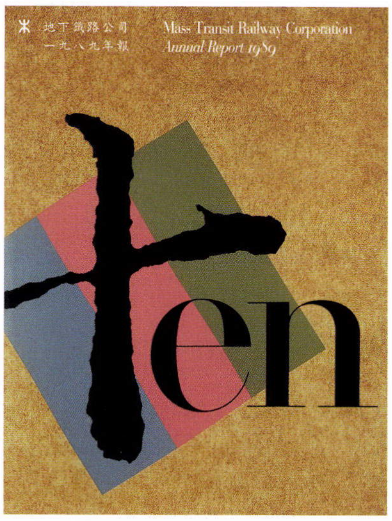
The first issue of Japanese design magazine **Creation** is published, edited by Yusaku Kamekura

The **Hoefler Type Foundry** is established by Jonathan Hoefler

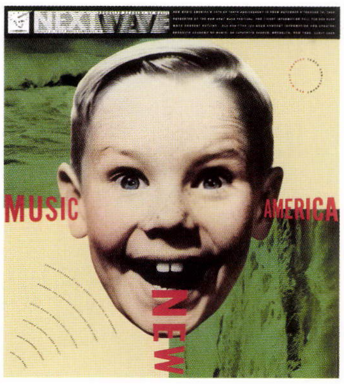
The **Brazilian Graphic Designers Association** (ADG Brasil) is founded


II КОНКУРС
МОСКОВСКАЯ
КРАСАВИЦА
МОСКВА 17-23 АПРЕЛЯ 1989

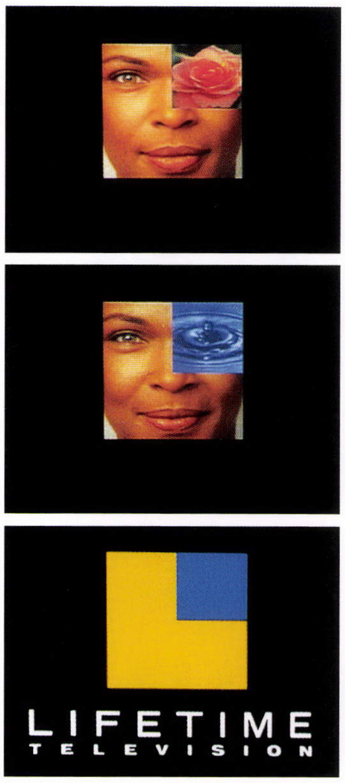
1989 · Georgii N. Kamenskikh · RU · Poster


地下鐵路公司
一九八九年報
Mass Transit Railway Corporation
Annual Report 1989
ten

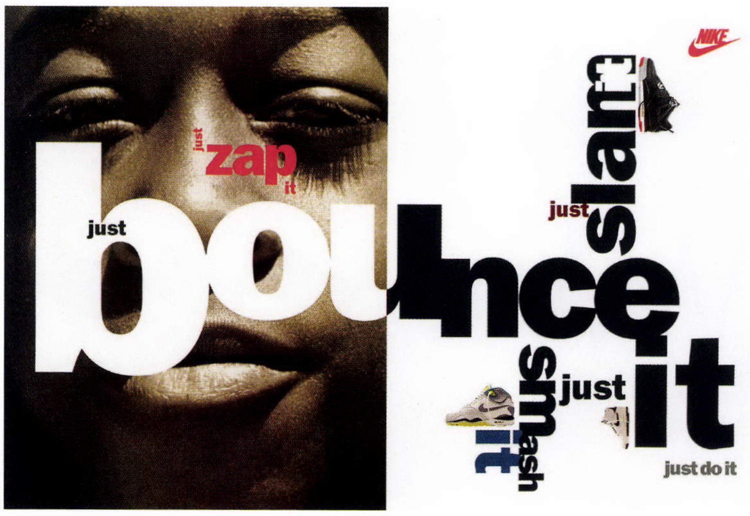
1989 · Henry Steiner · HK · Brochure cover


NEXT WAVE
MUSIC
AMERICA
NEW

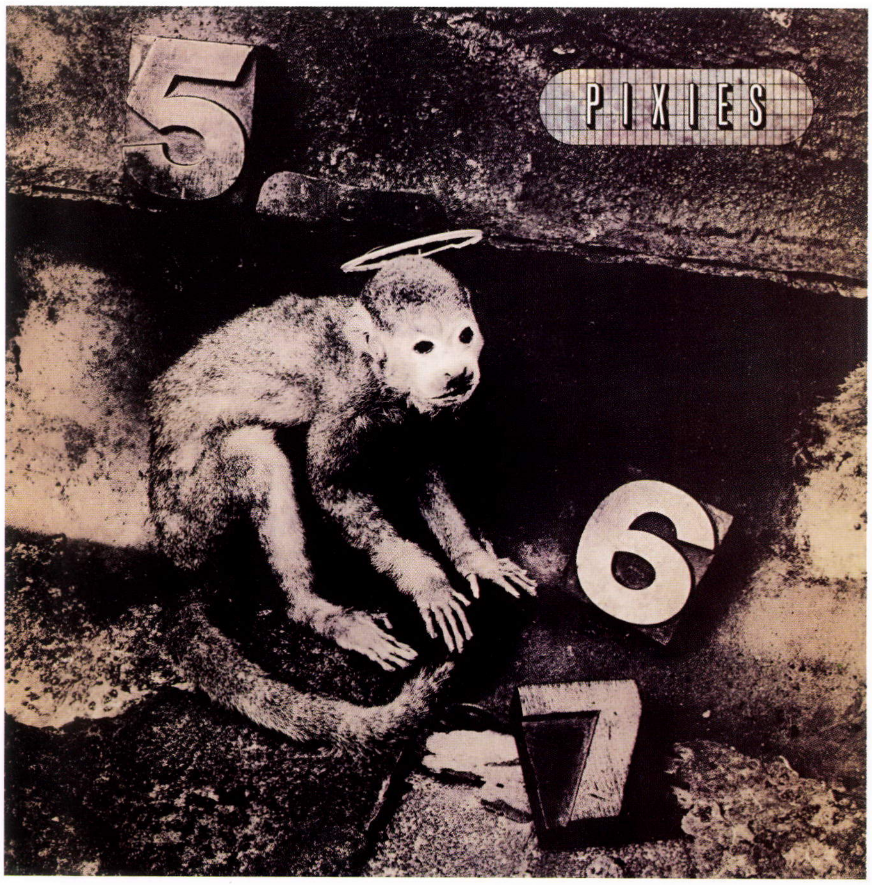
1989 · Alexander Isley · US · Poster


LIFETIME
TELEVISION

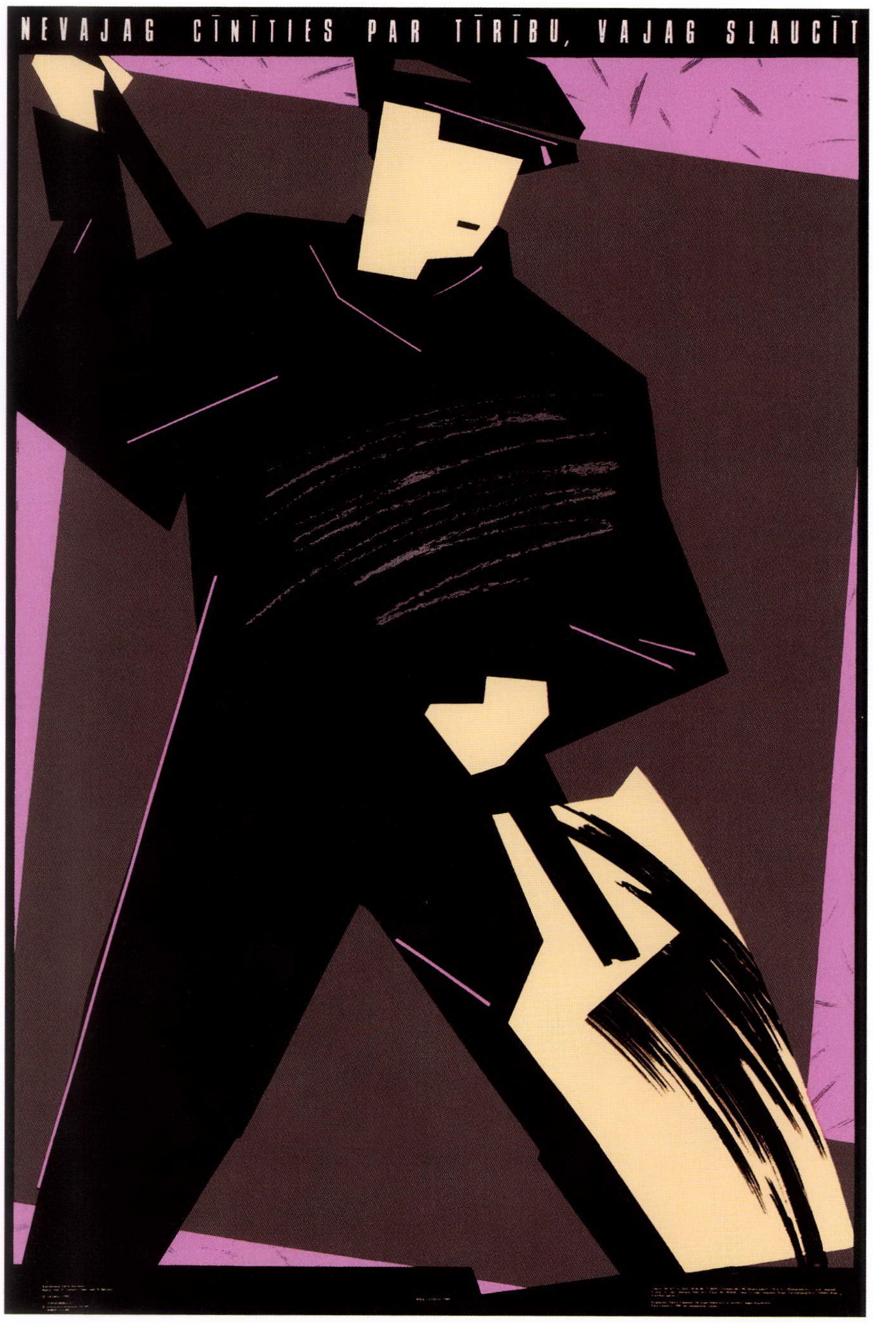
1989 · Tibor Kalman, Emily Oberman, M & Co. · US · Identity · Lifetime Television


NIKE
just zap it
just bounce
just slam
just smash it
just it
just do it

1989 · Neville Brody · UK · Ad

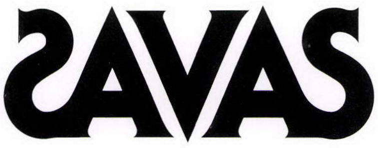


1989 · Vaughan Oliver (AD), Simon Larbalestier (PH) · UK · Record cover

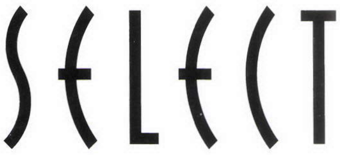

NEVAJAG CĪNĪTIES PAR TĪRĪBU, VAJAG SLAUCĪT

1989 · Edite Gornova · LV · Poster

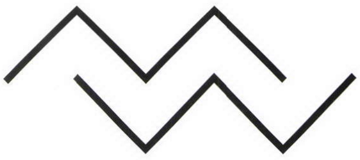
Shin Matsunaga · Japan



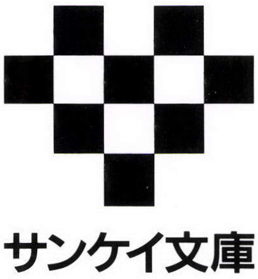
1979 · Shin Matsunaga · JP · Logo · Savas



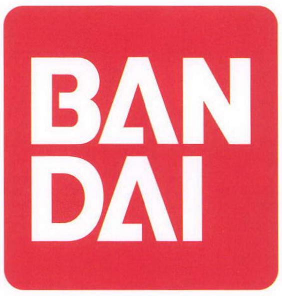
1984 · Shin Matsunaga · JP · Logo · Select



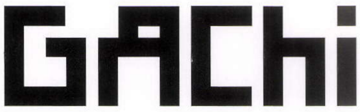
1984 · Shin Matsunaga · JP · Logo · Daichi Tableware



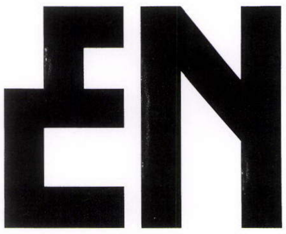
1986 · Shin Matsunaga · JP · Logo · Fusosha



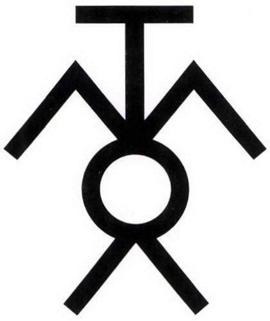
1983 · Shin Matsunaga · JP · Logo · Ban Dai



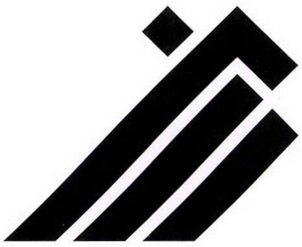
1988 · Shin Matsunaga · JP · Logo · Gachi



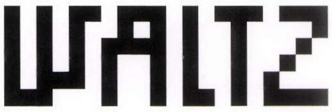
1989 · Shin Matsunaga · JP · Logo · Takenaka Works



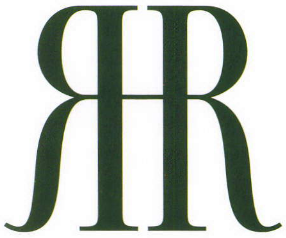
1991 · Shin Matsunaga · JP · Logo · Tagawa Museum of Art



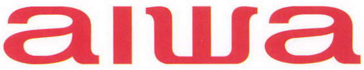
1988 · Shin Matsunaga · JP · Logo · Fukumitsuya



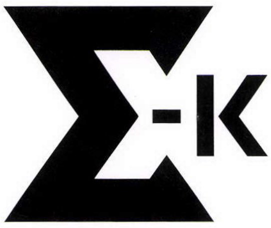
1986 · Shin Matsunaga · JP · Logo · Waltz



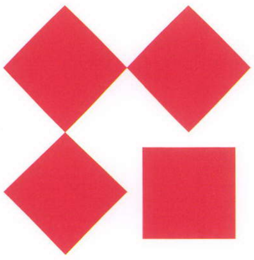
1990 · Shin Matsunaga · JP · Logo · RIHGA Royal Hotel



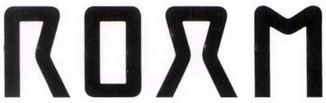
1991 · Shin Matsunaga · JP · Logo · Aiwa



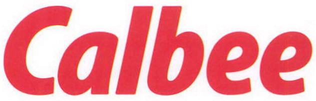
1991 · Shin Matsunaga · JP · Logo · Miwa



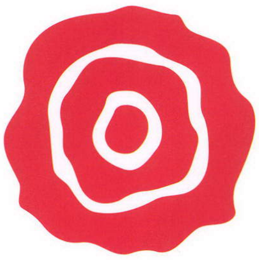
1991 · Shin Matsunaga · JP · Logo · Hachijuni Bank



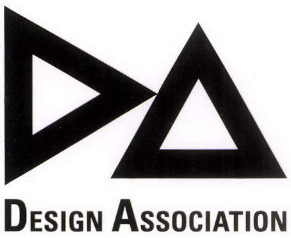
1991 · Shin Matsunaga · JP · Logo · Roam



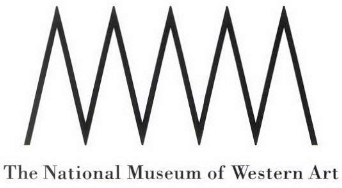
1994 · Shin Matsunaga · JP · Logo · Calbee



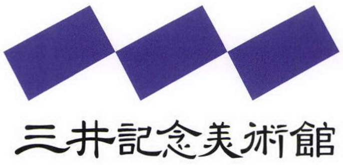
1996 · Shin Matsunaga · JP · Logo · Bank of Tokyo-Mitsubishi


DESIGN ASSOCIATION

2004 · Shin Matsunaga · JP · Logo · Design Association

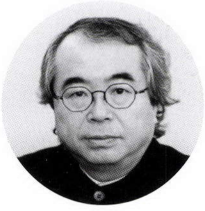

The National Museum of Western Art

2004 · Shin Matsunaga · JP · Logo · National Museum of Western Art



2005 · Shin Matsunaga · JP · Logo · Mitsui Memorial Museum

»Most of the designs we look at, but cannot guess who designed them, turn out to be by Shin Matsunaga. This is because of their apparent seriousness, and a well-concealed shrewdness in their conception. Matsunaga is more concerned with the best possible solution in terms of design than with pompous individualism.« `Ikko Tanaka, The Design Works of Shin Matsunaga, 1992`

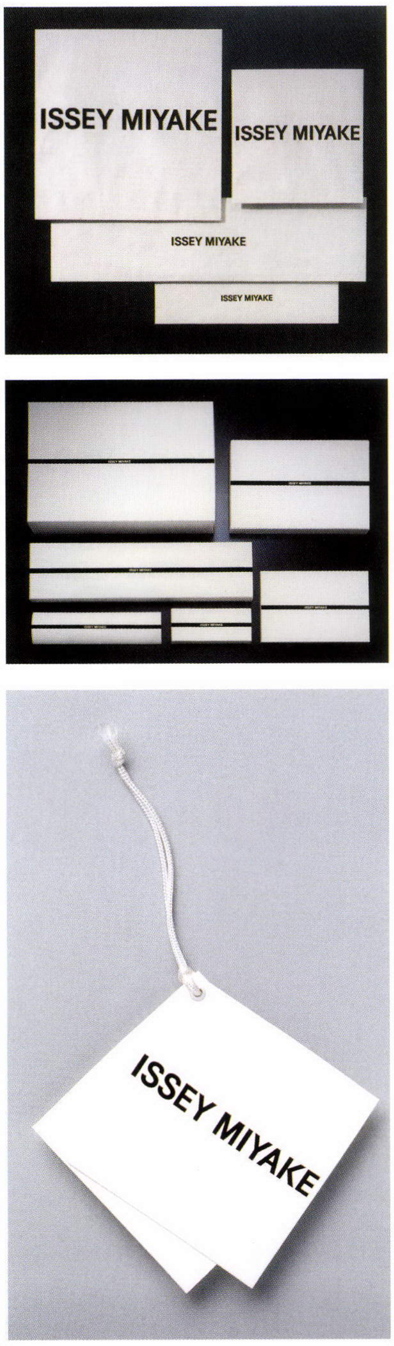


Shin Matsunaga (1940, Tokyo) is a Japanese graphic designer who, as well as creating many superb posters, has also produced numerous corporate identities and packaging designs. Graduating in 1964 from the Tokyo National University of Fine Arts and Music, Matsunaga's first job was with the advertising department of the cosmetic manufacturer Shiseido. In 1971, he opened his own design studio in Tokyo and from then on worked for Japanese companies in various sectors. Matsunaga's works have featured in international solo exhibitions and are also to be found in the collections of leading museums, including the Museum of Modern Art in New York, the same city's Cooper Hewitt, Smithsonian Design Museum, and the Victoria & Albert Museum in London.

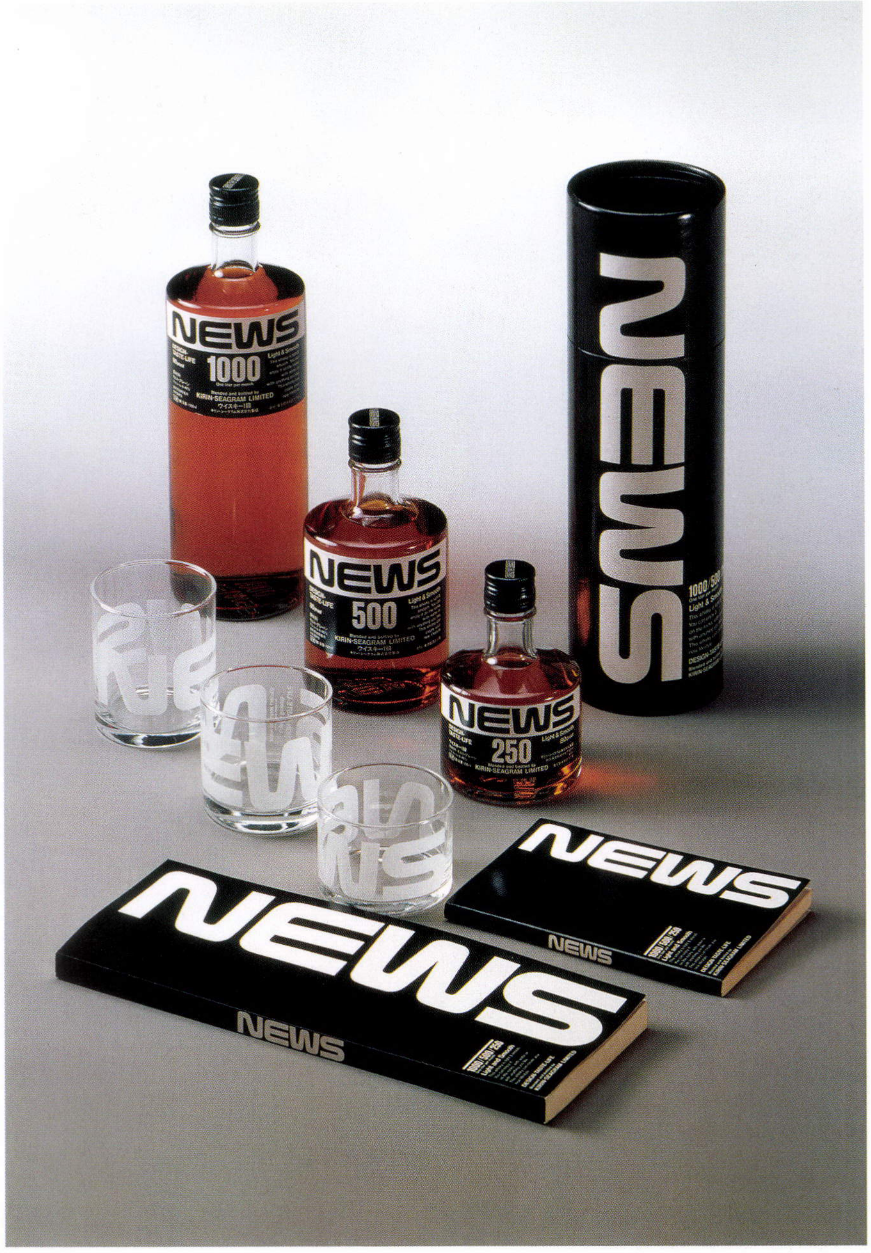
Shin Matsunaga (1940, Tokio) ist ein japanischer Grafikdesigner, der neben vielfach ausgezeichneten Plakaten auch unzählige Firmenidentitäten und Verpackungsentwürfe schuf. 1964 beendete er sein Studium an der Tokyo National University of Fine Arts and Music und arbeitete zunächst in der Werbeabteilung des Kosmetikherstellers Shiseido. 1971 eröffnete Matsunaga ein eigenes Designstudio in Tokio und war fortan für japanische Unternehmen unterschiedlicher Branchen tätig. Seine Arbeiten waren in internationalen Einzelausstellungen zu sehen und befinden sich in den Sammlungen bedeutender Museen wie dem Museum of Modern Art New York, dem Cooper Hewitt, Smithsonian Design Museum oder dem Victoria & Albert Museum London.

Shin Matsunaga (1940, Tokyo) est un graphiste japonais qui, outre de superbes affiches, a signé d'innombrables identités d'entreprises et projets d'emballages. Il termine en 1964 ses études à l'université des arts de Tokyo et travaille d'abord au sein du département de publicité du groupe de cosmétiques Shiseido. En 1971, Matsunaga ouvre son propre studio de graphisme à Tokyo et dès lors aura des clients de différents secteurs. Ses travaux ont été présentés dans des expositions individuelles internationales et figurent dans les collections de musées prestigieux comme le Museum of Modern Art et le Cooper Hewitt, Smithsonian Design Museum à New York, ou le Victoria & Albert Museum à Londres.

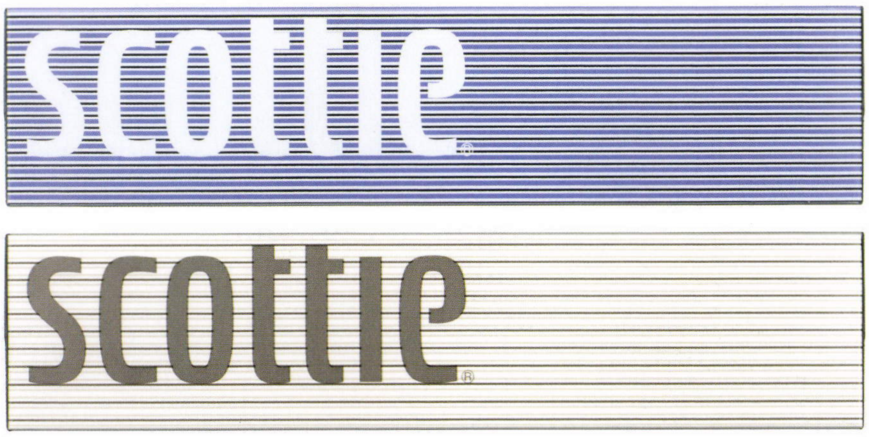
ISSEY MIYAKE



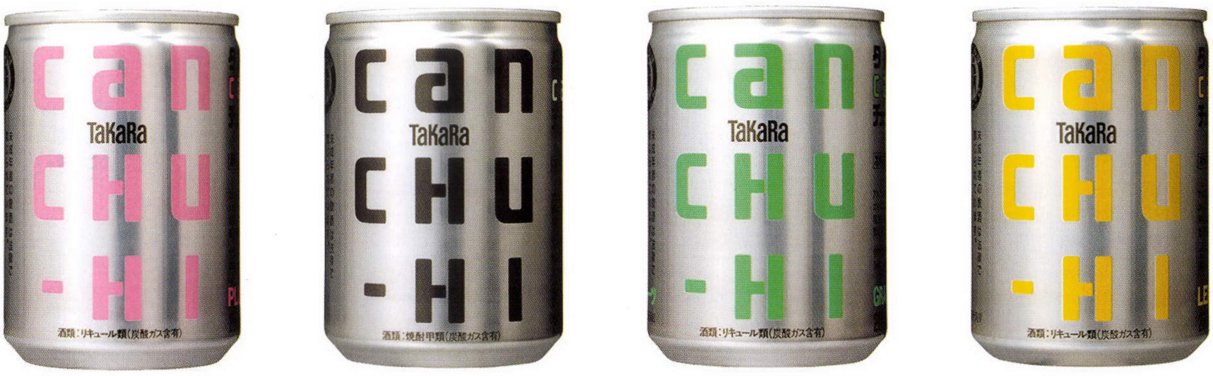
1989 · Shin Matsunaga · JP · Identity · Issey Miyake



1983 · Shin Matsunaga · JP · Packaging

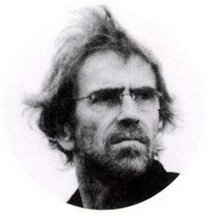


1986 · Shin Matsunaga · JP · Packaging



1984 · Shin Matsunaga · JP · Packaging

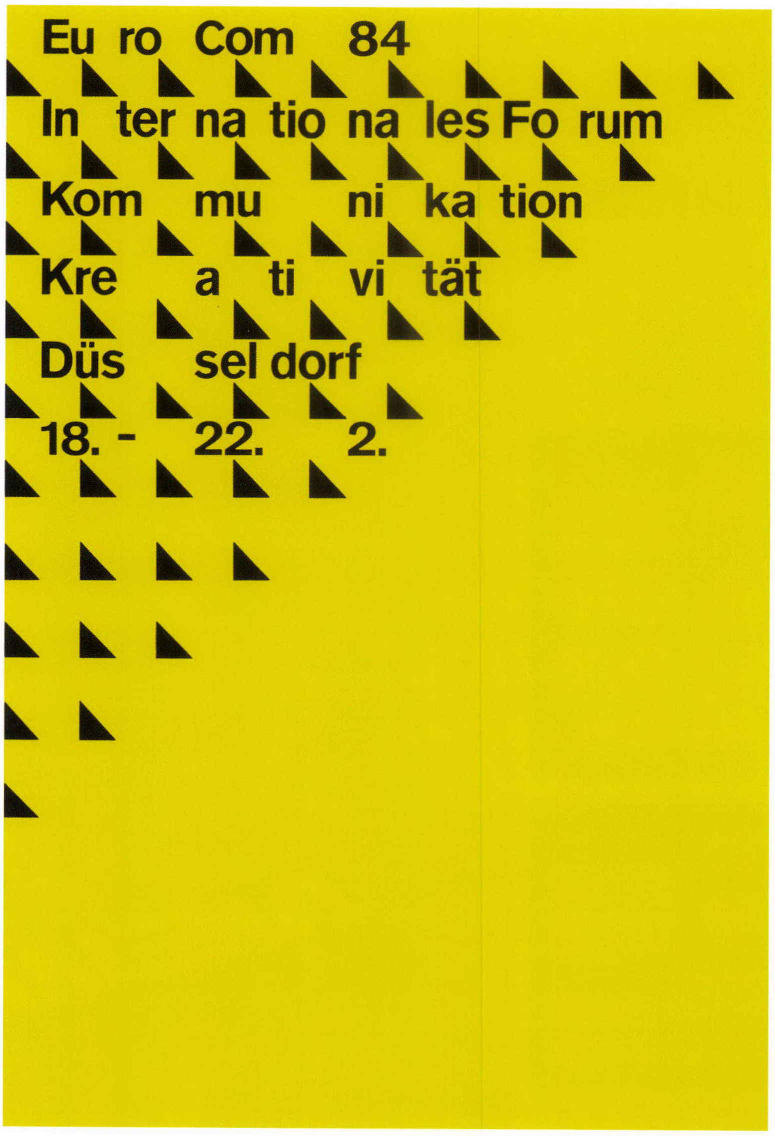
Uwe Loesch · Germany



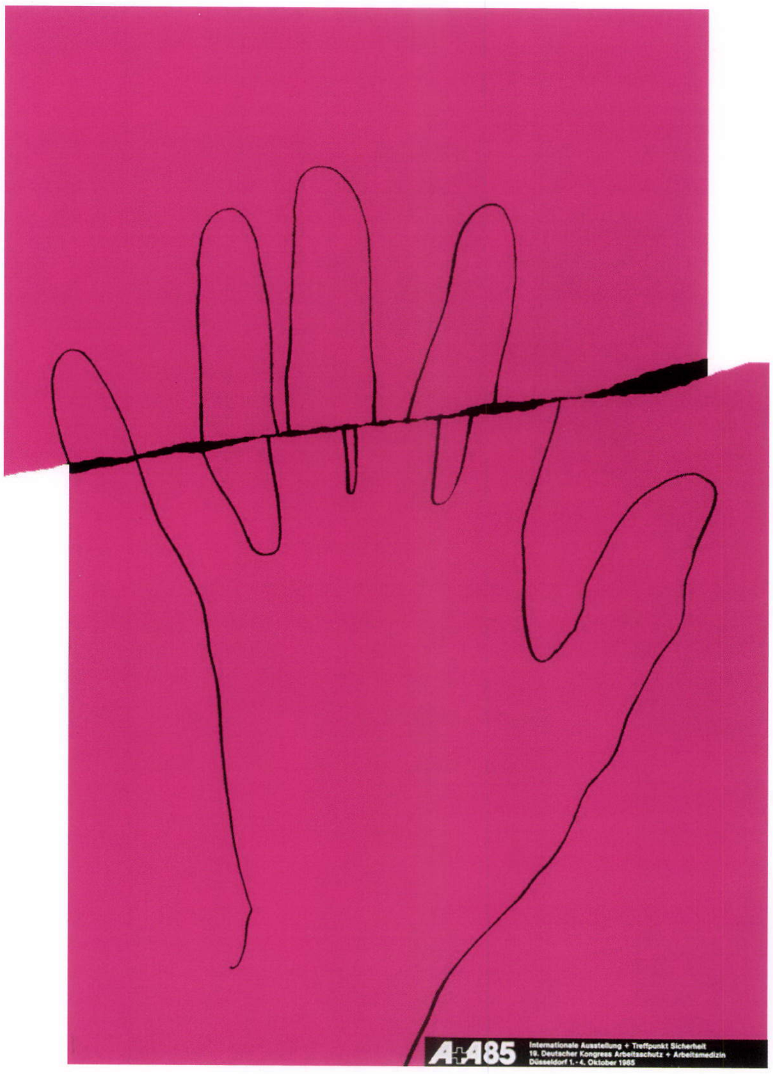
Uwe Loesch (Dresden, 1943) is a German communication designer who studied from 1964–68 at the Peter Behrens Academy in Dusseldorf. Loesch is also one of the most important international designers of modern posters and in 1984 several of his posters became part of the permanent exhibition of MoMA in New York. From 1985–90 he was professor of mixed media at the University of Applied Sciences in Dusseldorf, then from 1990–2008 professor of communication design at the University of Wuppertal. Loesch became a member of the Alliance Graphique Internationale in 1988, and in 2013 was given the Lifetime Achievement Award of the Federal Republic of Germany.

Uwe Loesch (1943, Dresden) ist ein deutscher Kommunikationsdesigner und gehört zu den international bedeutendsten Plakatgestaltern der Gegenwart. Von 1964 bis 1968 studierte er an der Peter Behrens Werkkunstschule in Düsseldorf. Ab 1984 wurden seine Arbeiten über mehrere Jahre im MoMA New York gezeigt. Loesch unterrichtete als Professor für medienübergreifende Gestaltung von 1985 bis 1990 an der Fachhochschule Düsseldorf sowie zwischen 1990 und 2008 Kommunikationsdesign an der Bergischen Universität Wuppertal. Die Alliance Graphique Internationale nahm ihn 1988 auf. 2013 wurde er mit dem Designpreis der Bundesrepublik Deutschland für sein Lebenswerk ausgezeichnet.

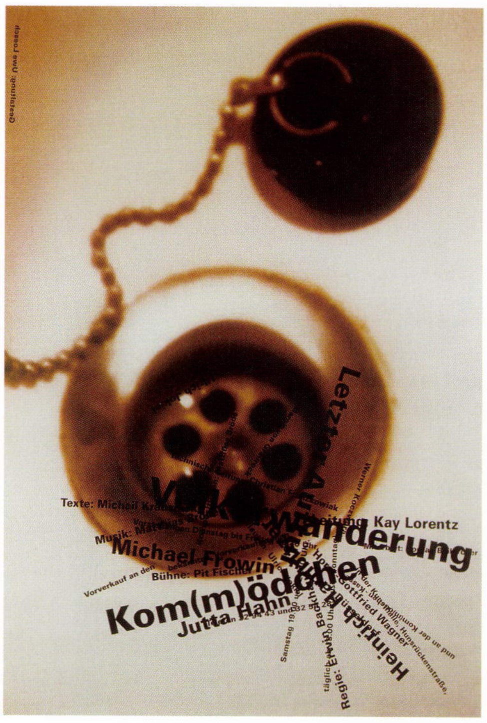
Uwe Loesch (Dresde, 1943) est un designer allemand en communication visuelle qui s'inscrit parmi les plus grands affichistes internationaux de notre époque. Entre 1964 et 1968, il étudie à l'école d'art Peter Behrens à Düsseldorf. À partir de 1984, ses travaux ont été intégrés à la collection permanente du Museum of Modern Art de New York. De 1985 à 1990, il a enseigné la création multimédia à l'école technique de Düsseldorf. De 1990 à 2008, il a été professeur de design communicationnel à l'université de Wuppertal. En 1988, il est devenu membre de l'Alliance Graphique Internationale. En 2013, il a reçu de la République fédérale d'Allemagne le prix pour l'ensemble de son œuvre.


Eu ro Com 84
In ter na tio na les Fo rum
Kom mu ni ka tion
Kre a ti vi tät
Düs sel dorf
18. - 22. 2.

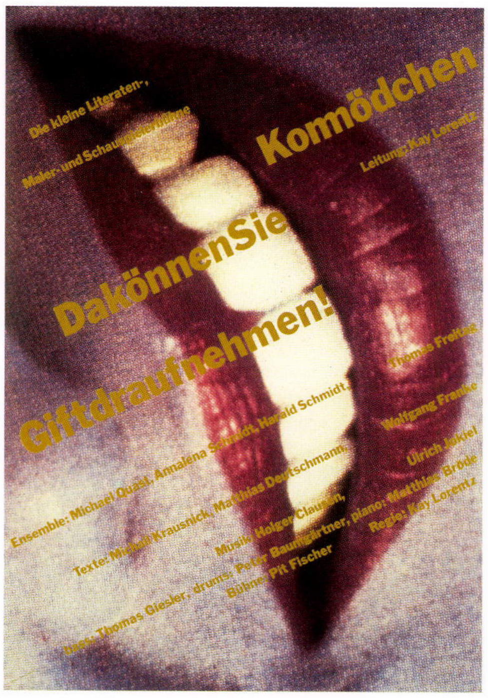
1984 · Uwe Loesch · DE · Poster


A+A85
Internationale Ausstellung + Treffpunkt Sicherheit
19. Deutscher Kongress Arbeitsschutz + Arbeitsmedizin
Düsseldorf 1. - 4. Oktober 1985

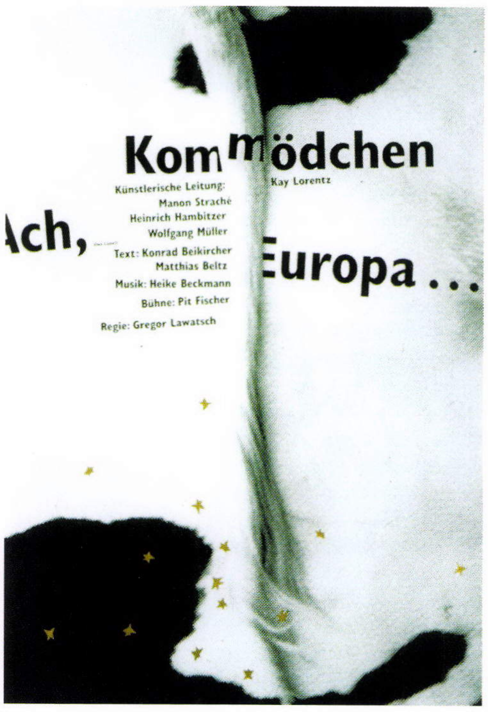
1985 · Uwe Loesch · DE · Poster


Letzte Ausfahrt
Völkerwanderung
Kom(m)ödchen
Leitung: Kay Lorentz
Texte: Michail Krausnick
Michael Frowin
Jutta Hahn
Heinrich Hambitzer
Gottfried Wagner
Bühne: Pit Fischer
Regie: Erwin Backhaus
Vorverkauf an den

1991 · Uwe Loesch · DE · Poster

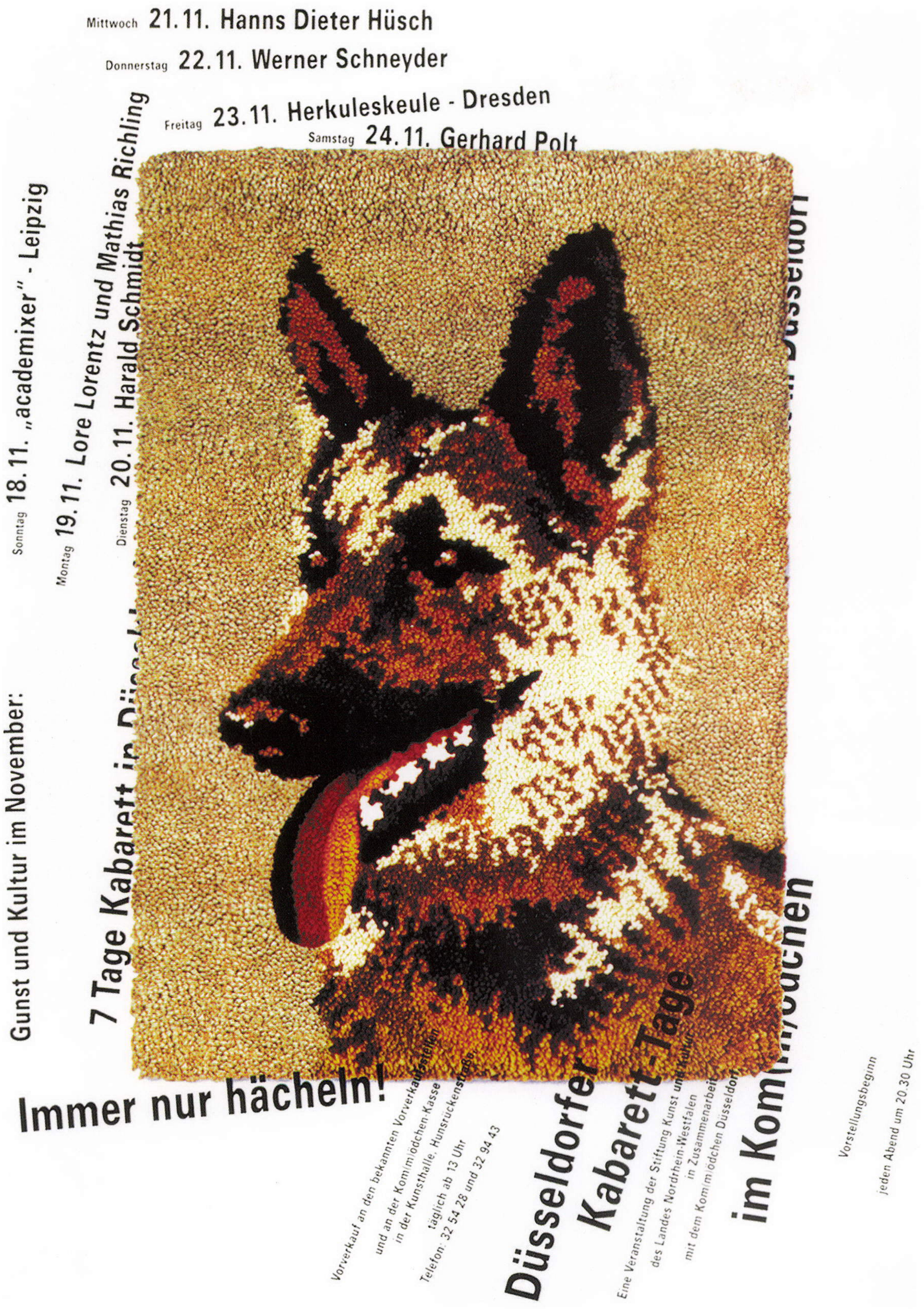

Die kleine Literaten-, Maler- und Schauspielerbühne
Kommödchen
Leitung: Kay Lorentz
DakönnenSie
Giftdraufnehmen!
Thomas Freitag
Wolfgang Franke
Ulrich Jokiel
Ensemble: Michael Quast, Annalena Schmidt, Harald Schmidt,
Texte: Michail Krausnick, Matthias Deutschmann,
Musik: Holger Clausen,
bass: Thomas Giesler, drums: Peter Baumgärtner, piano: Matthias Bröde
Bühne: Pit Fischer
Regie: Kay Lorentz

1984 · Uwe Loesch · DE · Poster

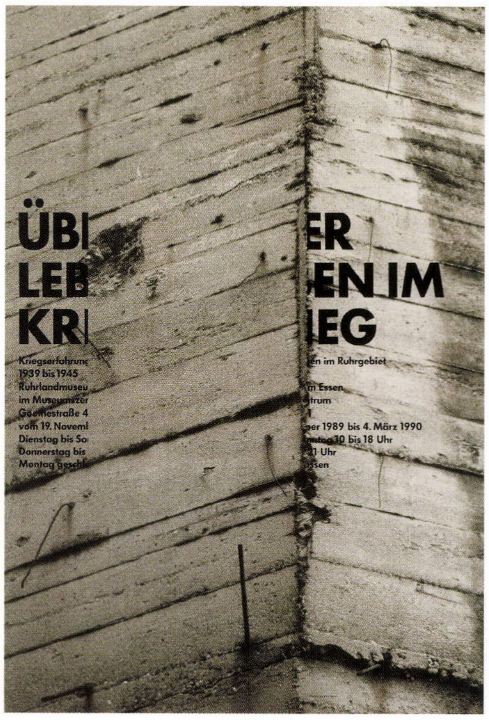

Kommödchen
Kay Lorentz
Künstlerische Leitung:
Manon Straché
Heinrich Hambitzer
Wolfgang Müller
Text: Konrad Beikircher
Matthias Beltz
Musik: Heike Beckmann
Bühne: Pit Fischer
Regie: Gregor Lawatsch
Ach,
Europa ...

1992 · Uwe Loesch · DE · Poster

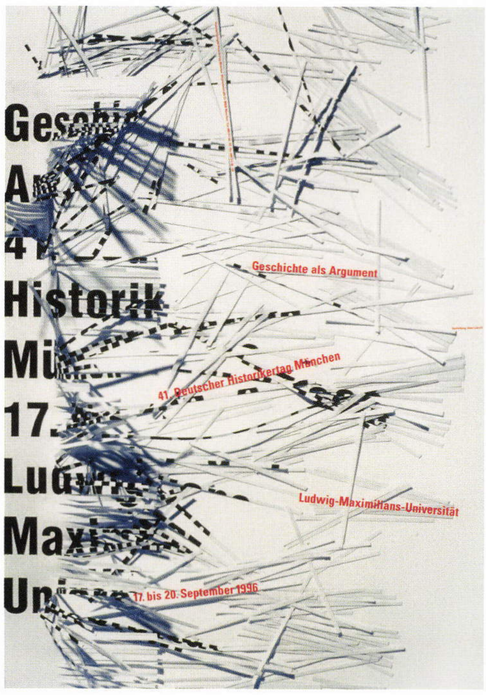
»My posters are 'signs of the times' and I definitely want them to be understood as interfering in politics or as attacks on the plain surface of the mind of the observer.« Uwe Loesch, *Grafik* #179, 2009


Mittwoch 21.11. Hanns Dieter Hüsch
Donnerstag 22.11. Werner Schneyder
Freitag 23.11. Herkuleskeule - Dresden
Samstag 24.11. Gerhard Polt
Sonntag 18.11. „academixer" - Leipzig
Montag 19.11. Lore Lorentz und Mathias Richling
Dienstag 20.11. Harald Schmidt
Gunst und Kultur im November:
7 Tage Kabarett in Düsseldorf
Immer nur hächeln!
Vorverkauf an den bekannten Vorverkaufsstellen
und an der Kom(m)ödchen-Kasse
in der Kunsthalle, Hunsrückenstraße,
täglich ab 13 Uhr
Telefon: 32 54 28 und 32 94 43
Düsseldorfer Kabarett-Tage
Eine Veranstaltung der Stiftung Kunst und Kultur
des Landes Nordrhein-Westfalen
in Zusammenarbeit
mit dem Kom(m)ödchen Düsseldorf
im Kom(m)ödchen
Vorstellungsbeginn
jeden Abend um 20.30 Uhr

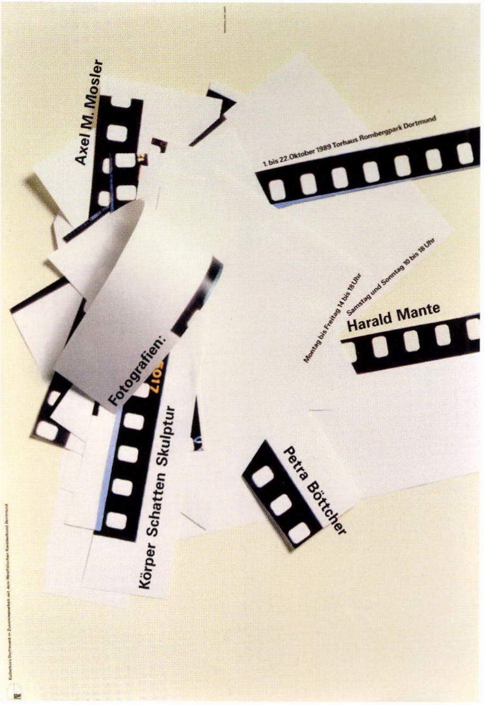
1991 · Uwe Loesch · DE · Poster


ÜB
LEB
KR
ER
EN IM
EG
Kriegserfahrung
1939 bis 1945
Ruhrlandmuseu
im Museumszer
Goethestraße 4
vom 19. Novem
Dienstag bis So
Donnerstag bis
Montag geschl
en im Ruhrgebiet
m Essen
ntrum
ber 1989 bis 4. März 1990
0 bis 18 Uhr
21 Uhr
ssen

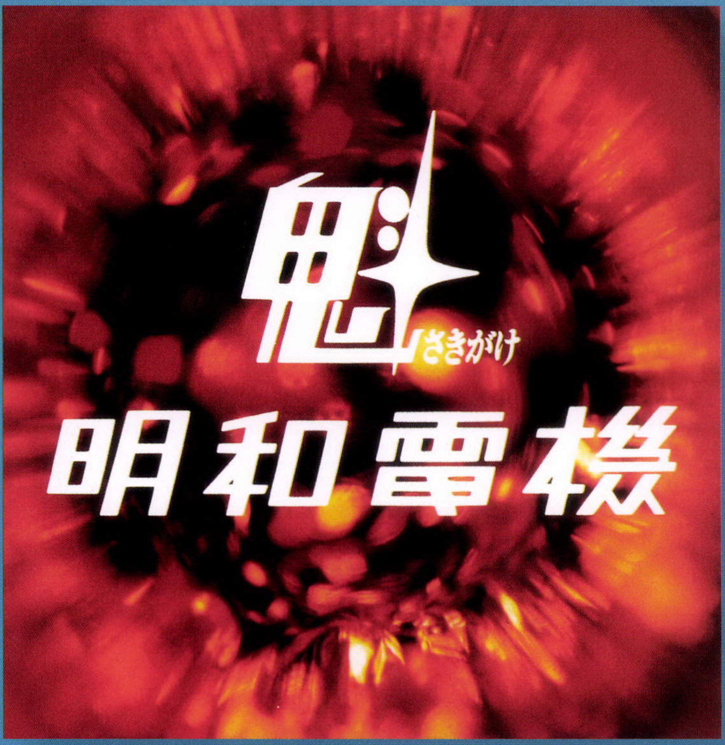
1992 · Uwe Loesch · DE · Poster


Gesch
A
41
Historik
Mü
17.
Lud
Max
Un
Geschichte als Argument
41. Deutscher Historikertag München
Ludwig-Maximilians-Universität
17. bis 20. September 1996

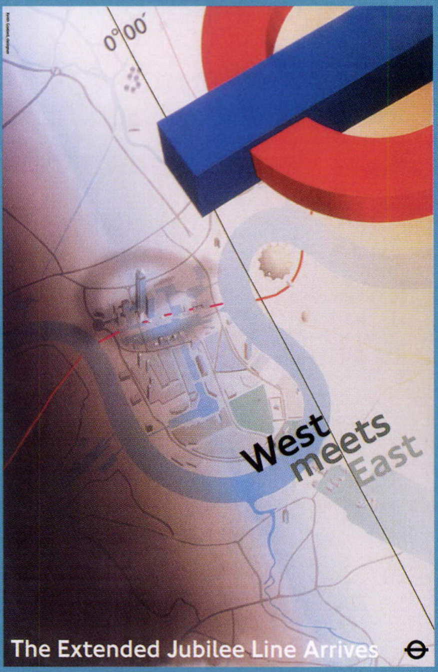
1996 · Uwe Loesch · DE · Poster


Axel M. Mosler
1. bis 22. Oktober 1989 Torhaus Rombergpark Dortmund
Montag bis Freitag 14 bis 18 Uhr
Samstag und Sonntag 10 bis 18 Uhr
Harald Mante
Fotografien:
Körper Schatten Skulptur
Petra Böttcher

1989 · Uwe Loesch · DE · Poster

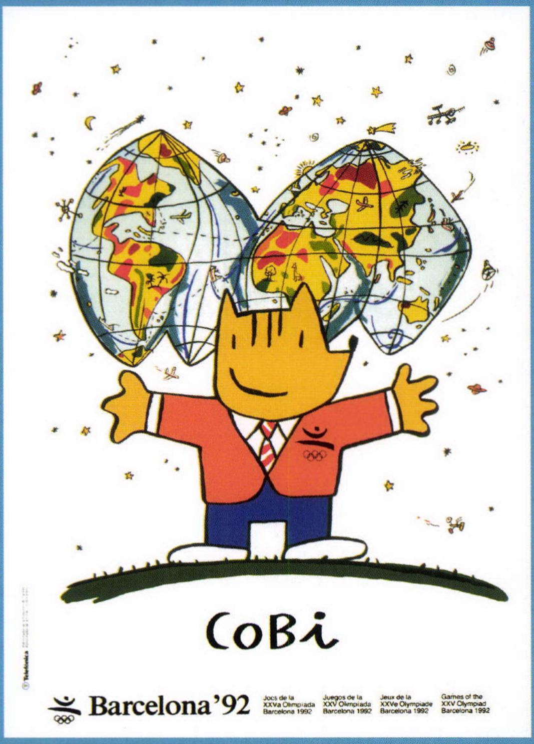


1998 · Norio Nakamura · JP · Record cover

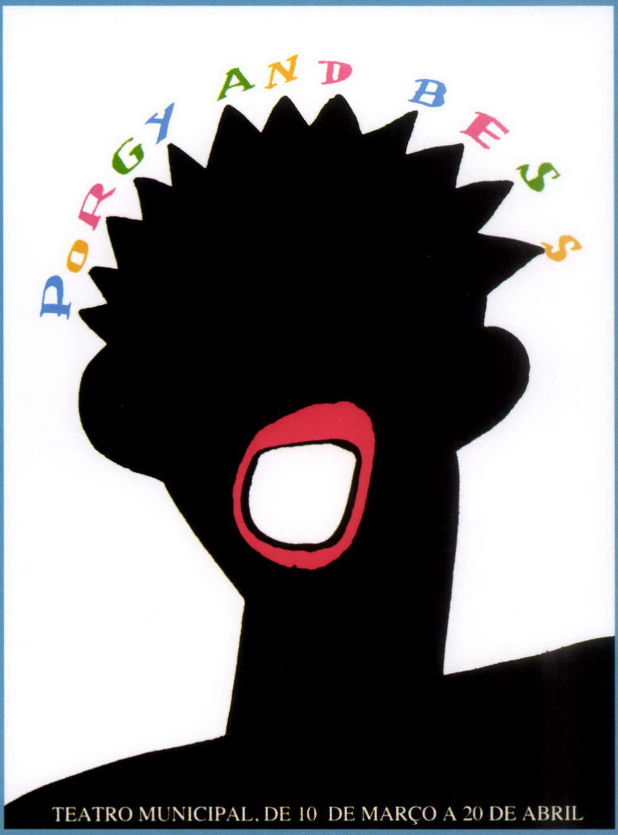

0°00′
West
meets
East
The Extended Jubilee Line Arrives

1999 · Keith Godard · UK · Poster

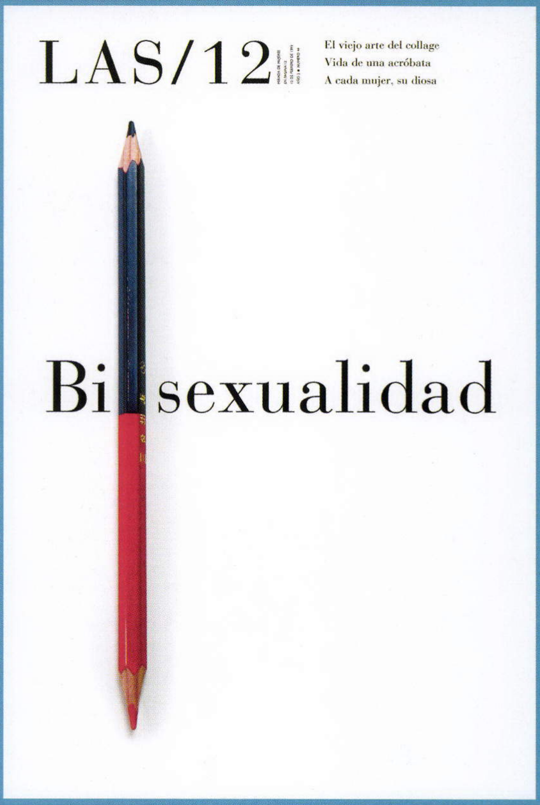
1990


CoBi
Telefónica
Barcelona'92
Jocs de la XXVa Olimpíada Barcelona 1992
Juegos de la XXV Olimpiada Barcelona 1992
Jeux de la XXVe Olympiade Barcelona 1992
Games of the XXV Olympiad Barcelona 1992

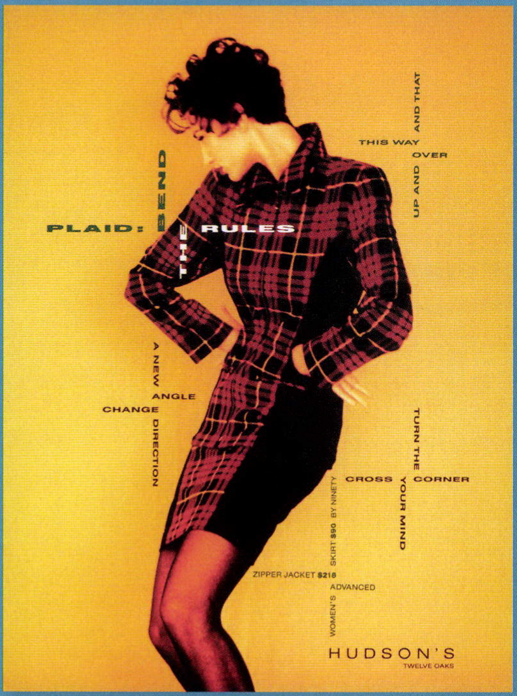
1992 · Javier Mariscal · ES · Poster


PORGY AND BESS
TEATRO MUNICIPAL. DE 10 DE MARÇO A 20 DE ABRIL

1992 · José Carlos Lollo, Marcello Serpa · BR · Poster

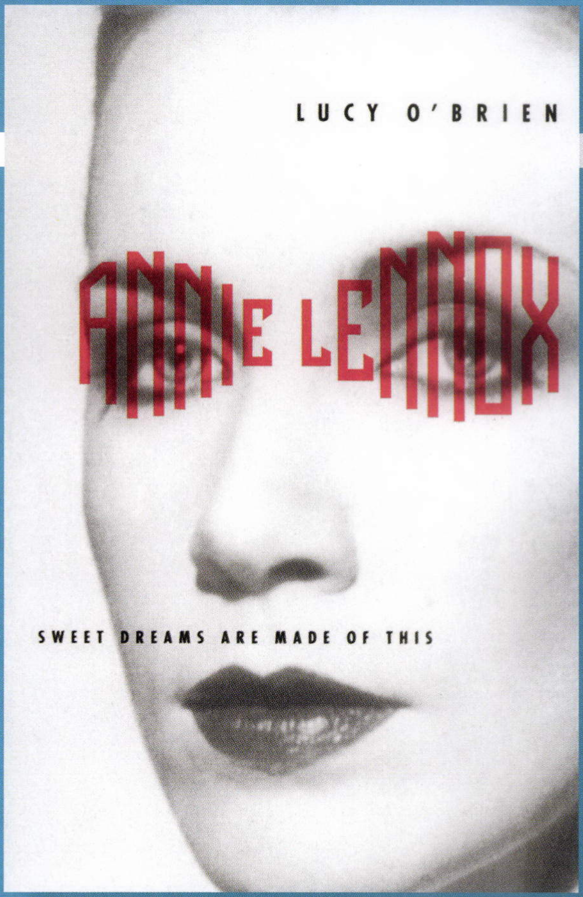

LAS/12
El viejo arte del collage
Vida de una acróbata
A cada mujer, su diosa
Bisexualidad

1999 · Alejandro Ros · AR · Magazine cover

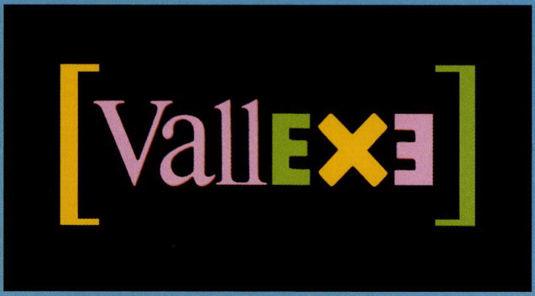

PLAID: BEND THE RULES
THIS WAY AND THAT
UP AND OVER
A NEW ANGLE
CHANGE DIRECTION
CROSS YOUR MIND
TURN THE CORNER
WOMEN'S SKIRT $90 BY NINETY
ZIPPER JACKET $218
ADVANCED
HUDSON'S
TWELVE OAKS

1992 · Nesnadny & Schwartz · US · Brochure cover

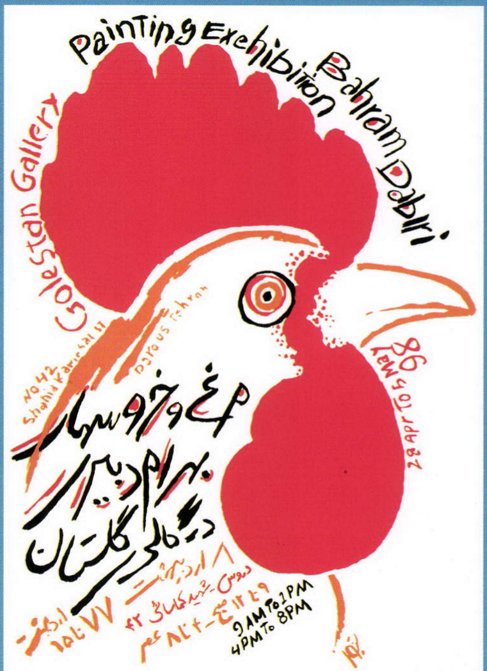
1999


LUCY O'BRIEN
ANNIE LENNOX
SWEET DREAMS ARE MADE OF THIS

1993 · Angela Skouras · US · Book cover



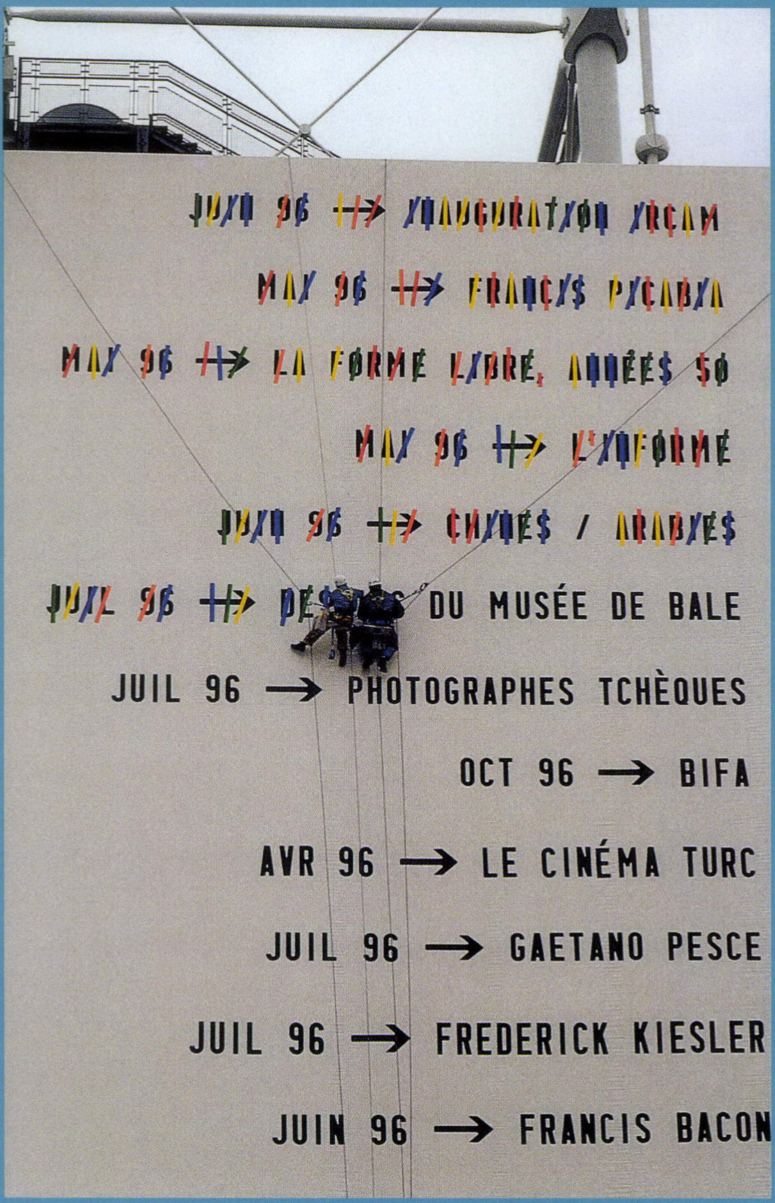
1994 · Roberto Turégano · ES · Logo · Vallexe Jazz Festival


Painting Exhibition
Bahram Dabiri
Golestan Gallery
9AM To 1PM
4PM To 8PM

1998 · Ghobad Shiva · IR · Poster

In the early 1990s, the Americans April Greiman and David Carson and Britain's Neville Brody became the design world's new heroes. Their computer-generated works delivered a wealth of uniquely stimulating ideas and new ways of seeing, while in the wider sphere the possibilities offered by computer-based design found favor not only with the new avant-garde but also quickly became part of general contemporary stylistics. The all-encompassing success of the internet, which became apparent as the decade wore on, and the mass-market breakthrough of home PCs, led to even greater progress. Digital media design was a completely new field of application for graphic design, and thanks to simple software applications computer users now had the wherewithal to create their own designs entirely from scratch. The result of this is that, even today, professionals continue to feel the challenge brought about by the knowledge that home users and part-timers may be equally competent and capable designers.

April Greiman und David Carson aus den USA sowie der Brite Neville Brody wurden Anfang der 1990er-Jahre die neuen Helden der Designszene. Ihre digital realisierten Arbeiten lieferten eine Reihe originärer Impulse und brachen mit Sehgewohnheiten des analogen Zeitalters. Die Möglichkeiten der computerbasierten Gestaltung hielten jedoch auch abseits dieser neuen Avantgarde schnell Einzug in die allgemeine Stilistik der Gegenwart. Mit der flächendeckenden Durchsetzung des Internets und dem Durchbruch von Home-PCs am Massenmarkt zur Mitte der Dekade wurde diese Entwicklung noch einmal befeuert. Die Gestaltung digitaler Medien war ein völlig neues Anwendungsfeld von Grafikdesign. Gleichzeitig hatte jeder Computeranwender dank einfach anzuwendender Software die Möglichkeit an der Hand, eigene Entwürfe umzusetzen. Bis heute bleibt diese Egalisierung für Gestalter immer wieder eine Herausforderung.



Pierre Bernard's large-format typographic installation displaying the events calendar for the Pompidou Center in Paris.

top right: Designs developed by Masaaki Hiromura for the MOO Market at the Fisherman's Wharf in Kushiro, Japan.

bottom right: Uniform of the Dutch police, part of the new visual identity designed by Studio Dumbar in 1993.

Großformatige Typoinstallation von Pierre Bernard, auf der Veranstaltungstermine des Pariser Centre Pompidou angekündigt werden.

rechts oben: Von Masaaki Hiromura entwickeltes Design für den MOO Market am Kushiro Fisherman's Wharf in Japan.

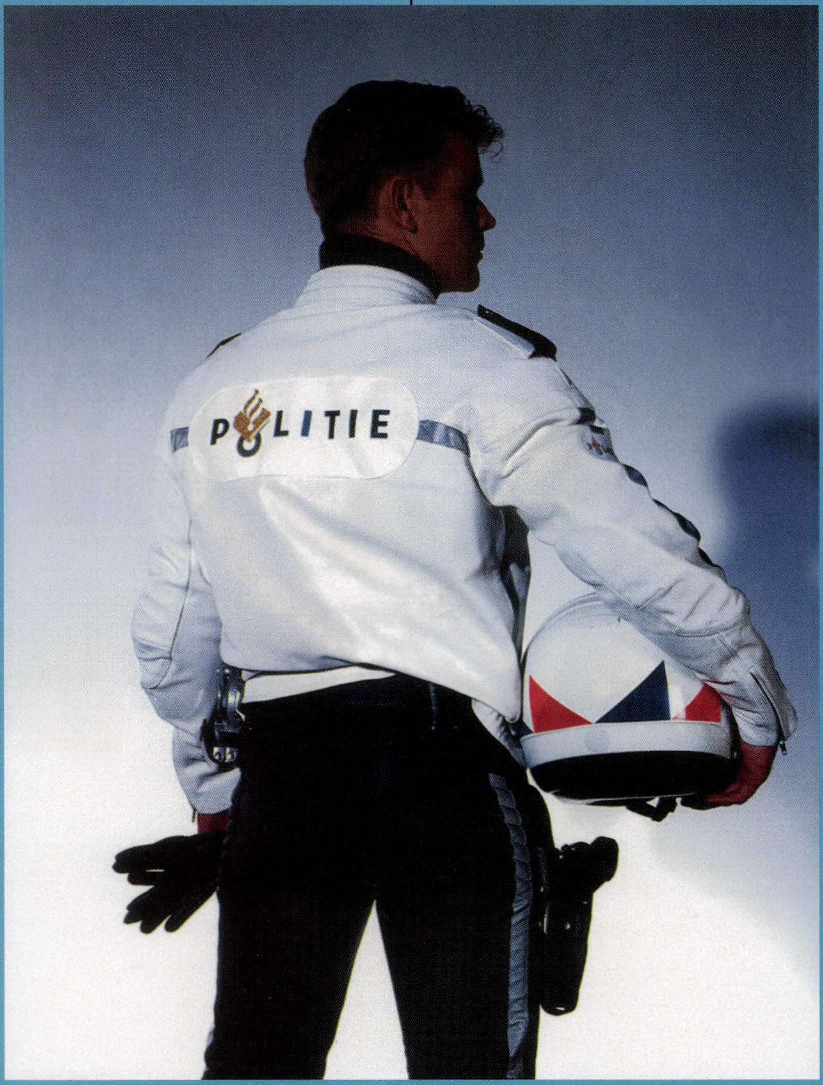
rechts unten: Uniform der niederländischen Polizei, die Teil der 1993 neu eingeführten visuellen Identität von Studio Dumbar war.

Installation typographique grand format de Pierre Bernard annonçant les dates d'événements du Centre Beaubourg, à Paris.

en haut à droite: graphisme développé par Masaaki Hiromura pour le MOO Market au Kushiro Fisherman's Wharf, au Japon.

en bas à droite: l'uniforme de la police néerlandaise, qui fait partie de la nouvelle identité visuelle conçue en 1993 par Studio Dumbar.

Au début des années 1990, les Américains April Greiman et David Carson ainsi que le Britannique Neville Brody deviennent les nouveaux héros de la scène du design. Leurs travaux réalisés sur ordinateur livrent une profusion d'idées stimulantes et d'approches inédites. Parallèlement à cette nouvelle avant-garde, les possibilités créatives offertes par le numérique entrent rapidement dans la stylistique générale de l'époque. Vers la fin de la décennie, l'indéniable succès global d'Internet et la percée massive de l'ordinateur personnel sur le marché accélèrent encore davantage cette évolution. La conception via des médias numériques devient un tout nouveau champ d'application du graphisme, et grâce à des solutions logicielles simples, les ordinateurs permettent désormais aux utilisateurs de réaliser de zéro leurs propres projets. C'est pourquoi aujourd'hui encore, les professionnels du graphisme sont conscients que le savoir-faire des amateurs et personnes s'y dédiant à temps partiel peur parfaitement le faire de l'ombre.



1990

DEUTSCHE EINHEIT
50

Germany reunites

The Daily Telegraph

Armed struggle will go on, says freed Mandela

Nelson Mandela is freed

Child actor Macaulay Culkin helps *Home Alone* break box-office records

Co-founder of the Solidarity trade union Lech Walesa becomes president of Poland

RICHARD GERE
JULIA ROBERTS
PRETTY WOMAN

Julia Roberts and Richard Gere star in the movie *Pretty Woman*

The Green Dot system is developed in Germany to indicate that packaging is recycled

The Hubble Space Telescope is launched into orbit

The Sun

World Wide What?

SHE'S IN DR-BRIT

COMPUTER 'WEB' TO CHANGE BILLIONS OF LIVES (YEAH, RIGHT)

Girl from Mars is our first astronaut

The proto-type version of the World Wide Web is first demon-strated

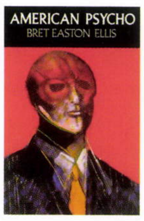
TAKE THAT & PARTY

English boy band Take That forms in Manchester

Nintendo World Championships 1990

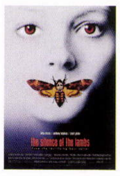
The first Nintendo World Championships take place in the United States

1991


AMERICAN PSYCHO
BRET EASTON ELLIS

The Bret Easton Ellis novel *American Psycho* is published to mixed acclaim and outrage

In the Philippines, Mount Pinatubo erupts in the second-largest eruption on Earth of the 20th century

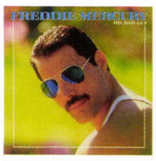

the silence of the lambs

Jodie Foster and Anthony Hopkins play the lead characters in *The Silence of the Lambs*

NIRVANA
SMELLS LIKE TEEN SPIRIT

Nirvana's grunge anthem "Smells Like Teen Spirit" is released

Ötzi, the naturally preserved body of a man from 3300 BC, is found in the Alps


FREDDIE MERCURY

Queen's lead singer Freddie Mercury dies from AIDS

THE FIRM
JOHN GRISHAM

John Grisham's legal thriller *The Firm* is published

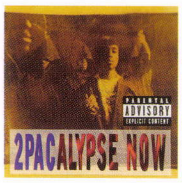
WAR MACHINE

Yanks & Brits lose jets – Iraq loses more

In Operation Desert Storm, coalition forces defeat Iraq and the Gulf War ends

Arctic Ocean
Estonia
Latvia
Lithuania
Belarus
Moldova
Ukraine
Georgia
Armenia
Azerbaijan
Uzbekistan
Turkmenistan
Tajikistan
Kyrgyzstan
Kazakhstan
Russia
Siberia

The Soviet Union breaks up and Baltic and Central Asian states gain independence


PARENTAL ADVISORY EXPLICIT CONTENT
2PACALYPSE NOW

Tupac Shakur's debut album is released

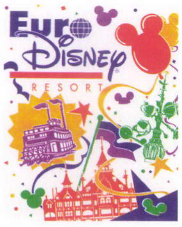
1992

Clinton Gore

Bill Clinton is elected president of the United States

The U.N. backs a peacekeeping intervention in the Somali Civil War

California's Anime Expo marks the rise of the Japanese animation style outside Asia


Euro Disney
RESORT

Euro Disney opens in France

The TONIGHT SHOW
starring
JOHNNY CARSON

Johnny Carson retires after 29 years of hosting *The Tonight Show* on U.S. television

FEVER PITCH
A Fan's Life
NICK HORNBY

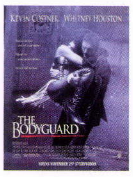
English author Nick Hornby's novel *Fever Pitch* is published

MALL OF AMERICA

In Bloomington, Minnesota, the Mall of America becomes the largest shopping mall in the country

rage against the machine

American rock band Rage Against the Machine release their self-titled debut LP


KEVIN COSTNER WHITNEY HOUSTON
THE BODYGUARD

Whitney Houston and Kevin Costner star in *The Bodyguard* and its soundtrack album becomes the best-selling album of all time

Barcelona '92

The Summer Olympics are held in Barcelona

1993

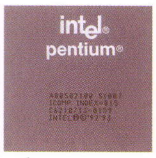
The Maastricht Treaty comes into force

Newton
Now taking orders.

Apple introduces a handheld computer, the Newton MessagePad

Colombian drug baron Pablo Escobar is killed in a shootout as he tries to evade capture

The first-person shooter video game *Doom* is released


intel
pentium

Intel releases its Pentium micro-processor

Yitzhak Rabin and Yasser Arafat sign the Oslo Accords

WIRED
Bruce Sterling
Has Seen the Future of War

The first issue of *Wired* magazine is published

THE X FILES

The mystery series *The X-Files* is first aired on U.S. television

DAILY NEWS

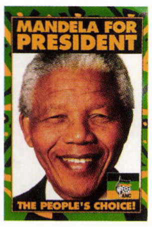
NEW YORK'S DAY OF TERROR

A truckload of explosives is set off in an under-ground car-park beneath the World Trade Center

JURASSIC PARK

Steven Spielberg's film version of *Jurassic Park* becomes the highest-grossing film of the year

1994


MANDELA FOR PRESIDENT
THE PEOPLE'S CHOICE!

Nelson Mandela becomes the first black president of South Africa

amazon

Jeff Bezos founds Amazon

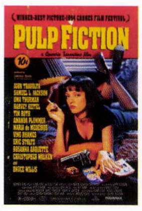
Kenzaburo Oe wins the Nobel Prize in Literature

oasis

The Battle of Britpop sees Blur and Oasis competing in the charts

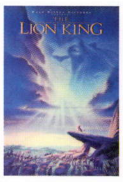
NME
KURT COBAIN
(1967 – 1994)

Nirvana frontman Kurt Cobain kills himself


PULP FICTION

Quentin Tarantino's cult movie *Pulp Fiction* premieres

The first passengers travel through the Eurotunnel from England to France

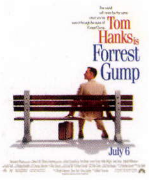

THE LION KING

The Disney animated movie *The Lion King* is released

PlayStation

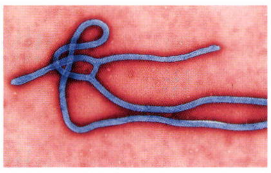
The first PlayStation goes on the market

Jupiter is hit by 21 large fragments of comet Shoe-maker–Levy 9


Tom Hanks
Forrest Gump

Tom Hanks stars in *Forrest Gump*

1995


A major outbreak of Ebola in Zaire (now DRC) causes panic worldwide

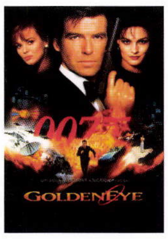
Jacques Chirac : « Je serai le président de tous les Français »

le Parisien

Président

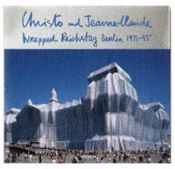
Jacques Chirac is elected president of France

Yahoo! is founded



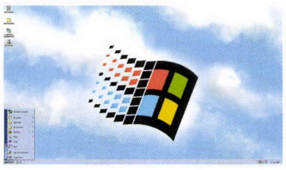
Pierce Brosnan is the new James Bond in *GoldenEye*

eBay is founded


Christo and Jeanne-Claude
Wrapped Reichstag Berlin 1971–95

The artist Christo transforms Berlin's Reichstag building into an artwork

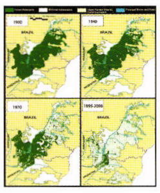
UNESCO initiates World Book Day

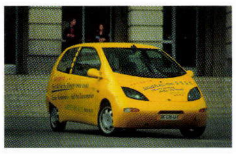

Microsoft releases its Windows 95 operating system

The first version of the Java programming language is introduced by Sun Microsystems

The digital video disc is developed by Philips and Sony

1996


Destruction of the rainforest from logging reaches 38 million acres a year


Greenpeace designs its fuel-efficient SmILE, based on the Renault Twingo

The Tamagotchi handheld digital pet is introduced in Japan

The multinational pharmaceutical company Novartis is formed in Switzerland

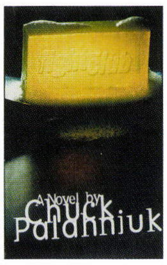
INDEPENDENCE DAY

Sci-fi movie *Independence Day* becomes a global blockbuster

The Al Jazeera television network is established in Doha, Qatar

SPICE GIRLS

The Spice Girls debut album sells two million copies in its first week


A Novel by Chuck Palahniuk

Chuck Palahniuk's novel *Fight Club* is published to critical acclaim

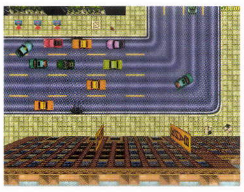
WINNER 9 ACADEMY AWARDS BEST PICTURE
THE ENGLISH PATIENT

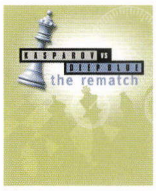
The movie adaptation of *The English Patient* is released and the following year wins nine Oscars

Dolly the sheep becomes the first mammal to be cloned successfully from an adult cell

1997

The Kyoto Protocol on climate change is signed


The video game *Grand Theft Auto* is released


KASPAROV vs DEEP BLUE
the rematch

IBM's Deep Blue defeats the world chess champion Garry Kasparov

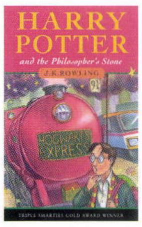
Netflix starts as a mail-order DVD sale and rental service

Sunday Mirror SPECIAL EDITION

DIANA DEAD

Dodi killed too in Paris pile-up

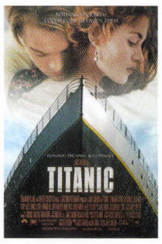
Princess Diana dies in a car accident in Paris


HARRY POTTER
and the Philosopher's Stone
J.K. ROWLING

The first book in J.K. Rowling's Harry Potter series is published

Google! BETA

Google's web search engine is launched



James Cameron's *Titanic* epic is the first movie to gross over a billion dollars

The first episode of *South Park* is aired

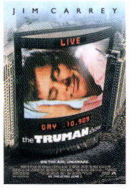
The New York Times

CHINA RESUMES CONTROL OF HONG KONG, CONCLUDING 156 YEARS OF BRITISH RULE

Hong Kong is returned to China

1998

Viagra goes on the market


JIM CARREY
LIVE
THE TRUMAN SHOW

Jim Carrey stars in *The Truman Show*

Expo 98 opens in Lisbon, the first world exhibition to be held in Portugal

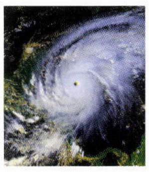
Construction begins on the International Space Station

No artificial colors.
Think different.

Apple launches the first iMac

News emerges of a sexual relationship between President Clinton and White House intern Monica Lewinsky

German manufacturer Smart introduces its first compact cars

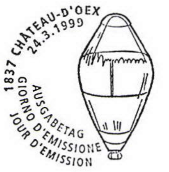

Hurricane Mitch makes landfall in Central America and kills more than 11,000 people

In Japan, the world's longest suspension bridge opens across the Akashi Strait

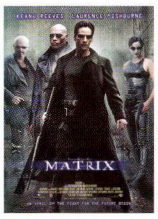
THE 3 TENORS

The Three Tenors Concert in Paris is watched by 3 billion people worldwide

1999


1837 CHÂTEAU-D'OEX 24.3.1999
AUSGABETAG GIORNO D'EMISSIONE JOUR D'ÉMISSION

Bertrand Piccard and Brian Jones become the first balloonists to circumnavigate the Earth without landing



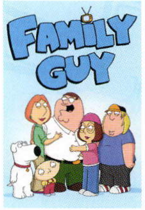
Keanu Reeves stars in the sci-fi movie *The Matrix*

Sony presents the AIBO robotic pet dog

Britney Spears

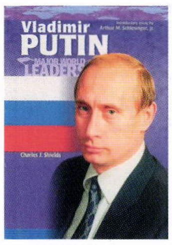
The Britney Spears single "...Baby One More Time" is released

The first Sumo book is published by TASCHEN



American animated sitcom *Family Guy* debuts on television

WiFi technology allows cable-free network connections at home


Vladimir PUTIN

Vladimir Putin becomes president of Russia

The HBO television series *The Sopranos* debuts and becomes a major ratings success

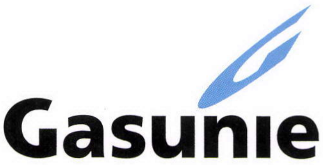
1990

Eye design magazine is launched in London by Rick Poynor

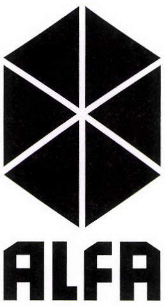
Michael Bierut becomes a partner at the New York office of **Pentagram**, followed by Paula Scher in 1991

The **Caecilia** typeface is created by Dutch designer Peter Matthias Noordzij

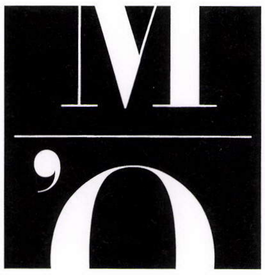
Robert Slimbach's **Minion** typeface is released



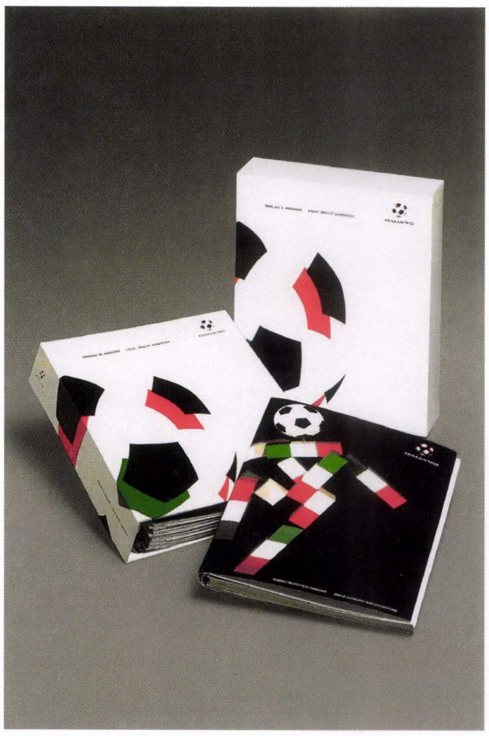
1990 · Tel Design · NL · Logo · Gasunie



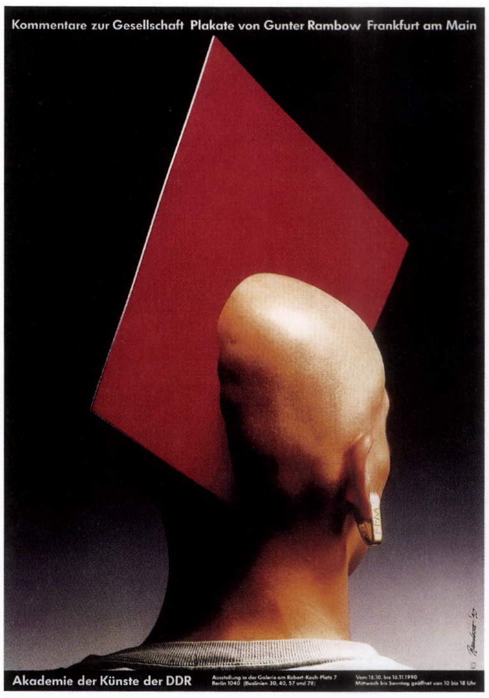
1990 · Karol Śliwka · PL · Logo · Alfa Chemicals



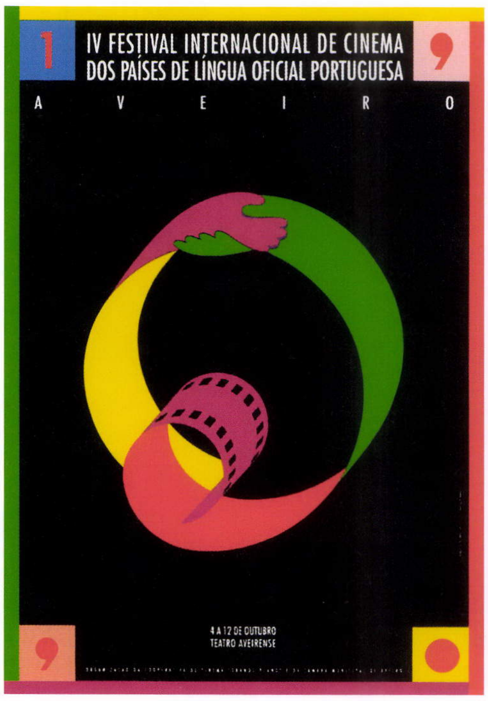
1990 · Jean Widmer, Bruno Monguzzi · FR · Logo · Musée d'Orsay



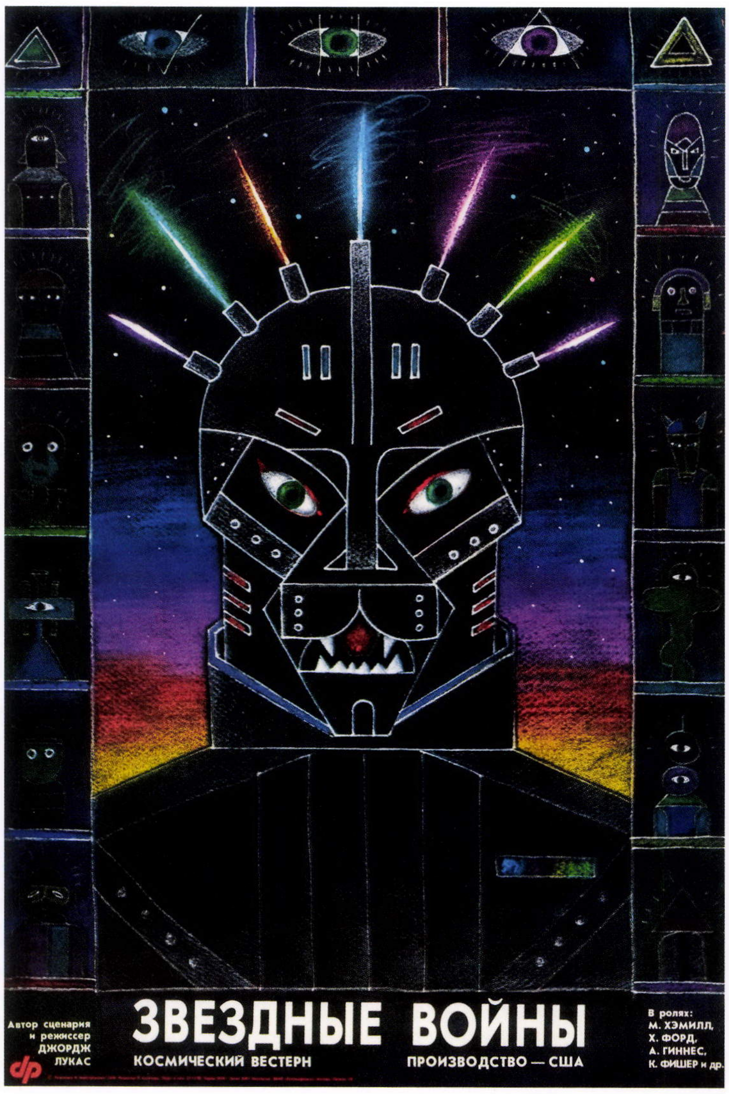
1990 · Brunazzi & Associati · IT · Identity · Italia 90


Kommentare zur Gesellschaft Plakate von Gunter Rambow Frankfurt am Main
Akademie der Künste der DDR

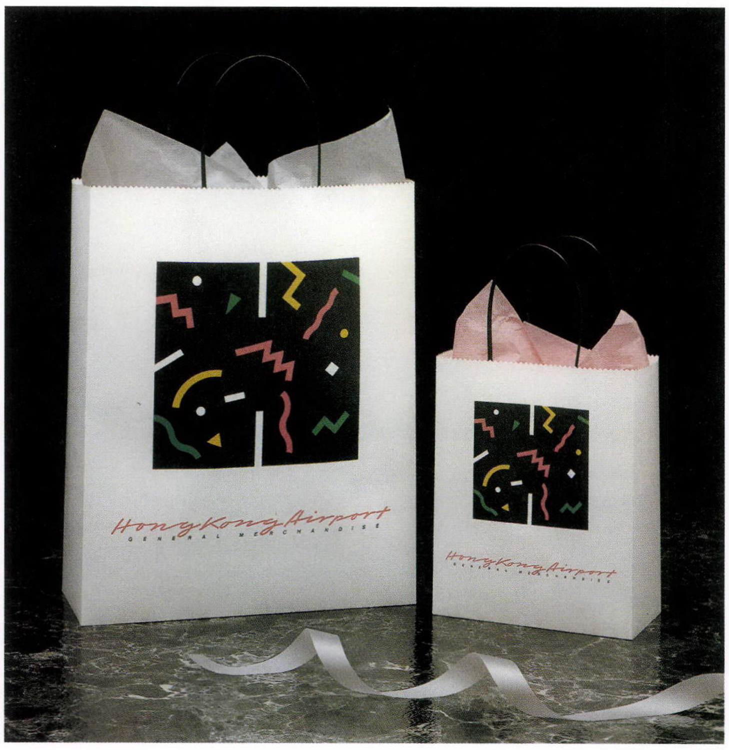
1990 · Gunter Rambow · DE · Poster


1
9
IV FESTIVAL INTERNACIONAL DE CINEMA DOS PAISES DE LINGUA OFICIAL PORTUGUESA
AVEIRO
4 A 12 DE OUTUBRO
TEATRO AVEIRENSE

1990 · João Machado · PT · Poster


Автор сценария и режиссер ДЖОРДЖ ЛУКАС
ЗВЕЗДНЫЕ ВОЙНЫ
КОСМИЧЕСКИЙ ВЕСТЕРН
ПРОИЗВОДСТВО — США
В ролях: М. ХЭМИЛЛ, Х. ФОРД, А. ГИННЕС, К. ФИШЕР и др.

1990 · Anonymous · RU · Poster

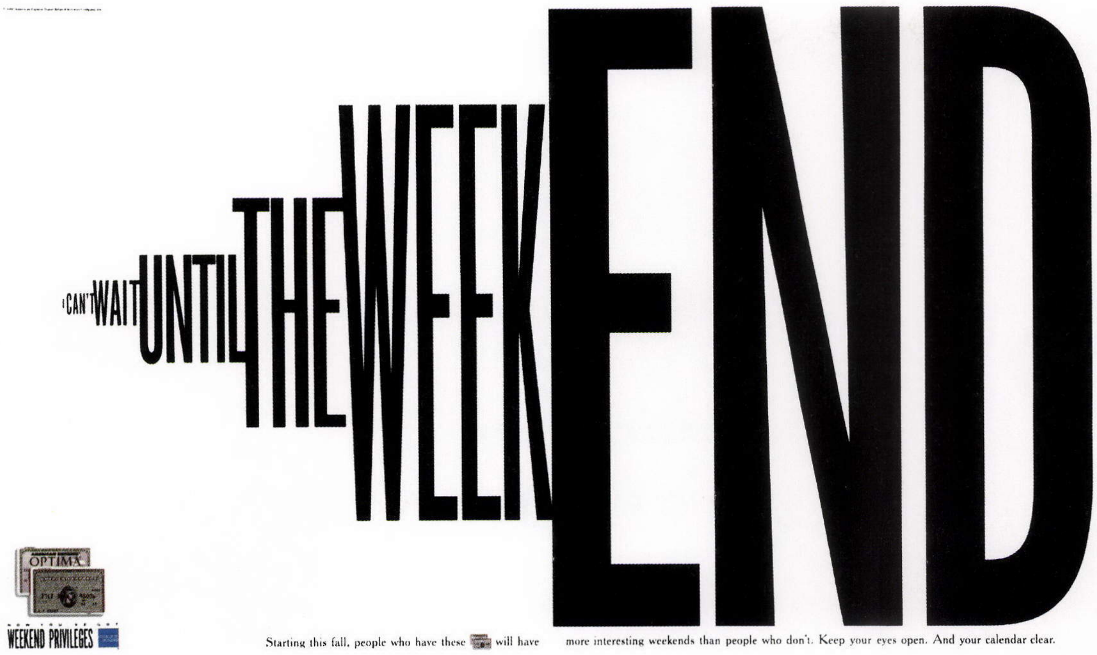

Hong Kong Airport
GENERAL MERCHANDISE

1990 · Shimokochi-Reeves Design · US · Packaging

The first **Chaumont Poster Festival** takes place in France

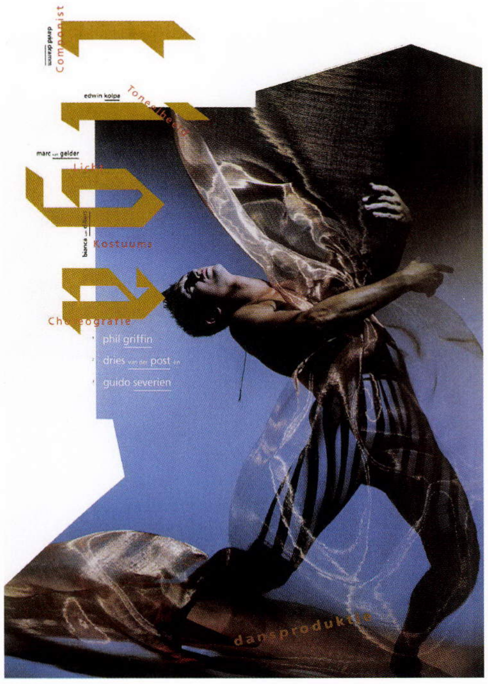
The first **International Poster Biennial** in Mexico is held

The first version of **Adobe Photoshop** is released

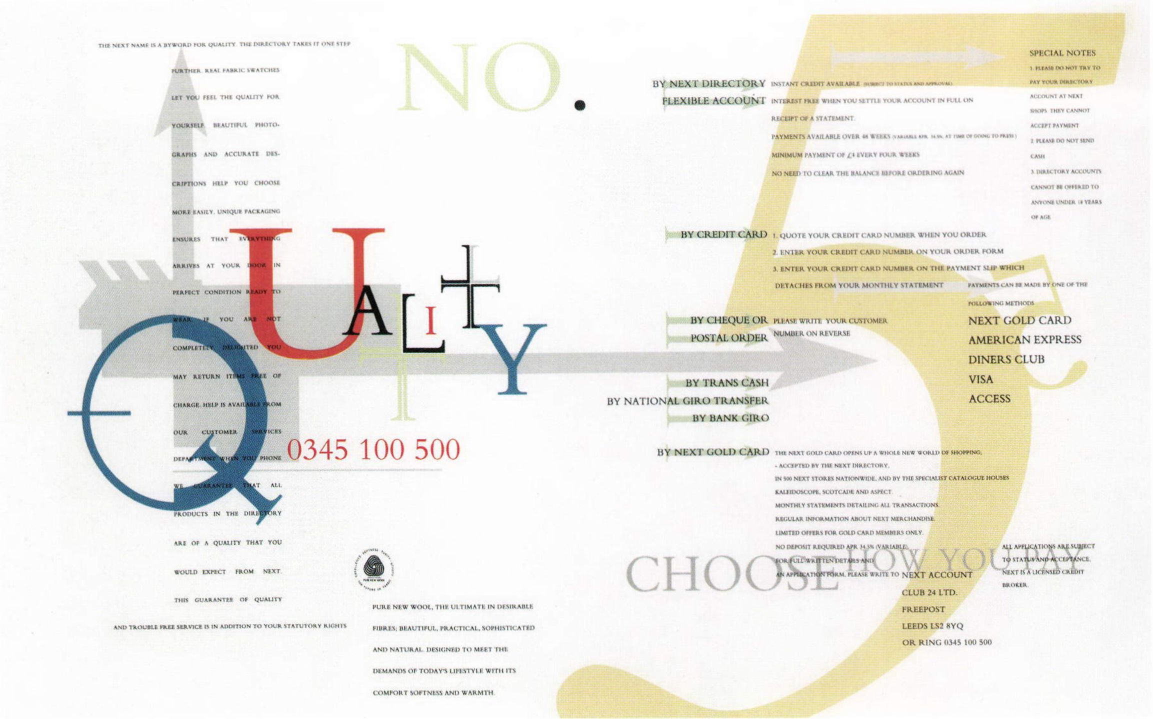

I CAN'T WAIT UNTIL THE WEEKEND
OPTIMA
WEEKEND PRIVILEGES

Starting this fall, people who have these will have more interesting weekends than people who don't. Keep your eyes open. And your calendar clear.

1990 · Ogilvy & Mather · US · Ad


david dramm
Componist
edwin kolpa
Toneelbeeld
marc van gelder
Licht
bianca van olden
Kostuums
Choreografie
phil griffin
dries van der post en
guido severien
dansproduktie

1990 · Koeweiden Postma · NL · Poster


NO.
QUALITY
5
CHOOSE HOW YOU PAY

THE NEXT NAME IS A BYWORD FOR QUALITY. THE DIRECTORY TAKES IT ONE STEP FURTHER. REAL FABRIC SWATCHES LET YOU FEEL THE QUALITY FOR YOURSELF. BEAUTIFUL PHOTOGRAPHS AND ACCURATE DESCRIPTIONS HELP YOU CHOOSE MORE EASILY. UNIQUE PACKAGING ENSURES THAT EVERYTHING ARRIVES AT YOUR DOOR IN PERFECT CONDITION READY TO WEAR. IF YOU ARE NOT COMPLETELY DELIGHTED YOU MAY RETURN ITEMS FREE OF CHARGE. HELP IS AVAILABLE FROM OUR CUSTOMER SERVICES DEPARTMENT WHEN YOU PHONE. WE GUARANTEE THAT ALL PRODUCTS IN THE DIRECTORY ARE OF A QUALITY THAT YOU WOULD EXPECT FROM NEXT. THIS GUARANTEE OF QUALITY AND TROUBLE FREE SERVICE IS IN ADDITION TO YOUR STATUTORY RIGHTS

0345 100 500

PURE NEW WOOL, THE ULTIMATE IN DESIRABLE FIBRES; BEAUTIFUL, PRACTICAL, SOPHISTICATED AND NATURAL. DESIGNED TO MEET THE DEMANDS OF TODAY'S LIFESTYLE WITH ITS COMFORT SOFTNESS AND WARMTH.

BY NEXT DIRECTORY INSTANT CREDIT AVAILABLE (SUBJECT TO STATUS AND APPROVAL)

FLEXIBLE ACCOUNT INTEREST FREE WHEN YOU SETTLE YOUR ACCOUNT IN FULL ON RECEIPT OF A STATEMENT.
PAYMENTS AVAILABLE OVER 48 WEEKS (VARIABLE APR 34.5% AT TIME OF GOING TO PRESS)
MINIMUM PAYMENT OF £4 EVERY FOUR WEEKS
NO NEED TO CLEAR THE BALANCE BEFORE ORDERING AGAIN

SPECIAL NOTES
1. PLEASE DO NOT TRY TO PAY YOUR DIRECTORY ACCOUNT AT NEXT SHOPS. THEY CANNOT ACCEPT PAYMENT
2. PLEASE DO NOT SEND CASH
3. DIRECTORY ACCOUNTS CANNOT BE OFFERED TO ANYONE UNDER 18 YEARS OF AGE

BY CREDIT CARD
1. QUOTE YOUR CREDIT CARD NUMBER WHEN YOU ORDER
2. ENTER YOUR CREDIT CARD NUMBER ON YOUR ORDER FORM
3. ENTER YOUR CREDIT CARD NUMBER ON THE PAYMENT SLIP WHICH DETACHES FROM YOUR MONTHLY STATEMENT

PAYMENTS CAN BE MADE BY ONE OF THE FOLLOWING METHODS
NEXT GOLD CARD
AMERICAN EXPRESS
DINERS CLUB
VISA
ACCESS

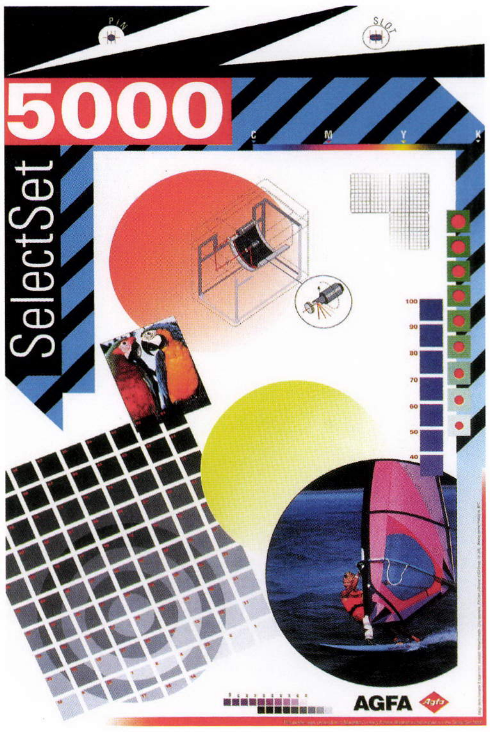
BY CHEQUE OR POSTAL ORDER PLEASE WRITE YOUR CUSTOMER NUMBER ON REVERSE

BY TRANS CASH
BY NATIONAL GIRO TRANSFER
BY BANK GIRO

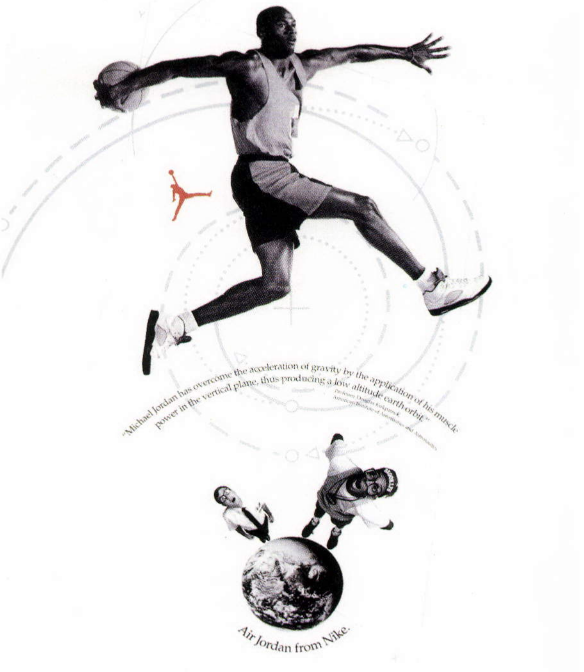
BY NEXT GOLD CARD THE NEXT GOLD CARD OPENS UP A WHOLE NEW WORLD OF SHOPPING;
- ACCEPTED BY THE NEXT DIRECTORY,
IN 500 NEXT STORES NATIONWIDE, AND BY THE SPECIALIST CATALOGUE HOUSES KALEIDOSCOPE, SCOTCADE AND ASPECT.
MONTHLY STATEMENTS DETAILING ALL TRANSACTIONS.
REGULAR INFORMATION ABOUT NEXT MERCHANDISE.
LIMITED OFFERS FOR GOLD CARD MEMBERS ONLY.
NO DEPOSIT REQUIRED APR 34.5% (VARIABLE).
FOR FULL WRITTEN DETAILS AND AN APPLICATION FORM, PLEASE WRITE TO NEXT ACCOUNT
CLUB 24 LTD.
FREEPOST
LEEDS LS2 8YQ
OR RING 0345 100 500

ALL APPLICATIONS ARE SUBJECT TO STATUS AND ACCEPTANCE. NEXT IS A LICENSED CREDIT BROKER.

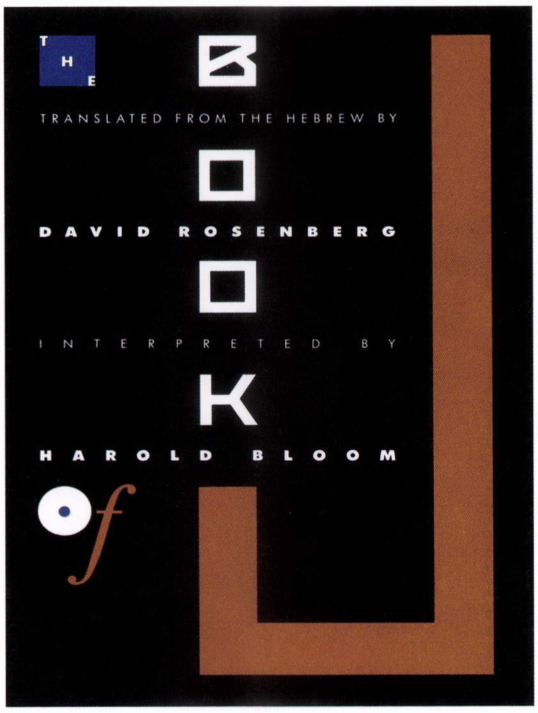
1990 · Why Not Associates · UK · Brochure spread


PIN
SLOT
5000
C
M
Y
K
SelectSet
AGFA

1990 · Burns, Connacher & Waldron Design · US · Poster


"Michael Jordan has overcome the acceleration of gravity by the application of his muscle power in the vertical plane, thus producing a low altitude earth orbit."
Air Jordan from Nike.

1990 · Michael Prieve, Wieden+Kennedy · US · Poster


THE
BOOK
of
J
TRANSLATED FROM THE HEBREW BY
DAVID ROSENBERG
INTERPRETED BY
HAROLD BLOOM

1990 · Carin Goldberg · US · Book cover

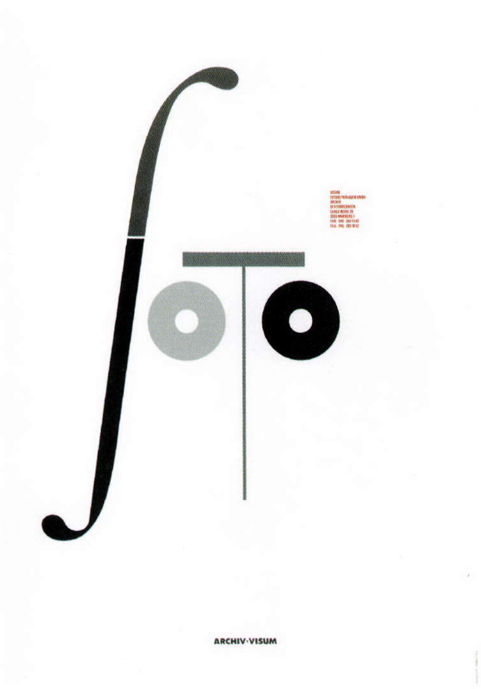
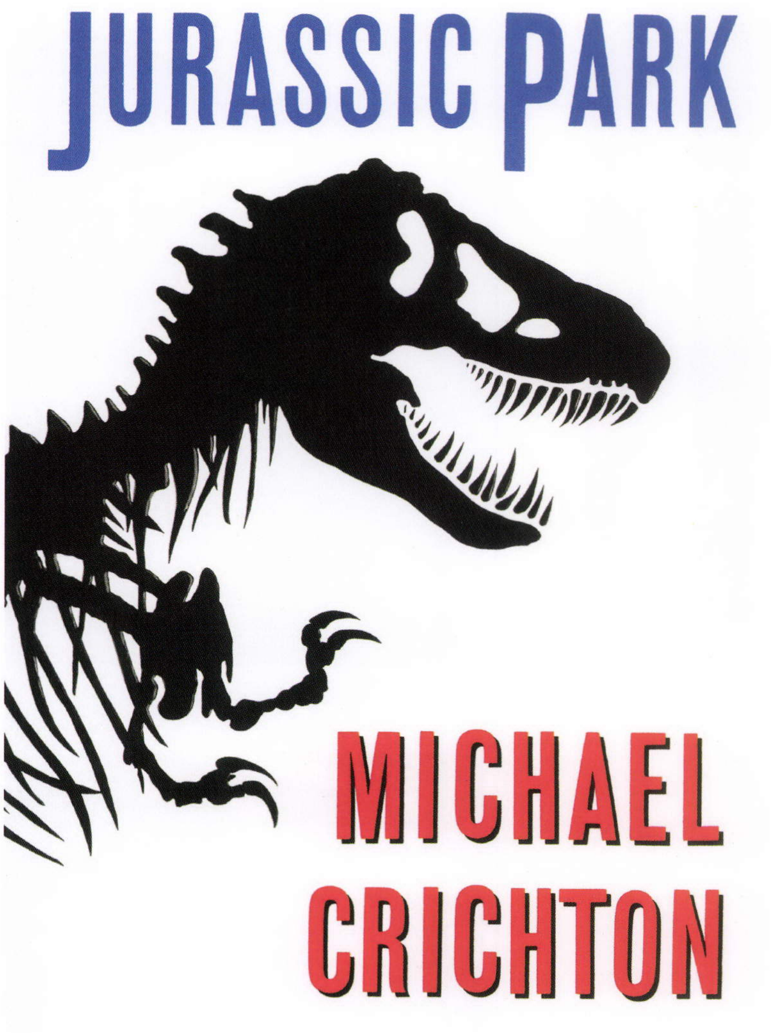
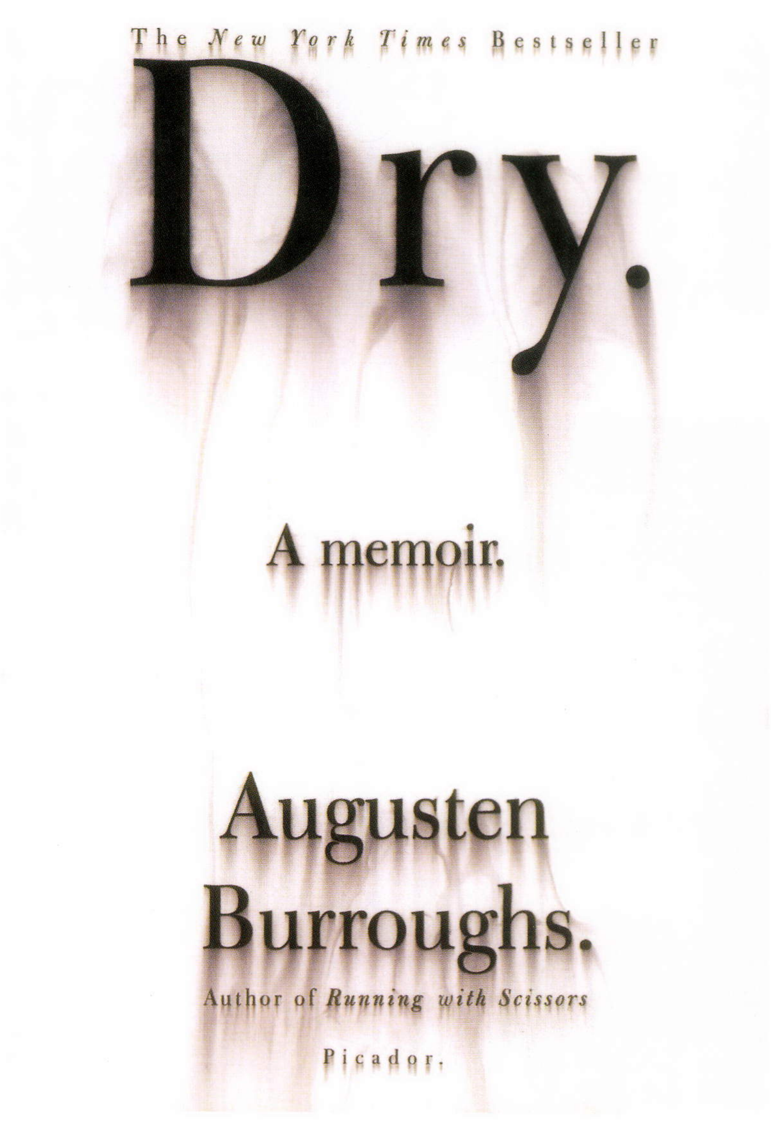


foto
ARCHIV-VISUM

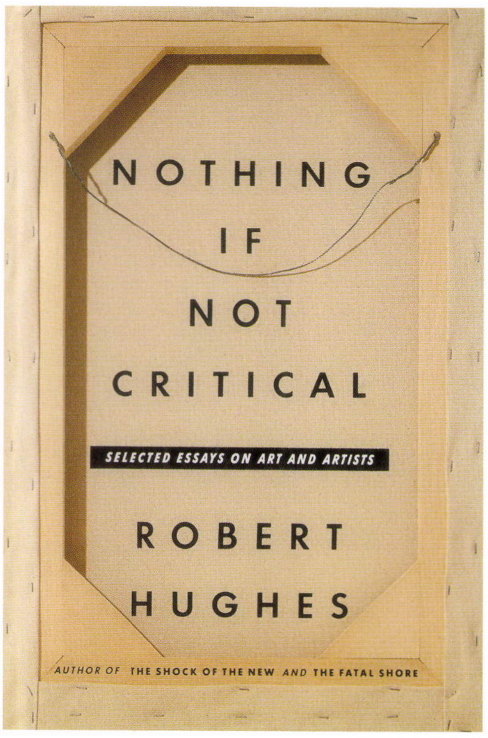
1990 · Ott+Stein · DE · Poster


JURASSIC PARK
MICHAEL
CRICHTON

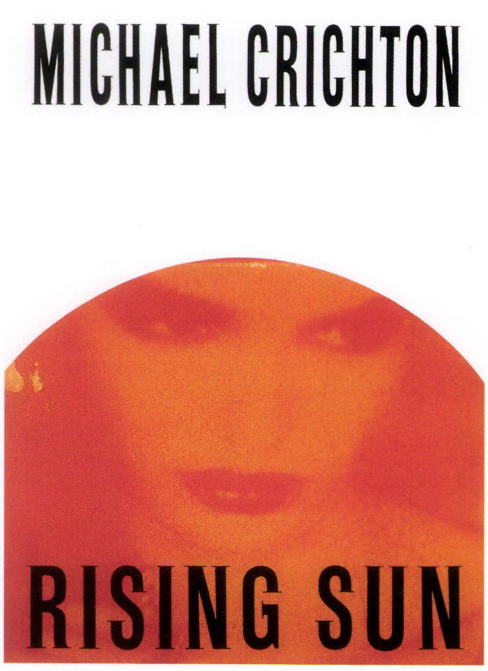
1990 · Chip Kidd · US · Book cover


The New York Times Bestseller
Dry.
A memoir.
Augusten
Burroughs.
Author of Running with Scissors
Picador.

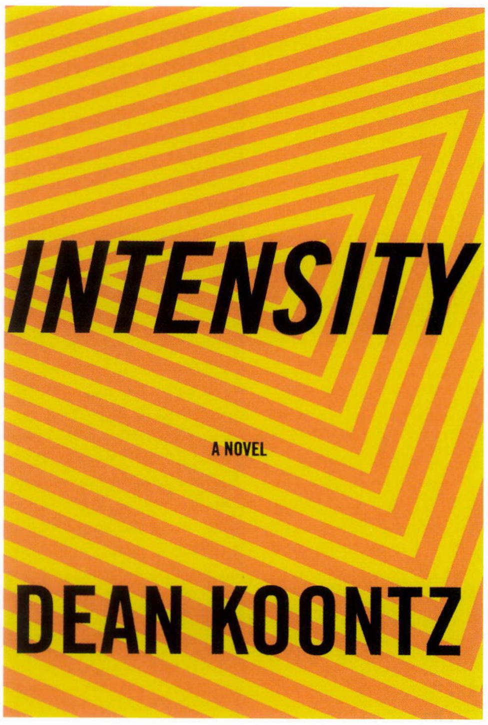
2004 · Chip Kidd · US · Book cover


NOTHING
IF
NOT
CRITICAL
SELECTED ESSAYS ON ART AND ARTISTS
ROBERT
HUGHES
AUTHOR OF THE SHOCK OF THE NEW AND THE FATAL SHORE

1990 · Chip Kidd · US · Book cover


MICHAEL CRICHTON
RISING SUN

1992 · Chip Kidd · US · Book cover


INTENSITY
A NOVEL
DEAN KOONTZ

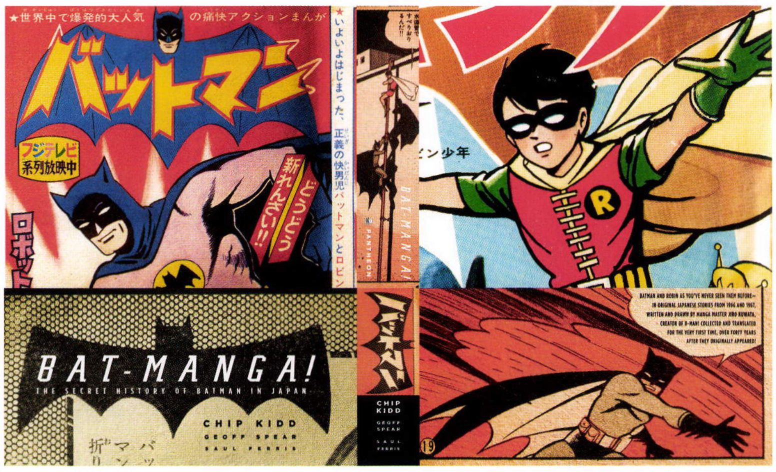
1996 · Chip Kidd · US · Book cover

Chip Kidd (1964, Reading, Pennsylvania) is a leading American designer specializing in book covers, with work extending to branding and film. Educated at Pennsylvania State University, Kidd started designing jackets for Random House imprint Knopf in 1986. His influence has been a fresh voice in the print industry, with his most acclaimed works including Michael Crichton's *Jurassic Park*, Haruki Murakami's *1Q84*, and *Time* magazine. His own novels, *The Cheese Monkeys* and *The Learners*, use typography as an integral part of the narrative.

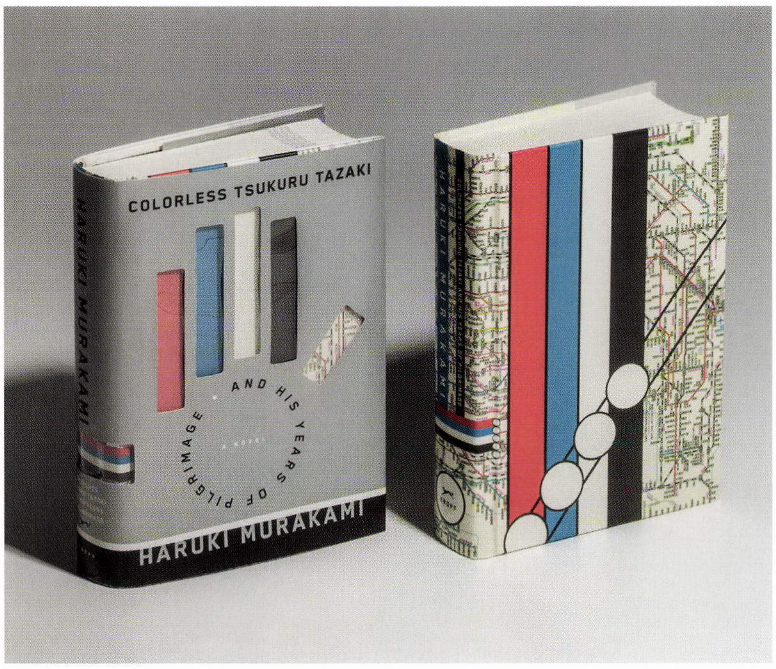
Chip Kidd (1964, Reading, Pennsylvania) ist ein führender amerikanischer Grafikdesigner, der sich auf die Gestaltung von Büchern spezialisiert hat, aber auch Branding- und Filmprojekte umsetzt. Nach dem Studium an der Pennsylvania State University entwarf er ab 1986 zunächst Buchcover für das Random-House-Imprint Knopf. Sein Einfluss war für die Printmedien wie ein frischer Wind. Zu seinen bekanntesten Grafikprojekten gehören Michael Crichtons *Jurassic Park*, Haruki Murakamis *1Q84* und das *Time*-Magazin. In seinen eigenen Romanen *The Cheese Monkeys* und *The Learners* setzte er Typografie als integralen Bestandteil der Erzählung ein.

Chip Kidd (1964, Reading, Pennsylvanie) est un graphiste américain de premier plan spécialisé dans les couvertures de livres, et dont l'activité s'étend aussi au branding et au cinéma. En 1986, après des études à l'université d'État de Pennsylvanie, Kidd commence à concevoir des jaquettes pour la maison d'édition Knopf rachetée par Random House. Son influence a supposé un vent de fraîcheur dans le domaine de l'imprimerie grâce à ses travaux les plus acclamés, notamment pour *Jurassic Park* de Michael Crichton, *1Q84* de Haruki Murakami et le magazine *Time*. Ses propres romans *The Cheese Monkeys* et *The Learners* utilisent la typographie comme partie intégrante du récit.

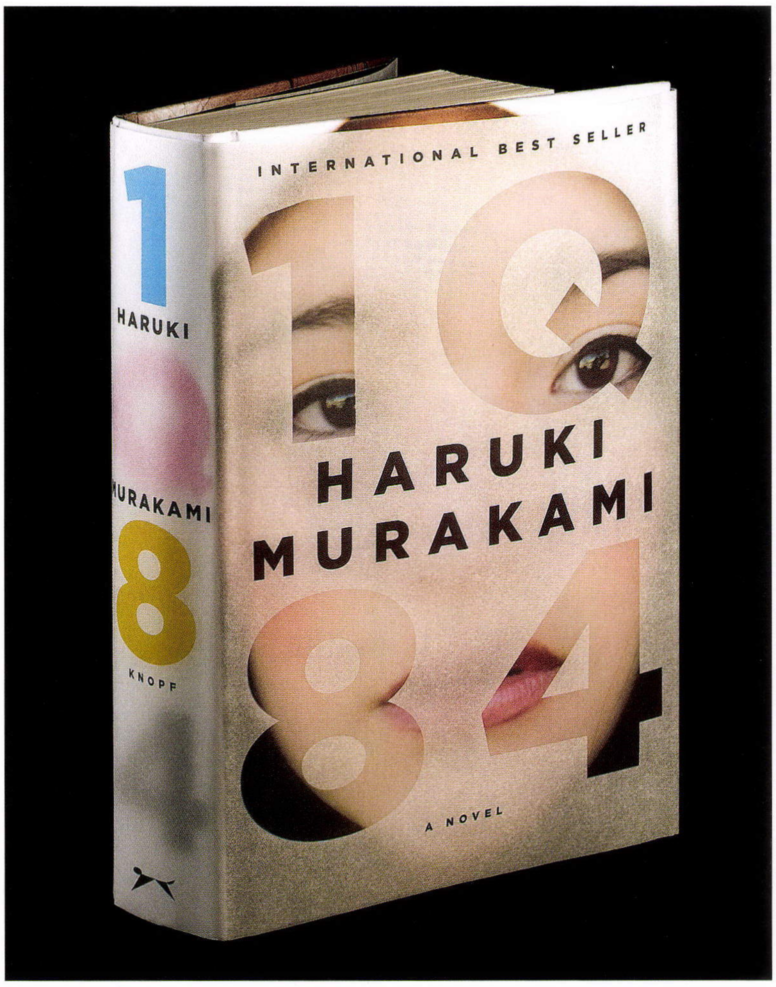
»Never fall in love with an idea. They're whores: if the one you're with isn't doing the job, there's always, always, always another.« Chip Kidd, *The Cheese Monkeys*, 2001


バットマン
BAT-MANGA!
THE SECRET HISTORY OF BATMAN IN JAPAN
CHIP KIDD
GEOFF SPEAR
SAUL FERRIS

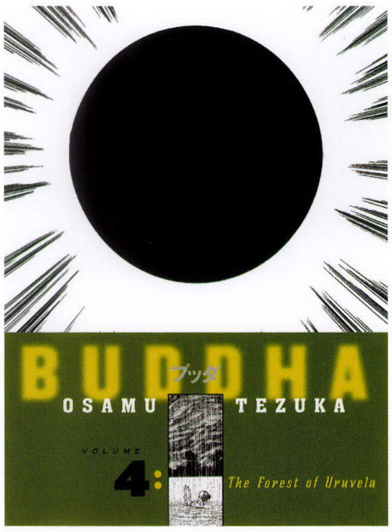
2008 · Chip Kidd · US · Book cover


COLORLESS TSUKURU TAZAKI
AND HIS YEARS OF PILGRIMAGE
A NOVEL
HARUKI MURAKAMI

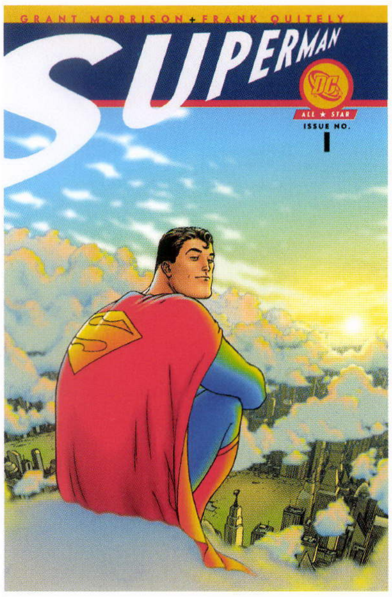
2014 · Chip Kidd · US · Book covers


INTERNATIONAL BEST SELLER
1Q84
HARUKI MURAKAMI
A NOVEL
KNOPF

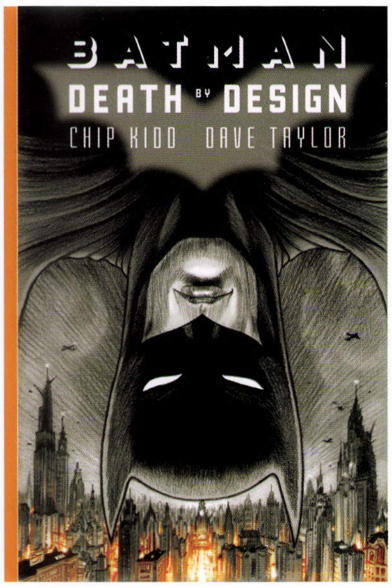
2011 · Chip Kidd · US · Book cover


BUDDHA
ブッダ
OSAMU TEZUKA
VOLUME 4:
The Forest of Uruvela

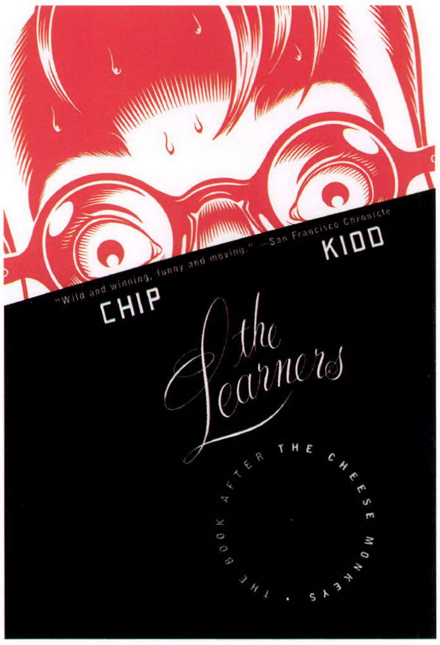
2005 · Chip Kidd · US · Book cover


GRANT MORRISON + FRANK QUITELY
SUPERMAN
ALL ★ STAR
ISSUE NO. 1

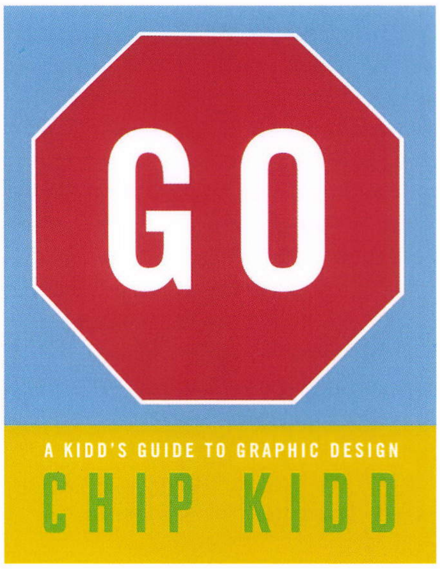
2007 · Chip Kidd · US · Book cover


BATMAN
DEATH BY DESIGN
CHIP KIDD
DAVE TAYLOR

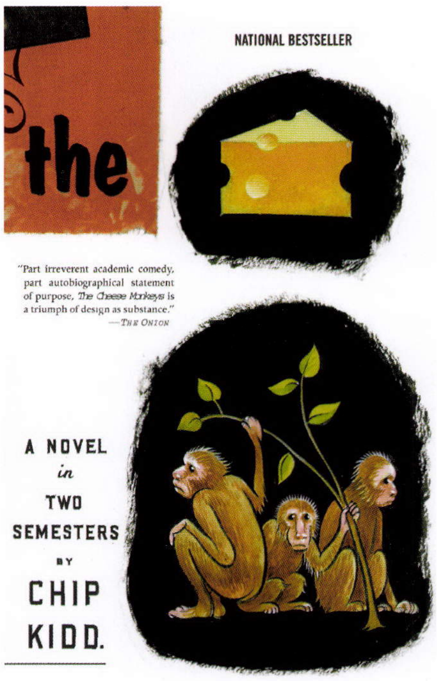
2012 · Chip Kidd · US · Book cover


"Wild and winning, funny and moving." —San Francisco Chronicle
CHIP KIDD
the Learners
THE BOOK AFTER THE CHEESE MONKEYS

2008 · Chip Kidd · US · Book cover


GO
A KIDD'S GUIDE TO GRAPHIC DESIGN
CHIP KIDD

2013 · Chip Kidd · US · Book cover


NATIONAL BESTSELLER
the
"Part irreverent academic comedy, part autobiographical statement of purpose, The Cheese Monkeys is a triumph of design as substance." —The Onion
A NOVEL in TWO SEMESTERS BY CHIP KIDD

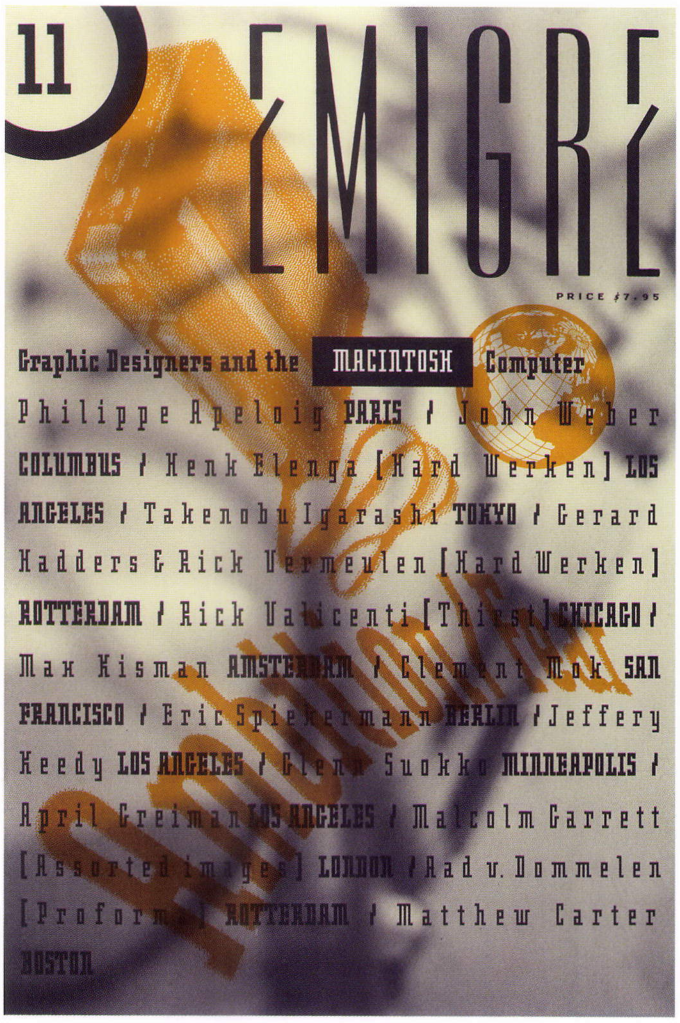
2001 · Chip Kidd · US · Book cover

Emigre Magazine · United States

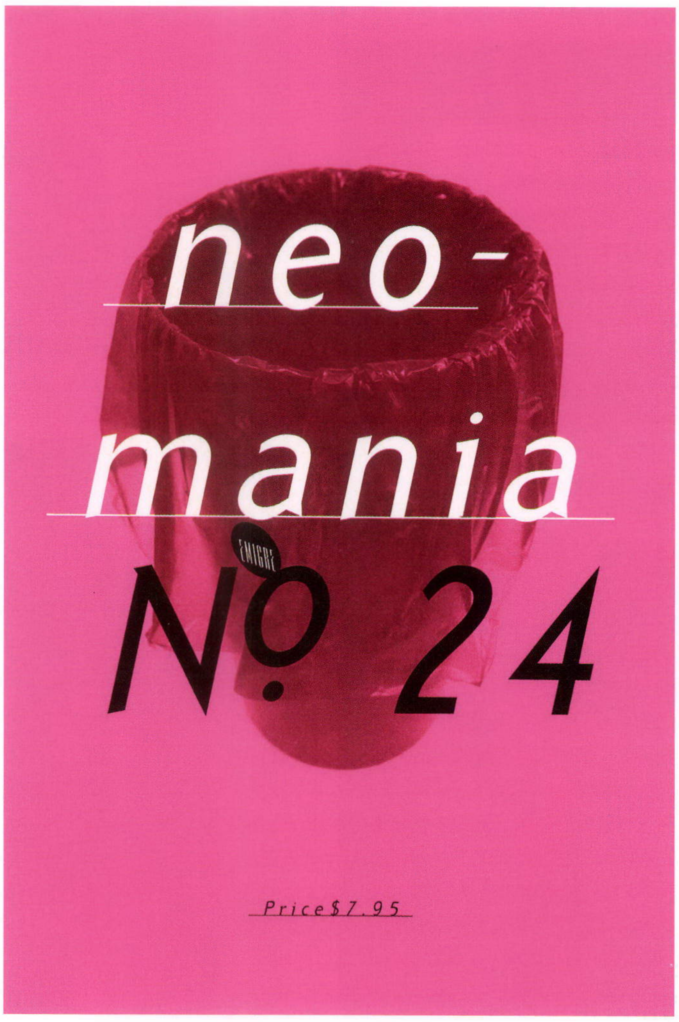
In 1984, designers Rudy VanderLans and Zuzana Licko launched *Emigre* magazine, a quarterly publication devoted to different aspects of visual communication. Coinciding with the arrival of the Apple Mac, *Emigre* was an early adopter of the new technology and created some of the very first digital layouts and typeface designs, for which the duo received both worldwide acclaim and much criticism. The exposure of these typefaces in the magazine eventually led to the creation of Emigre Fonts, one of the first independent type foundries utilizing personal computer technology for design and distribution. Licko and VanderLans thus created the model for the hundreds of small foundries that followed in their footsteps.

Die Grafikdesigner Rudy VanderLans und Zuzana Licko gaben 1984 erstmals das mittlerweile berüchtigte Magazin *Emigre* heraus, eine vierteljährlich erscheinende Publikation zum Thema visuelle Kommunikation. Zur gleichen Zeit kam der Macintosh-Computer auf den Markt, und so gehörte *Emigre* zu den Ersten, die sich die neue Technik aneigneten und einige der allerersten digitalen Layouts und Schriften entwarfen. Dadurch fanden VanderLans und Licko weltweit Anerkennung, stießen aber auch auf nicht minder heftige Kritik. Der Gebrauch ihrer Schriften im Magazin *Emigre* führte schließlich zur Gründung von Emigre Fonts, einem der frühesten unabhängigen Schriftenhersteller, der die Technik des Personal Computer für die Gestaltung und Verbreitung von Schriften nutzte. Das Unternehmen bereitete den Boden für Hunderte kleiner Schriftenhersteller, die seinem Beispiel folgten.

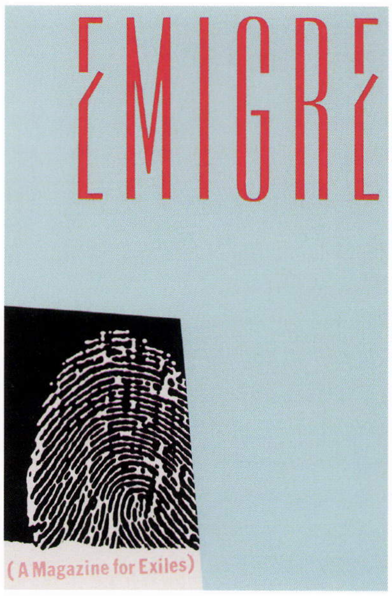
En 1984, les graphistes Rudy VanderLans et Zuzana Licko fondaient le trimestriel *Emigre* consacré à divers aspects de la communication visuelle. Son lancement coïncida avec la naissance des ordinateurs Macintosh et il fut parmi les premiers à adopter la nouvelle technologie pour réaliser des mises en page entièrement numériques et créer des polices de caractères qui ont valu au duo à la fois un accueil enthousiaste dans le monde et un déluge de critiques. L'emploi de ces polices dans la revue *Emigre* conduisit finalement à la création d'Emigre Fonts, une des premières fonderies indépendantes à exploiter la technologie des PC pour concevoir et distribuer des polices de caractères, devenant ainsi un modèle pour les centaines de petites fonderies qui lui ont emboîté le pas.


11
EMIGRE
PRICE $7.95
Graphic Designers and the MACINTOSH Computer
Philippe Apeloig PARIS / John Weber COLUMBUS / Henk Elenga [Hard Werken] LOS ANGELES / Takenobu Igarashi TOKYO / Gerard Hadders & Rick Vermeulen [Hard Werken] ROTTERDAM / Rick Valicenti [Thirst] CHICAGO / Max Kisman AMSTERDAM / Clement Mok SAN FRANCISCO / Eric Spiekermann BERLIN / Jeffery Keedy LOS ANGELES / Glenn Suokko MINNEAPOLIS / April Greiman LOS ANGELES / Malcolm Garrett [Assorted images] LONDON / Rad v. Dommelen [Proforma] ROTTERDAM / Matthew Carter BOSTON

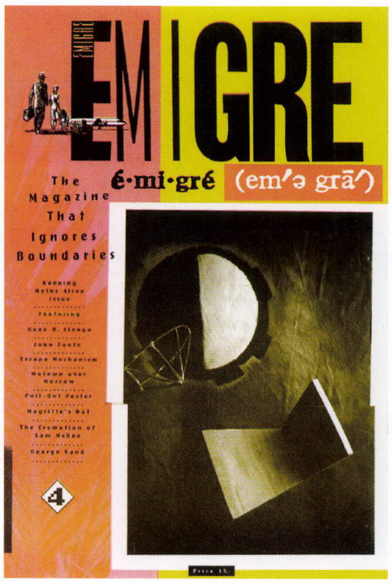
1989 · Rudy VanderLans, Zuzana Licko · US · Magazine cover


neo-
mania
EMIGRE
No 24
Price $7.95

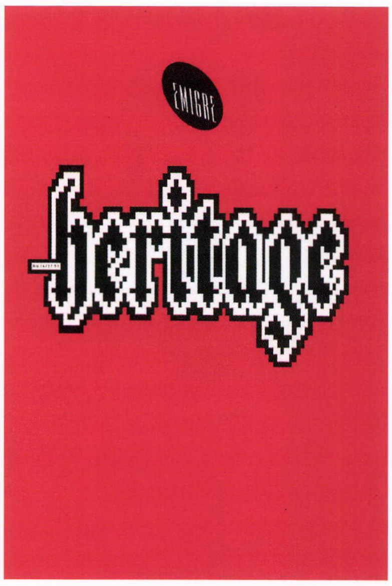
1992 · Rudy VanderLans, Zuzana Licko · US · Magazine cover


EMIGRE
(A Magazine for Exiles)

1984 · Rudy VanderLans, Zuzana Licko · US · Magazine cover


EMIGRE
é·mi·gré (em'ə grā')
The Magazine That Ignores Boundaries
4

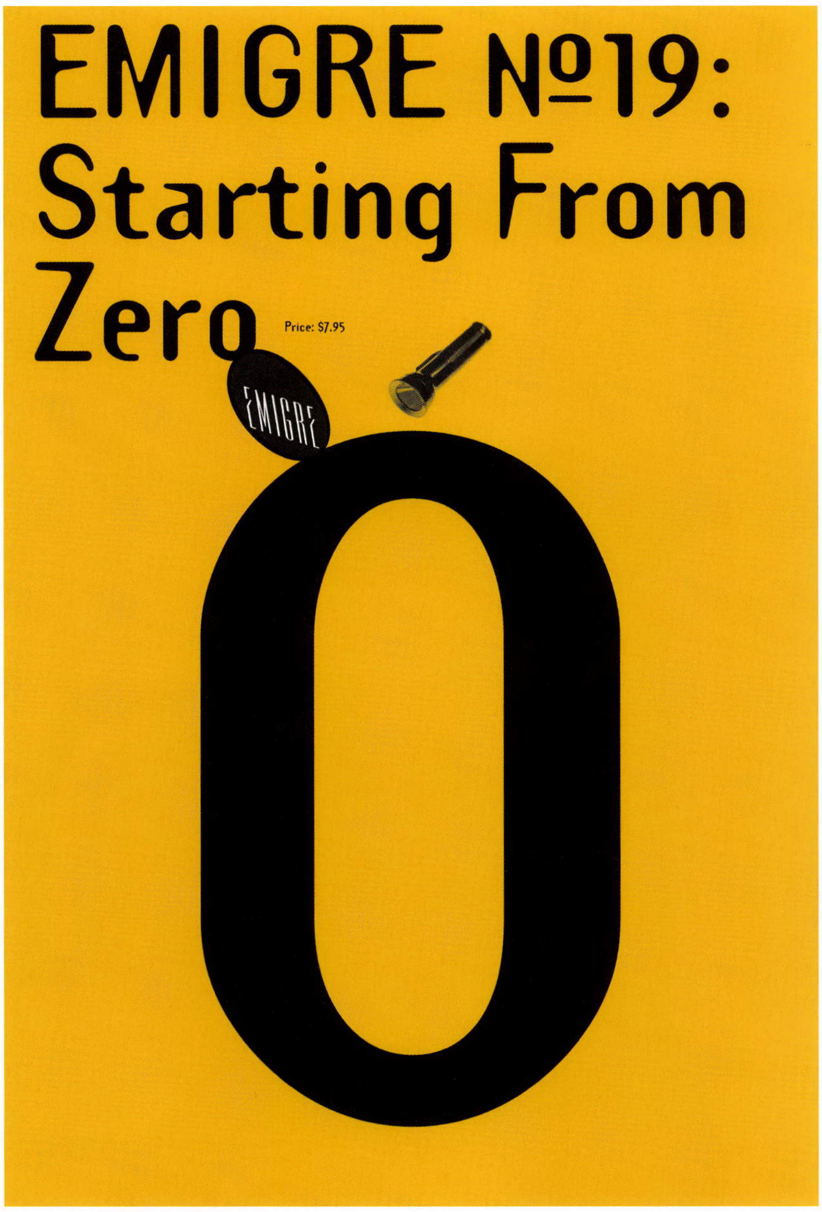
1986 · Rudy VanderLans, Zuzana Licko · US · Magazine cover


EMIGRE
heritage

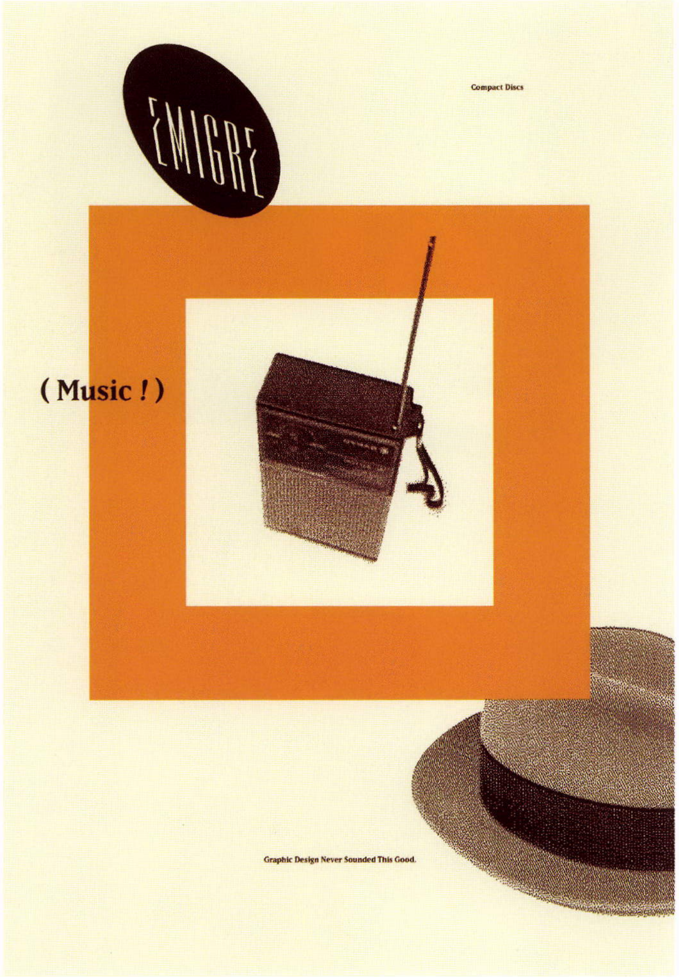
1992 · Rudy VanderLans, Zuzana Licko · US · Magazine cover

»I hope that with the story of *Emigre* we can inspire young designers to be critical thinkers, that design is not just about making cool-looking work for cool clients, but that design also offers tremendous potential: that it is a tool for reinvention, for questioning, for independence, for social good, and that you don't always need a client to make work that matters.«

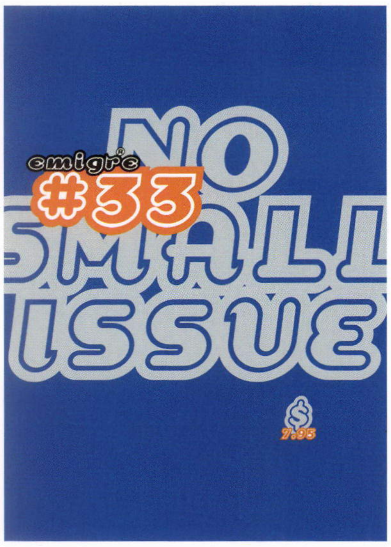
Rudy VanderLans, *Page*, 2010


EMIGRE №19:
Starting From
Zero
Price: $7.95
EMIGRE
0

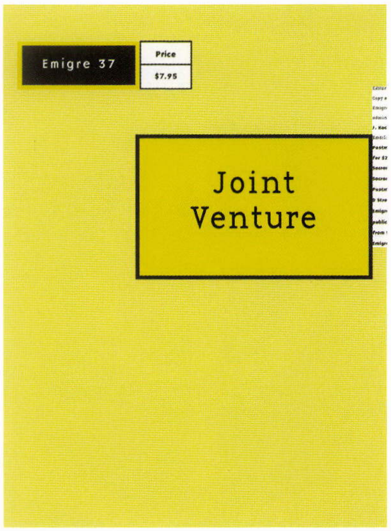
1991 · Rudy VanderLans, Zuzana Licko · US · Magazine cover


EMIGRE
Compact Discs
(Music !)
Graphic Design Never Sounded This Good.

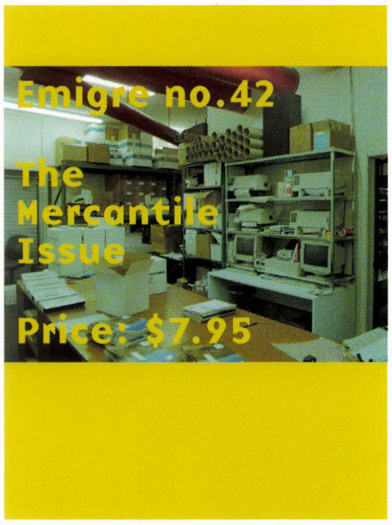
1990 · Rudy VanderLans, Zuzana Licko · US · Poster


emigre
#33
NO
SMALL
ISSUE
$
7.95

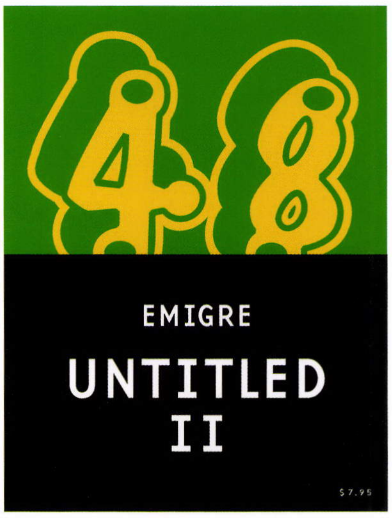
1995 · Rudy VanderLans, Zuzana Licko · US · Magazine cover


Emigre 37
Price
$7.95
Joint
Venture

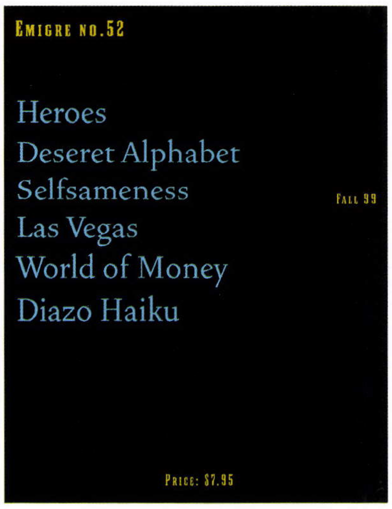
1996 · Rudy VanderLans, Zuzana Licko · US · Magazine cover


Emigre no.42
The
Mercantile
Issue
Price: $7.95

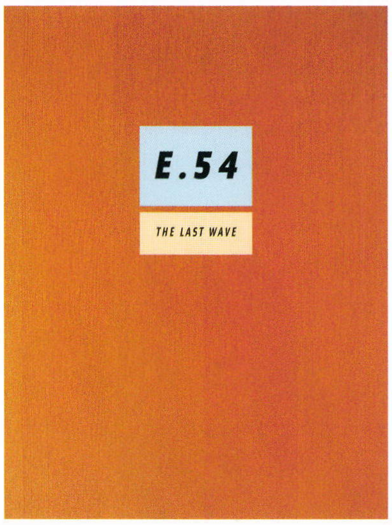
1997 · Rudy VanderLans, Zuzana Licko · US · Magazine cover


48
EMIGRE
UNTITLED
II
$7.95

1998 · Rudy VanderLans, Zuzana Licko · US · Magazine cover


EMIGRE NO.52
Heroes
Deseret Alphabet
Selfsameness
Las Vegas
World of Money
Diazo Haiku
FALL 99
PRICE: $7.95

1999 · Rudy VanderLans, Zuzana Licko · US · Magazine cover


E.54
THE LAST WAVE

2000 · Rudy VanderLans, Zuzana Licko · US · Magazine cover

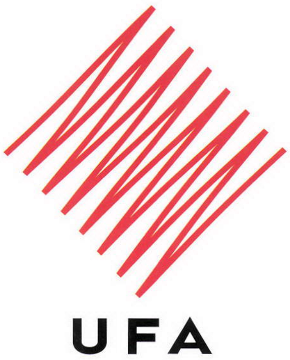
1991

Erik Spiekermann's **Meta** typeface is released

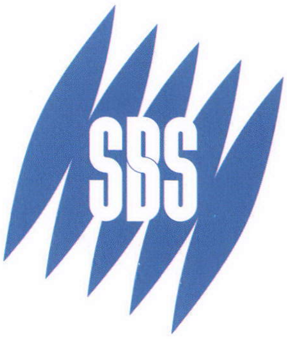
The **Association of Designers of Russia** (ADR) is founded

The experimental typography magazine **FUSE** is launched in London

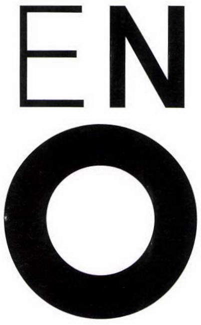
Erik van Blokland's typeface **Trixie** is released



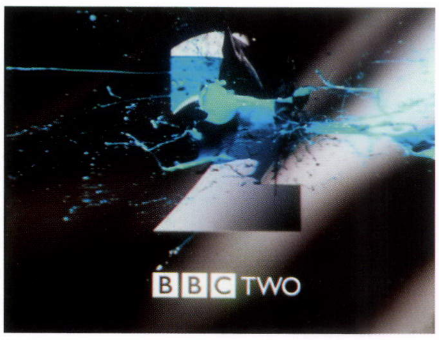
1991 · Lo Breier, Neville Brody, Johannes Erler, Büro X · DE · Logo · UFA



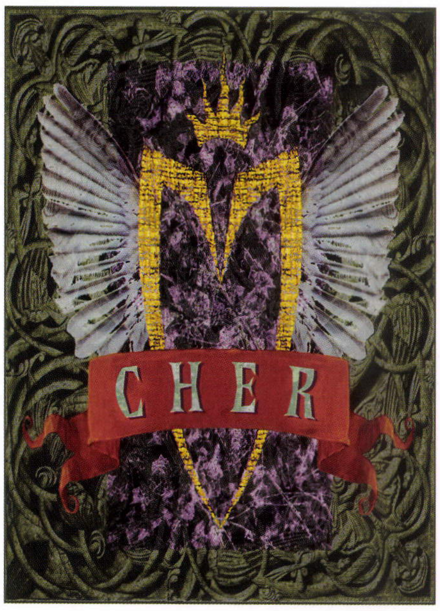
1991 · Ken Cato · AU · Logo · SBS Television



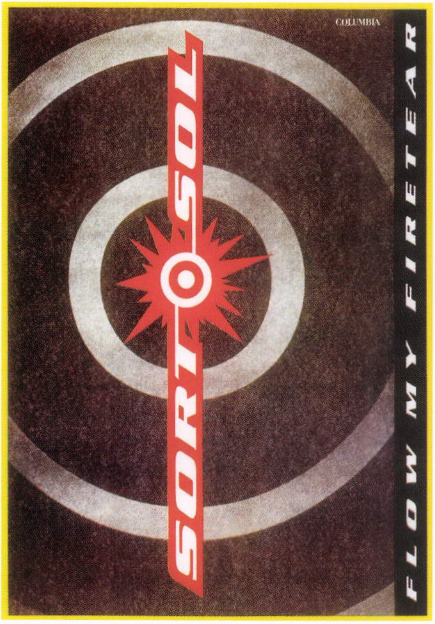
1991 · Mike Dempsey, CDT Design · UK · Logo · English National Opera



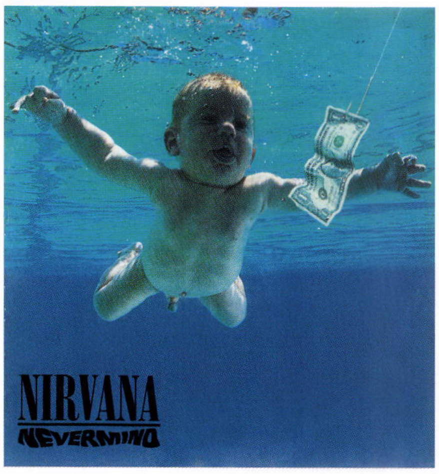
1991 · Lambie-Nairn · UK · Identity · BBC Two



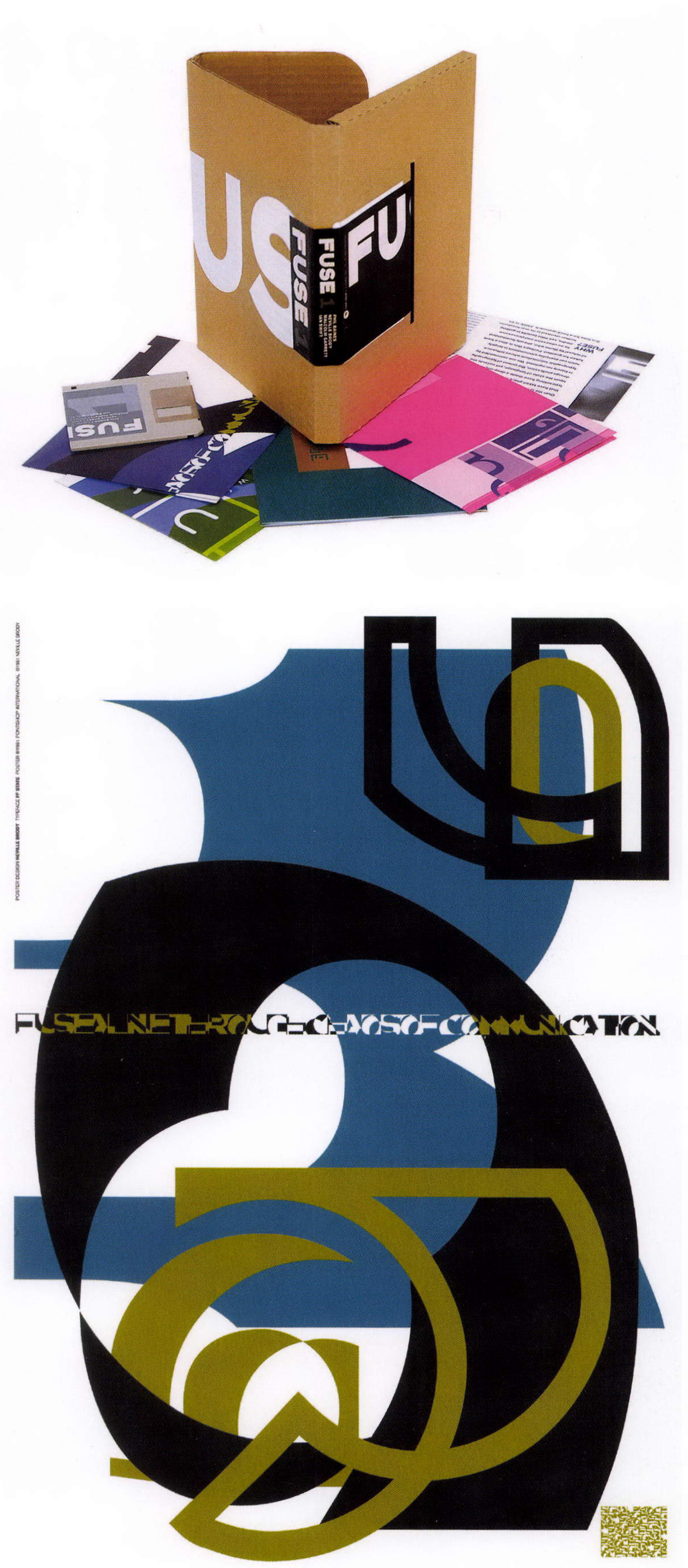
1991 · Margo Chase · US · Packaging


COLUMBIA
SORT SOL
FLOW MY FIRETEAR

1991 · Michael Jensen · DK · Poster

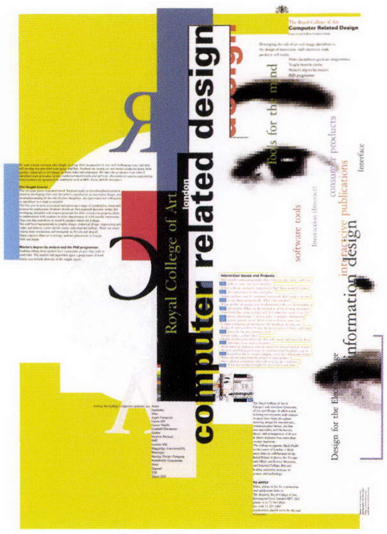

NIRVANA
NEVERMIND

1991 · Robert Fisher, Kirk Weddle (PH) · US · Record cover

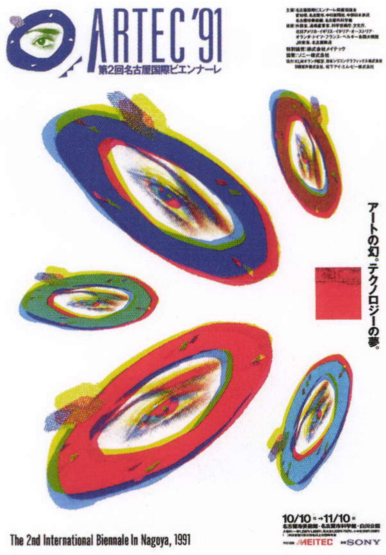


1991 · Neville Brody · UK · Magazine/Poster

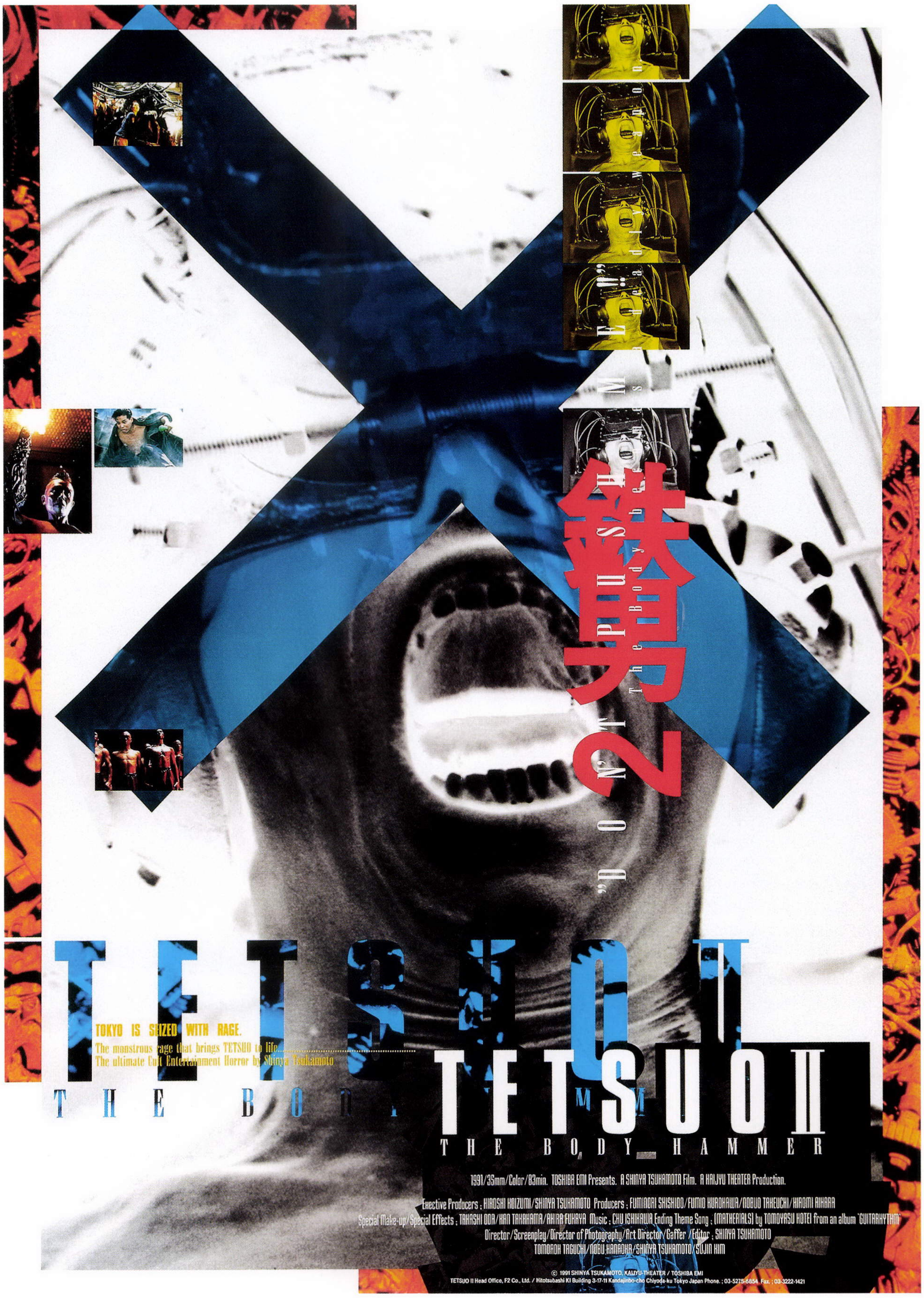
The **Designers Institute of New Zealand** (DINZ) is established


computer related design
Royal College of Art
information design
software tools
consumer products
multimedia publications

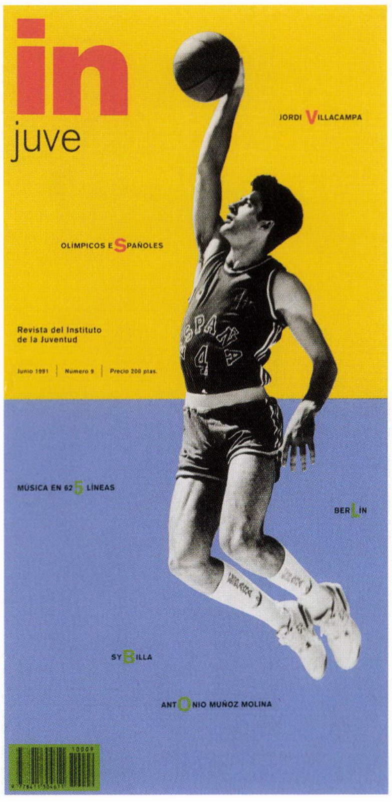
1991 · Why Not Associates · UK · Poster


ARTEC '91
第2回名古屋国際ビエンナーレ
アートの幻、テクノロジーの夢。
The 2nd International Biennale in Nagoya, 1991
10/10→11/10
MEITEC
SONY

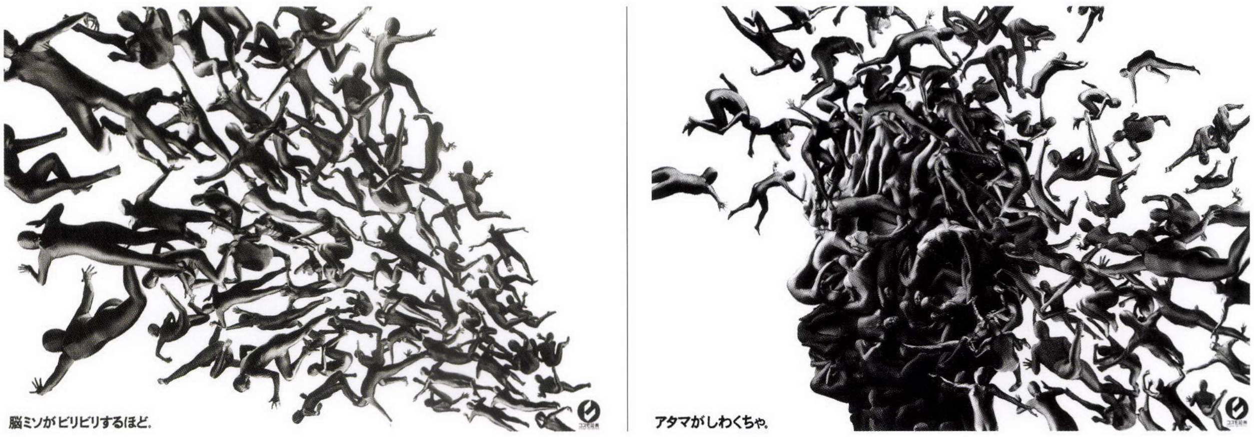
1991 · Satoshi Saito · JP · Poster


鉄男2
TETSUO II
THE BODY HAMMER
TOKYO IS SEIZED WITH RAGE.
The monstrous rage that brings TETSUO to life
The ultimate Cult Entertainment Horror by Shinya Tsukamoto
1991/35mm/Color/83min. TOSHIBA EMI Presents. A SHINYA TSUKAMOTO Film. A KAIJYU THEATER Production.
Exective Producers ; HIROSHI KOIZUMI/SHINYA TSUKAMOTO Producers ; FUMINORI SHISHIDO/FUMIO KUROKAWA/NOBUO TAKEUCHI/HIROMI AIKAWA
Special Make-up/Special Effects ; TAKASHI ODA/KAN TAKAHAMA/AKIRA FUKAYA Music ; CHU ISHIKAWA Ending Theme Song ; (MATHERIALS) by TOMOYASU HOTEI from an album 'GUITARHYTHM'
Director/Screenplay/Director of Photography/Art Director/Gaffer /Editor ; SHINYA TSUKAMOTO
TOMOROH TAGUCHI/NOBU KANAOKA/SHINYA TSUKAMOTO/SUJIN KIM
© 1991 SHINYA TSUKAMOTO, KAIJYU-THEATER / TOSHIBA EMI
TETSUO II Head Office, F2 Co., Ltd. / Hitotsubashi KI Building 3-17-11 Kandajinbo-cho Chiyoda-ku Tokyo Japan Phone. ; 03-5275-6854 Fax. ; 03-3222-1421

1991 · Anonymous · JP · Poster


in
juve
JORDI VILLACAMPA
OLÍMPICOS ESPAÑOLES
Revista del Instituto de la Juventud
MÚSICA EN 625 LÍNEAS
BERLÍN
SYBILLA
ANTONIO MUÑOZ MOLINA

1991 · Summa · ES · Magazine cover

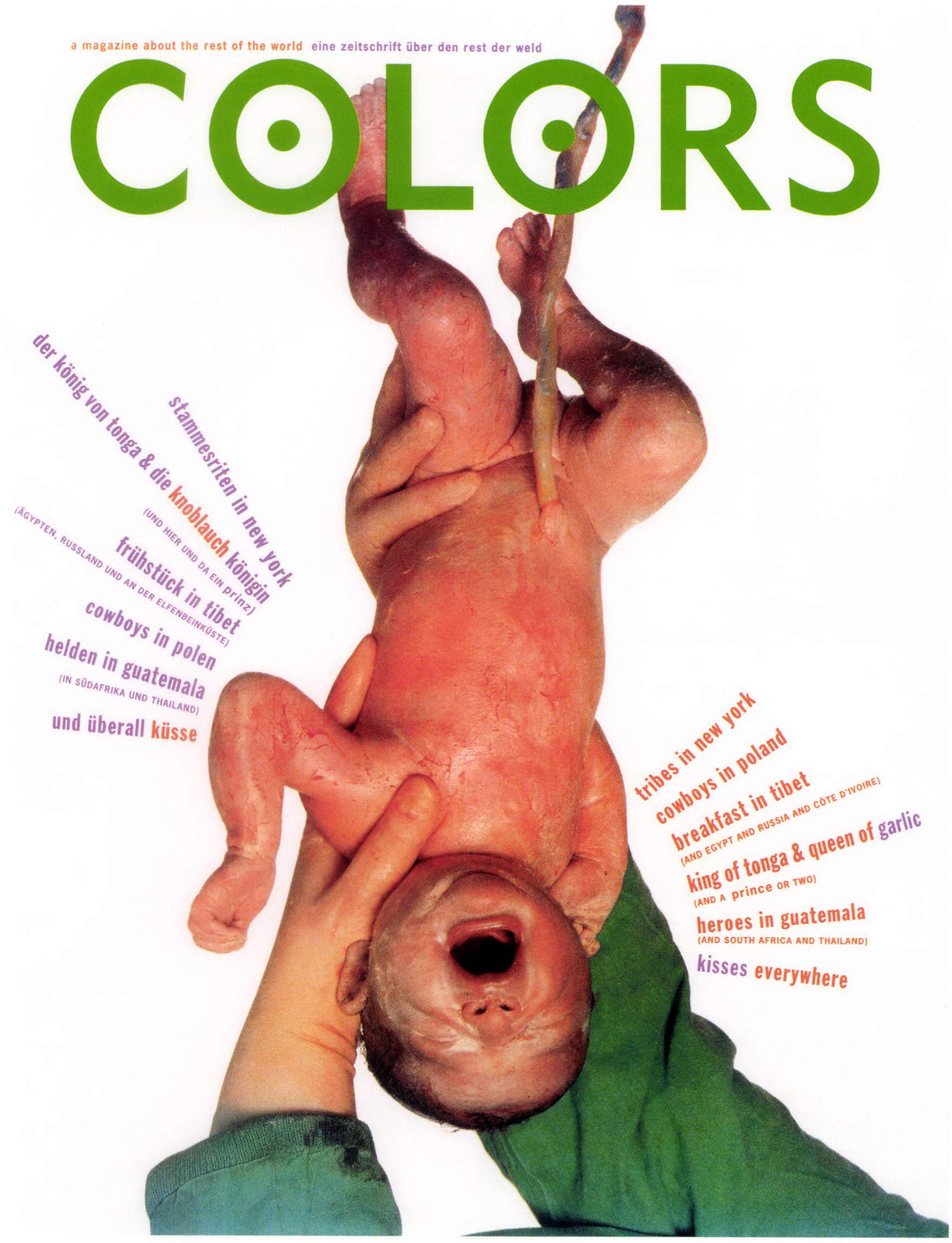

脳ミソがビリビリするほど。
アタマがしわくちゃ。

1991 · Tsuguya Inoue, Humichika Kato, Seiai Hirota · JP · Ad

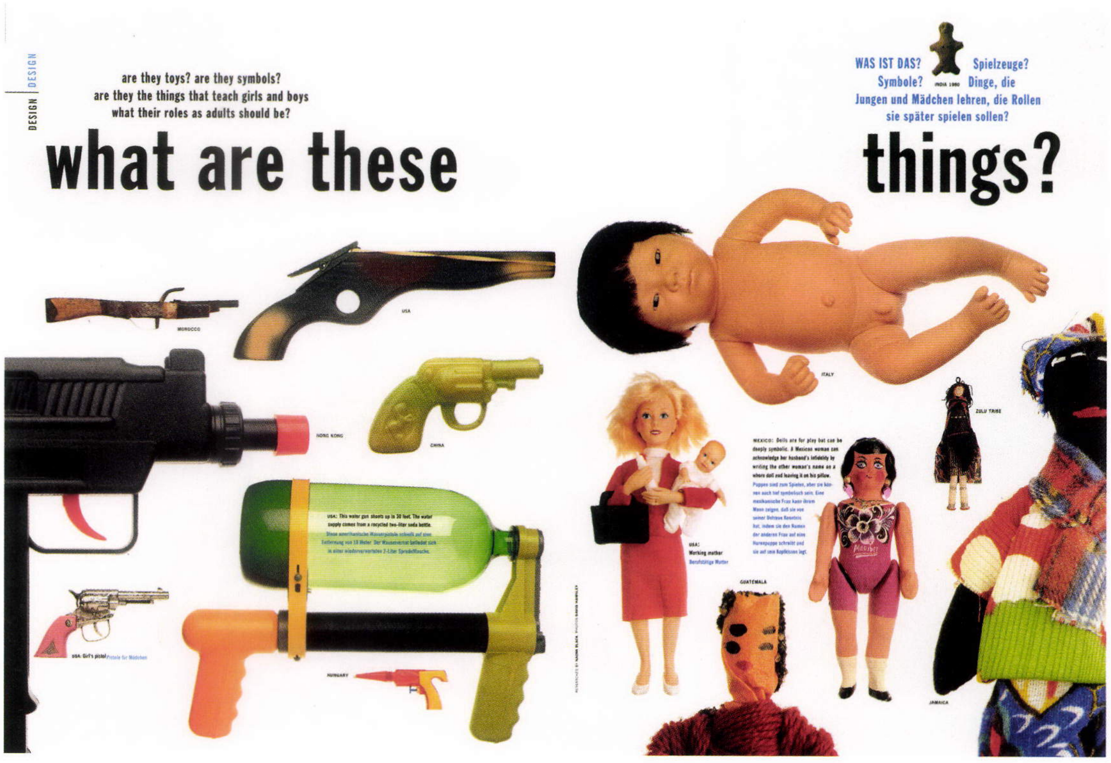
Oliviero Toscani, photographer and art director for the Italian fashion label Benetton, looked for a partner in New York to set up an innovative magazine that would be devoted to social issues. In the progressive designer Tibor Kalman he found the ideal person to collaborate with on the project, which appeared just one year later, in 1991, under the title of *Colors*. Funded by Benetton, a company which had become known in the 1980s for its controversial advertising campaigns, the magazine was free to publish issues concentrating entirely on subjects such as AIDS, racism, or religion, and in ways that bypassed the conventions of traditional print media. Challenging articles, flamboyant photography, and, not least, exceptional design made *Colors* a highly respected media phenomenon of the 1990s as the magazine's distribution reached more than 100 countries.

Oliviero Toscani, Fotograf und Artdirector des italienischen Modelabels Benetton, suchte in New York City einen Partner für ein neuartiges Gesellschaftsmagazin. In dem progressiven Designer Tibor Kalman fand er die perfekte Persönlichkeit für dieses Vorhaben, das bereits ein Jahr später, 1991, unter dem Namen *Colors* erschien. Finanziert durch Benetton, ein Unternehmen, das in den 1980er-Jahren mit einer kontroversen Werbekampagne bekannt geworden war, konnte das Magazin in monothematischen Ausgaben Themen wie „Aids", „Rassismus" oder „Religion" ohne die Konventionen traditioneller Printmedien behandeln. Ausgefallene Artikel, extravagante Fotografien und nicht zuletzt die ungewöhnliche Gestaltung machten die in mehr als 100 Ländern vertriebenen Hefte zum viel beachteten Medienphänomen der 1990er-Jahre.

Oliviero Toscani, photographe et directeur artistique de la marque de mode italienne Benetton, cherchait à New York un partenaire pour lancer un magazine d'un genre nouveau traitant de questions sociales. C'est avec le graphiste progressiste Tibor Kalman qu'il devait trouver la personne idéale pour réaliser ce projet apparu en 1991 sous le nom *Colors*. Financé par Benetton, qui s'était fait connaître dans les années 1980 par une campagne publicitaire controversée, le magazine put traiter dans ses numéros monothématiques des sujets de société comme le sida, le racisme ou la religion, sans devoir se plier aux conventions de la presse traditionnelle. Des articles ambitieux, des photographies extravagantes et en bonne partie aussi, un graphisme original, feront de cette revue distribuée dans plus de 100 pays un phénomène médiatique retentissant des années 1990.


a magazine about the rest of the world
eine zeitschrift über den rest der weld
COLORS
der könig von tonga & die knoblauch königin
(UND HIER UND DA EIN PRINZ)
stammesriten in new york
frühstück in tibet
(ÄGYPTEN, RUSSLAND UND AN DER ELFENBEINKÜSTE)
cowboys in polen
helden in guatemala
(IN SÜDAFRIKA UND THAILAND)
und überall küsse
tribes in new york
cowboys in poland
breakfast in tibet
(AND EGYPT AND RUSSIA AND CÔTE D'IVOIRE)
king of tonga & queen of garlic
(AND A prince OR TWO)
heroes in guatemala
(AND SOUTH AFRICA AND THAILAND)
kisses everywhere

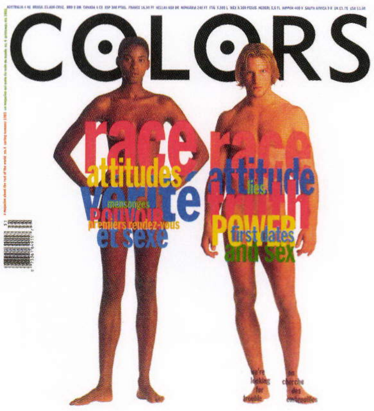
1991 · Tibor Kalman (AD), Oliviero Toscani (PH), Emily Oberman · US/IT · Magazine cover


DESIGN
DESIGN
are they toys? are they symbols?
are they the things that teach girls and boys
what their roles as adults should be?
what are these
things?
WAS IST DAS?
Spielzeuge?
Symbole?
Dinge, die
Jungen und Mädchen lehren, die Rollen
sie später spielen sollen?

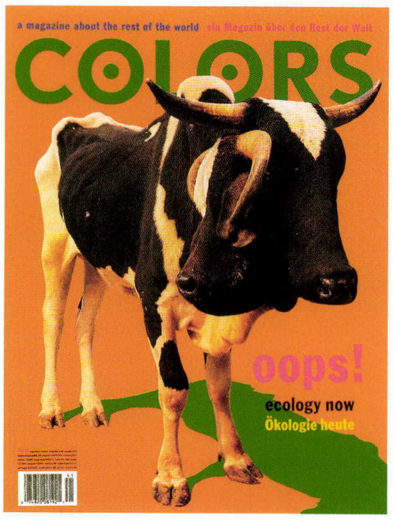
1991 · Tibor Kalman (AD), Oliviero Toscani (PH), Emily Oberman · US/IT · Magazine spread

»People never talk about things unless you shock them a bit. That's at least the way my relationships have gone on a personal level. Unless my wife shocks me I won't talk to her about anything real, and I think that's what we need as people.«

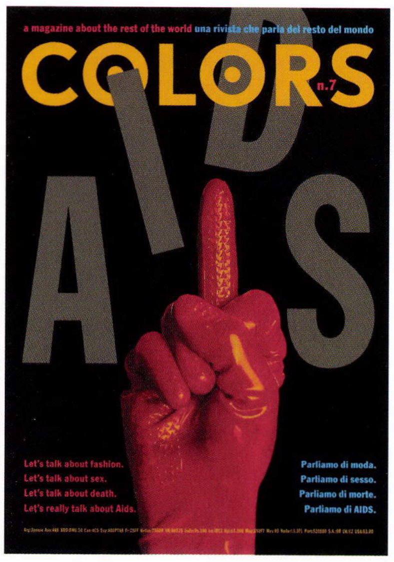
Tibor Kalman, NBC *Today Show*, 1993


COLORS
race
attitudes
vérité
pouvoir
et sexe
attitude
POWER
and sex

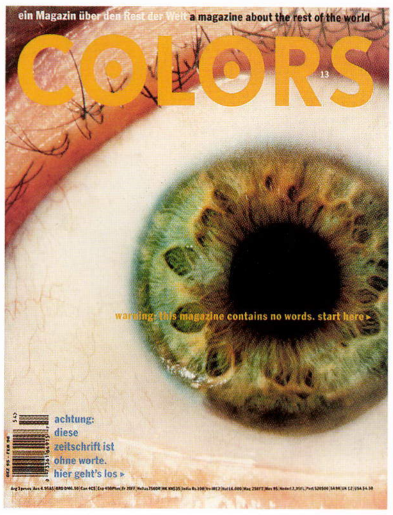
1993 · Tibor Kalman (AD) · US/IT · Magazine cover


a magazine about the rest of the world ein Magazin über den Rest der Welt
COLORS
oops!
ecology now
Ökologie heute

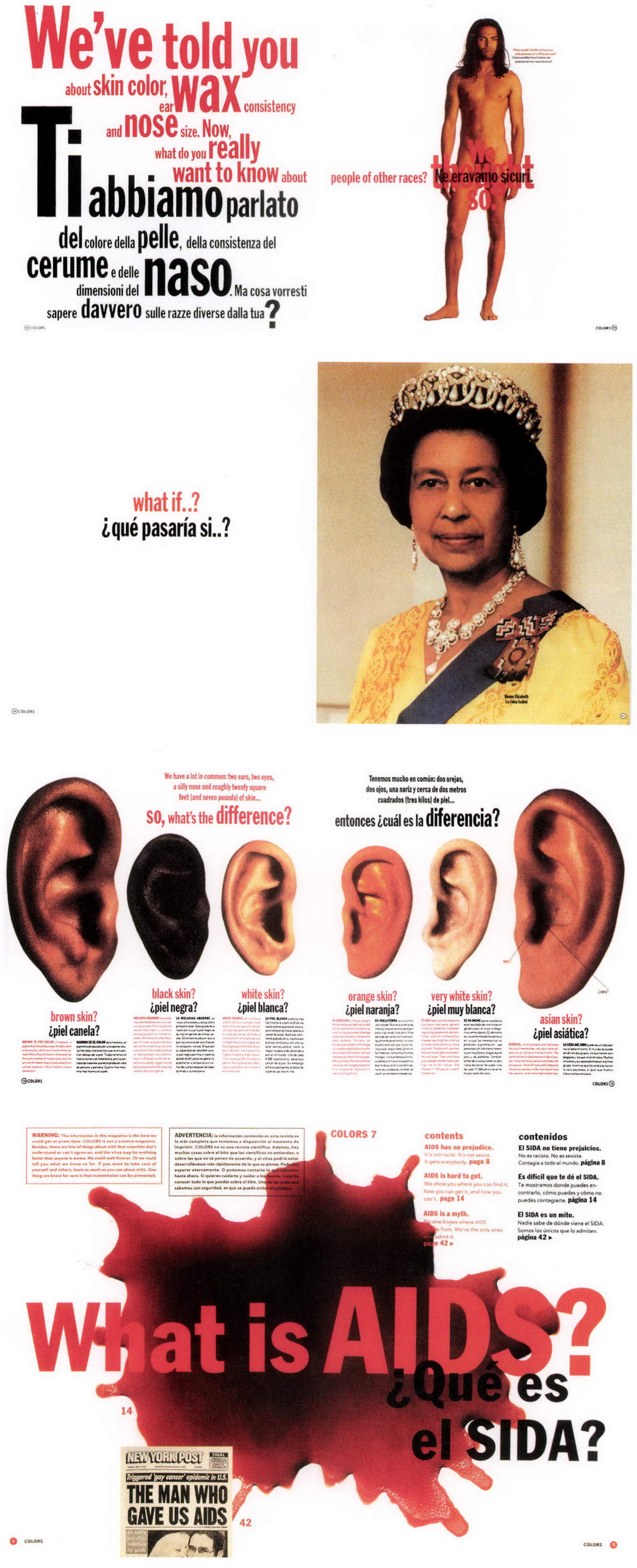
1993 · Tibor Kalman (AD) · US/IT · Magazine cover


a magazine about the rest of the world una rivista che parla del resto del mondo
COLORS
n.7
AIDS
Let's talk about fashion.
Let's talk about sex.
Let's talk about death.
Let's really talk about Aids.
Parliamo di moda.
Parliamo di sesso.
Parliamo di morte.
Parliamo di AIDS.

1994 · Tibor Kalman (AD) · US/IT · Magazine cover


ein Magazin über den Rest der Welt a magazine about the rest of the world
COLORS
13
warning: this magazine contains no words. start here ▸
achtung:
diese
zeitschrift ist
ohne worte.
hier geht's los ▸

1995 · Tibor Kalman (AD) · US/IT · Magazine cover

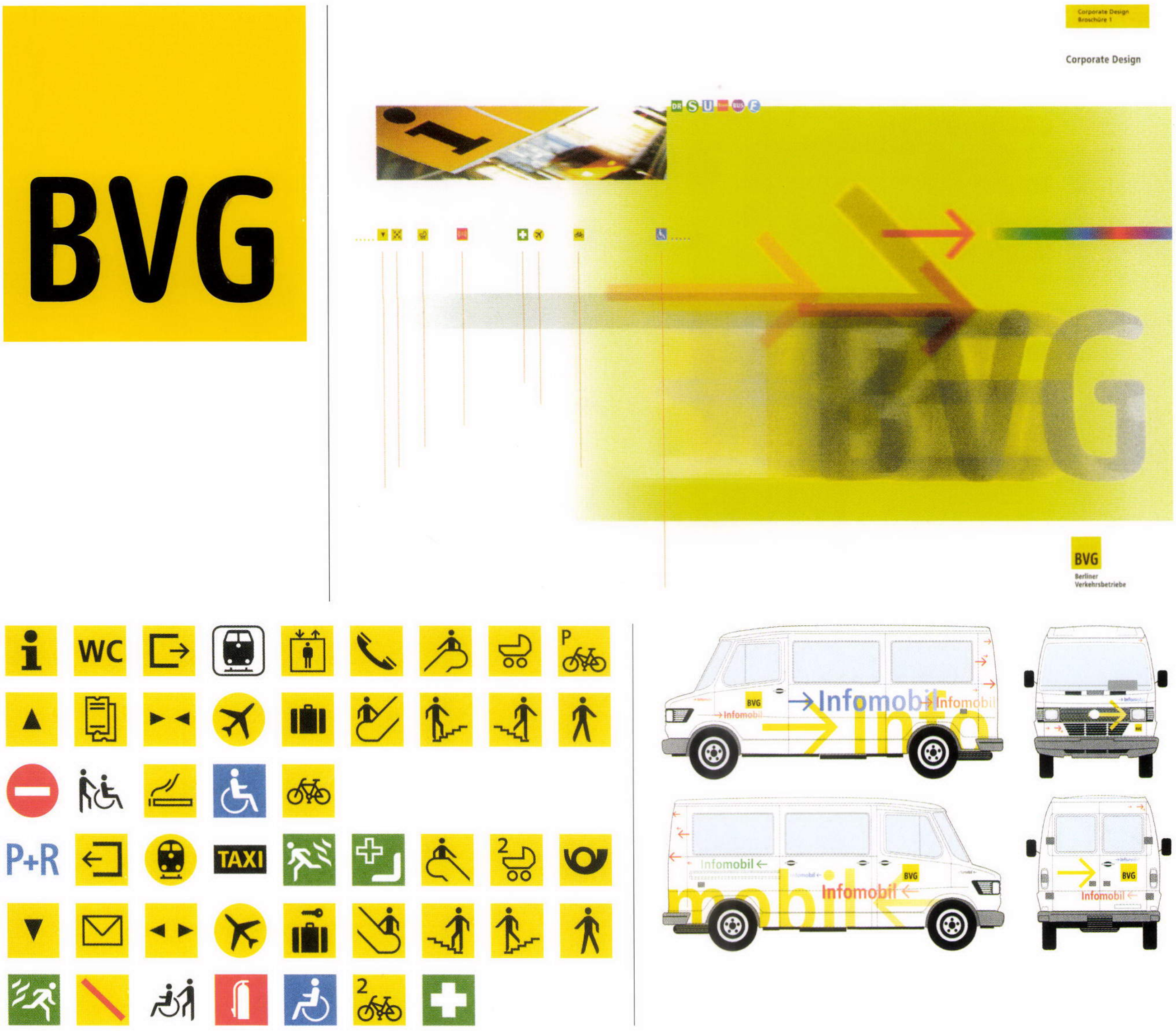

We've told you about skin color, ear wax consistency and nose size. Now, what do you really want to know about people of other races?
Ti abbiamo parlato del colore della pelle, della consistenza del cerume e delle dimensioni del naso. Ma cosa vorresti sapere davvero sulle razze diverse dalla tua?
We thought so.
Ne eravamo sicuri.
what if..?
¿qué pasaría si..?
We have a lot in common: two ears, two eyes, a silly nose and roughly twenty square feet (and seven pounds) of skin...
so, what's the difference?
Tenemos mucho en común: dos orejas, dos ojos, una nariz y cerca de dos metros cuadrados (tres kilos) de piel...
entonces ¿cuál es la diferencia?
brown skin? ¿piel canela?
black skin? ¿piel negra?
white skin? ¿piel blanca?
orange skin? ¿piel naranja?
very white skin? ¿piel muy blanca?
asian skin? ¿piel asiática?
WARNING: The information in this magazine is the best we could get at press time. COLORS is not a science magazine. Besides, there are lots of things about AIDS that scientists don't understand or can't agree on, and the virus may be evolving faster than anyone is aware. We could wait forever. Or we could tell you what we know so far. If you want to take care of yourself and others, learn as much as you can about AIDS. One thing we know for sure is that transmission can be prevented.
ADVERTENCIA: la información contenida en esta revista es la más completa que teníamos a disposición al momento de imprimir. COLORS no es una revista científica. Además, hay muchas cosas sobre el SIDA que los científicos no entienden, o sobre las que no se ponen de acuerdo, y el virus podría estar desarrollándose más rápidamente de lo que se piensa. Podemos esperar eternamente. O podemos contarte lo que sabemos hasta ahora. Si quieres cuidarte y cuidar a los demás, trata de conocer todo lo que puedas sobre el SIDA. Una de las cosas que sabemos con seguridad, es que se puede evitar el contagio.
COLORS 7
contents
AIDS has no prejudice. It's not racist. It's not sexist. It gets everybody. page 8
AIDS is hard to get. We show you where you can find it, how you can get it, and how you can't. page 14
AIDS is a myth. No one knows where AIDS comes from. We're the only ones who admit it. page 42 ▸
contenidos
El SIDA no tiene prejuicios. No es racista. No es sexista. Contagia a todo el mundo. página 8
Es difícil que te dé el SIDA. Te mostramos donde puedes encontrarlo, cómo puedes y cómo no puedes contagiarte. página 14
El SIDA es un mito. Nadie sabe de dónde viene el SIDA. Somos los únicos que lo admiten. página 42 ▸
What is AIDS?
¿Qué es el SIDA?
14
42
NEW YORK POST
Triggered 'gay cancer' epidemic in U.S.
THE MAN WHO GAVE US AIDS
COLORS

1990s · Tibor Kalman (AD) · US/IT · Magazine spreads

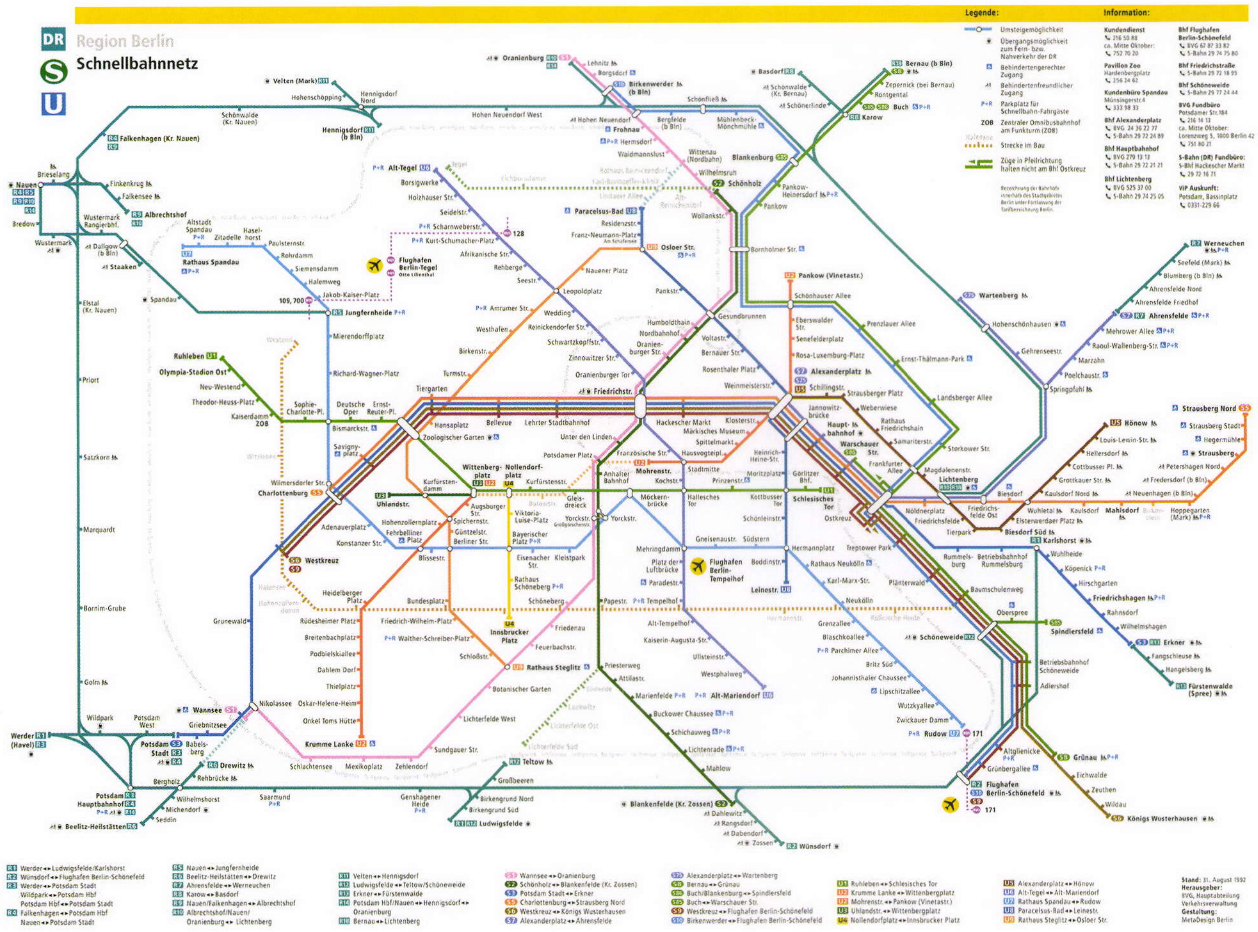
Tibor Kalman (1949, Budapest – 1999, Puerto Rico) was a Hungarian-born American art director, who moved to the United States in 1956. After dropping out from studying journalism, Kalman worked for Barnes & Noble (then a single bookstore in New York City), eventually becoming head of its in-house design team. In 1979 he co-founded the design studio M&Co., which became highly influential for its grounding in social activism. This paved the way for his most productive period in the early 1990s, when he moved to Italy to become editor-in-chief for the Benetton-sponsored magazine *Colors*, based at Fabrica, its creative lab in Treviso.

Tibor Kalman (1949, Budapest – 1999, Puerto Rico) war ein aus Ungarn gebürtiger amerikanischer Artdirector, der 1956 in die USA auswanderte. Nach einem abgebrochenen Journalismusstudium arbeitete er bei Barnes & Noble (damals ein einzelnes Buchgeschäft in New York), wo er schließlich zum Leiter der hausinternen Designabteilung aufstieg. 1979 gründete er mit anderen das Designbüro M&Co., das sich dem sozialen Engagement verpflichtete und dadurch großen Einfluss ausübte. Das führte zu Kalmans produktivster Phase Anfang der 90er-Jahre, als er nach Italien ging und Herausgeber des von Benetton gesponserten Magazins *Colors* wurde, das in Fabrica angesiedelt ist, dem Kreativlabor der Firma in Treviso.

Tibor Kalman (1949, Budapest – 1999, Porto Rico) fut un directeur artistique américain d'origine hongroise qui s'installa aux États-Unis en 1956. Après avoir abandonné des études de journalisme, Kalman travailla pour Barnes & Noble (qui n'était alors qu'une simple librairie à New York), avant d'y être engagé comme directeur de l'équipe interne de design. En 1979, il cofonda le studio de design M&Co., qui devint hautement influent du fait de son enracinement dans l'activisme social. Kalman connu alors sa période la plus productive au début des années 1990, quand il s'installa en Italie pour devenir rédacteur en chef du magazine *Colors*, sponsorisé par Benetton et installé au centre de recherche Fabrica, à Trévise.



1991 · Erik Spiekermann, MetaDesign · DE · Identity/Signage · Berliner Verkehrsbetriebe



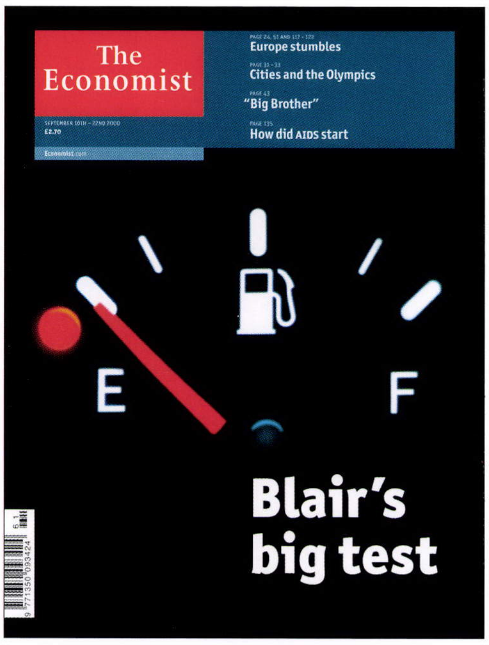
1991 · Erik Spiekermann, MetaDesign · DE · Information graphic

Erik Spiekermann (1947, Stadthagen, Germany) is one of the most respected figures in contemporary typography and graphic design. Having funded his art history degree in Berlin by running a letterpress printing studio in his basement, Spiekermann turned to design, first working in London before co-founding MetaDesign in 1979 in Berlin. In 1989, he co-founded FontShop—the first reseller of digital fonts—with his then-wife, Joan. Spiekermann's groundbreaking identity systems include those for Dusseldorf Airport, Audi, and Volkswagen. From 2009 he has led Edenspiekermann, with offices in Berlin, Stuttgart, Amsterdam, and San Francisco. Since 2014 he has been running the typographic workshop p98a in Berlin.

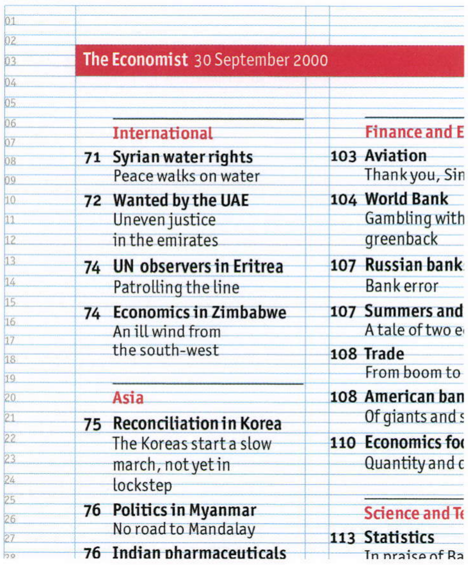
Erik Spiekermann (1947, Stadthagen) ist einer der angesehensten Vertreter der zeitgenössischen Typografie und des Grafikdesigns. Nach einem Kunststudium in Berlin, das er mit einer kleinen Druckerei im Keller finanzierte, wandte er sich der Gestaltung zu und arbeitete zunächst in London, ehe er 1979 in Berlin mit anderen MetaDesign gründete. 1989 rief er mit seiner damaligen Frau Joan FontShop ins Leben, den ersten Vertrieb für digitale Schriften. Wegweisende Identity-Systeme gestaltete Spiekermann u. a. für den Flughafen Düsseldorf, Audi und Volkswagen. Seit 2009 leitet er Edenspiekermann mit Büros in Berlin, Stuttgart, Amsterdam und San Francisco, seit 2014 betreibt er die typografische Werkstatt p98a in Berlin.

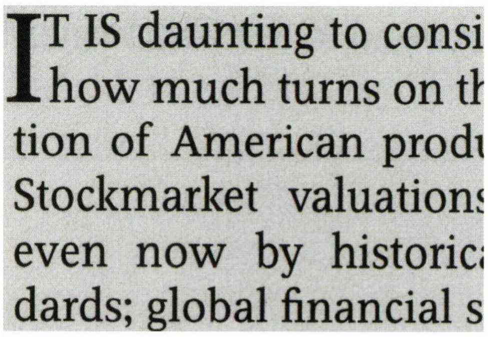
Erik Spiekermann (1947, Stadthagen, Allemagne) est une des figures les plus respectées de la typographie et du graphisme contemporains. Après avoir financé ses études en histoire de l'art à Berlin en faisant tourner un atelier de typographie dans sa cave, Spiekermann se lance dans le design, travaillant d'abord à Londres avant de cofonder MetaDesign en 1979 à Berlin. En 1989, il cofonde FontShop – premier revendeur de polices numériques – avec sa femme d'alors, Joan. Les systèmes d'identité révolutionnaires de Spiekermann incluent l'aéroport de Düsseldorf, Audi et Volkswagen. Depuis 2009, il dirige Edenspiekermann, avec des bureaux à Berlin, Stuttgart, Amsterdam et San Francisco. Il est aussi à la tête de l'atelier typographique p98a à Berlin depuis 2014.

»The page is the molecule and the atom is the word. You see, I read. I read before I design, and I write. I design outwards from words.« Erik Spiekermann, *Eye* #18, 1995



Stout of heart
So long, angel
Absent friends
Dark heart
Bloody memories


01
02
03 The Economist 30 September 2000
04
05
06
07 International | Finance and E
08 71 Syrian water rights | 103 Aviation
09 Peace walks on water | Thank you, Sin
10 72 Wanted by the UAE | 104 World Bank
11 Uneven justice | Gambling with
12 in the emirates | greenback
13 74 UN observers in Eritrea | 107 Russian bank
14 Patrolling the line | Bank error
15 74 Economics in Zimbabwe | 107 Summers and
16 An ill wind from | A tale of two e
17 the south-west | 108 Trade
18 | From boom to
19
20 Asia | 108 American ban
21 75 Reconciliation in Korea | Of giants and s
22 The Koreas start a slow | 110 Economics fo
23 march, not yet in | Quantity and c
24 lockstep
25 | Science and Te
26 76 Politics in Myanmar
27 No road to Mandalay | 113 Statistics
28 76 Indian pharmaceuticals | In praise of Ba


IT IS daunting to consi
how much turns on th
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Stockmarket valuations
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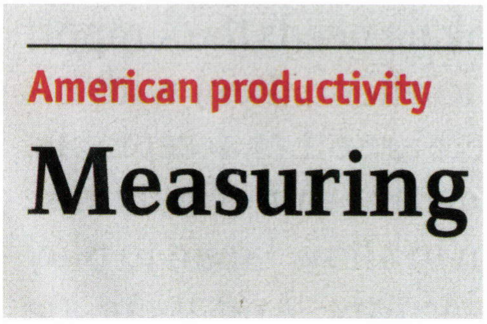

American productivity

Measuring

2001 · Erik Spiekermann, Edenspiekermann · DE/UK · Magazine

Die Bahn

DB **Head**

DB **Sans**

DB **Sans Condensed**

DB **Sans Compressed**

DB **Serif**

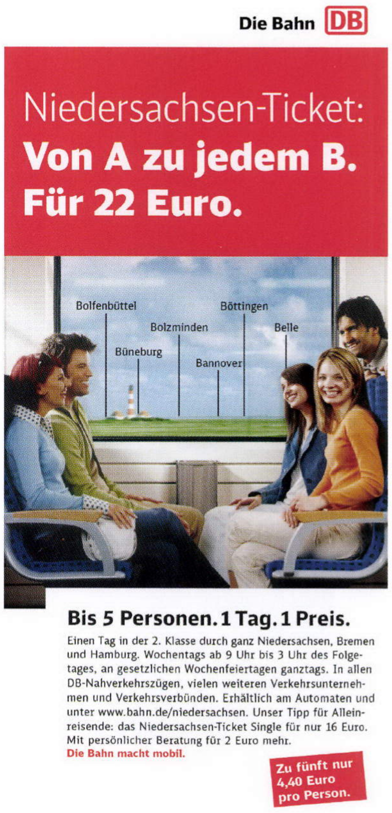
DB **News**

Projekt XV: Overheadkostensenkung

Schlankere Verwaltung

Projekt XVI: Prozesse Infrastruktur & Dienstleistungen

Bündeln für **mehr Effizienz**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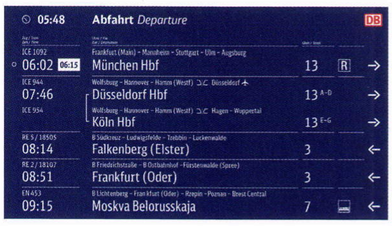
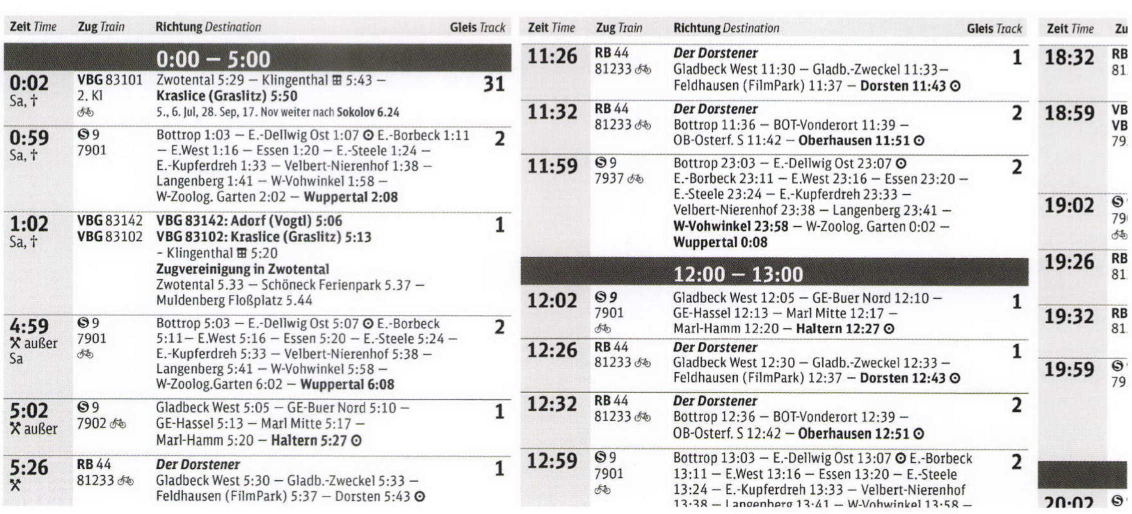

05:48 **Abfahrt** *Departure*

ICE 1092 06:02 06:15	Frankfurt (Main) – Mannheim – Stuttgart – Ulm – Augsburg München Hbf	13	R	→
ICE 944 07:46	Wolfsburg – Hannover – Hamm (Westf) Düsseldorf Düsseldorf Hbf	13 A–D		→
ICE 954	Wolfsburg – Hannover – Hamm (Westf) Hagen – Wuppertal Köln Hbf	13 E–G		→
RE 5 / 18505 08:14	B Südkreuz – Ludwigsfelde – Trebbin – Luckenwalde Falkenberg (Elster)	3		←
RE 2 / 18107 08:51	B Friedrichstraße – B Ostbahnhof – Fürstenwalde (Spree) Frankfurt (Oder)	3		←
EN 453 09:15	B Lichtenberg – Frankfurt (Oder) – Rzepin – Poznan – Brest Central Moskva Belorusskaja	7		←

DB
Danke
Für starke Spiele, tolle Tore – und dass Sie mit uns gefahren sind!


Abfahrt *Departure*

Falkenstein (Vogtland)
28.05.2006 – 10.12.2006

Zeit *Time*	**Zug** *Train*	**Richtung** *Destination*	**Gleis** *Track*
		0:00 – 5:00	
0:02 Sa, †	**VBG** 83101 2. Kl 🚲	Zwotental 5:29 – Klingenthal ⊞ 5:43 – **Kraslice (Graslitz) 5:50** 5., 6. Jul, 28. Sep, 17. Nov weiter nach **Sokolov 6.24**	**31**
0:59 Sa, †	Ⓢ9 7901	Bottrop 1:03 – E.-Dellwig Ost 1:07 ⊙ E.-Borbeck 1:11 – E.West 1:16 – Essen 1:20 – E.-Steele 1:24 – E.-Kupferdreh 1:33 – Velbert-Nierenhof 1:38 – Langenberg 1:41 – W-Vohwinkel 1:58 – W-Zoolog. Garten 2:02 – **Wuppertal 2:08**	**2**
1:02 Sa, †	**VBG** 83142 **VBG** 83102	**VBG 83142: Adorf (Vogtl) 5:06** **VBG 83102: Kraslice (Graslitz) 5:13** - Klingenthal ⊞ 5:20 **Zugvereinigung in Zwotental** Zwotental 5.33 – Schöneck Ferienpark 5.37 – Muldenberg Floßplatz 5.44	**1**
4:59 ⚒ außer Sa	Ⓢ9 7901 🚲	Bottrop 5:03 – E.-Dellwig Ost 5:07 ⊙ E.-Borbeck 5:11 – E.West 5:16 – Essen 5:20 – E.-Steele 5:24 – E.-Kupferdreh 5:33 – Velbert-Nierenhof 5:38 – Langenberg 5:41 – W-Vohwinkel 5:58 – W-Zoolog.Garten 6:02 – **Wuppertal 6:08**	**2**
5:02 ⚒ außer	Ⓢ9 7902 🚲	Gladbeck West 5:05 – GE-Buer Nord 5:10 – GE-Hassel 5:13 – Marl Mitte 5:17 – Marl-Hamm 5:20 – **Haltern 5:27** ⊙	**1**
5:26 ⚒	**RB** 44 81233 🚲	***Der Dorstener*** Gladbeck West 5:30 – Gladb.-Zweckel 5:33 – Feldhausen (FilmPark) 5:37 – Dorsten 5:43 ⊙	**1**

Zeit *Time*	**Zug** *Train*	**Richtung** *Destination*	**Gleis** *Track*
11:26	**RB** 44 81233 🚲	***Der Dorstener*** Gladbeck West 11:30 – Gladb.-Zweckel 11:33 – Feldhausen (FilmPark) 11:37 – **Dorsten 11:43** ⊙	**1**
11:32	**RB** 44 81233 🚲	***Der Dorstener*** Bottrop 11:36 – BOT-Vonderort 11:39 – OB-Osterf. S 11:42 – **Oberhausen 11:51** ⊙	**2**
11:59	Ⓢ9 7937 🚲	Bottrop 23:03 – E.-Dellwig Ost 23:07 ⊙ E.-Borbeck 23:11 – E.West 23:16 – Essen 23:20 – E.-Steele 23:24 – E.-Kupferdreh 23:33 – Velbert-Nierenhof 23:38 – Langenberg 23:41 – **W-Vohwinkel 23:58** – W-Zoolog. Garten 0:02 – **Wuppertal 0:08**	**2**
		12:00 – 13:00	
12:02	Ⓢ9 7901 🚲	Gladbeck West 12:05 – GE-Buer Nord 12:10 – GE-Hassel 12:13 – Marl Mitte 12:17 – Marl-Hamm 12:20 – **Haltern 12:27** ⊙	**1**
12:26	**RB** 44 81233 🚲	***Der Dorstener*** Gladbeck West 12:30 – Gladb.-Zweckel 12:33 – Feldhausen (FilmPark) 12:37 – **Dorsten 12:43** ⊙	**1**
12:32	**RB** 44 81233 🚲	***Der Dorstener*** Bottrop 12:36 – BOT-Vonderort 12:39 – OB-Osterf. S 12:42 – **Oberhausen 12:51** ⊙	**2**
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Zeit *Time*	**Zu**
18:32	**RB** 81
18:59	**VB** **VB** 79
19:02	Ⓢ 79 🚲
19:26	**RB** 81
19:32	**RB** 81
19:59	Ⓢ 79
20:02	Ⓢ

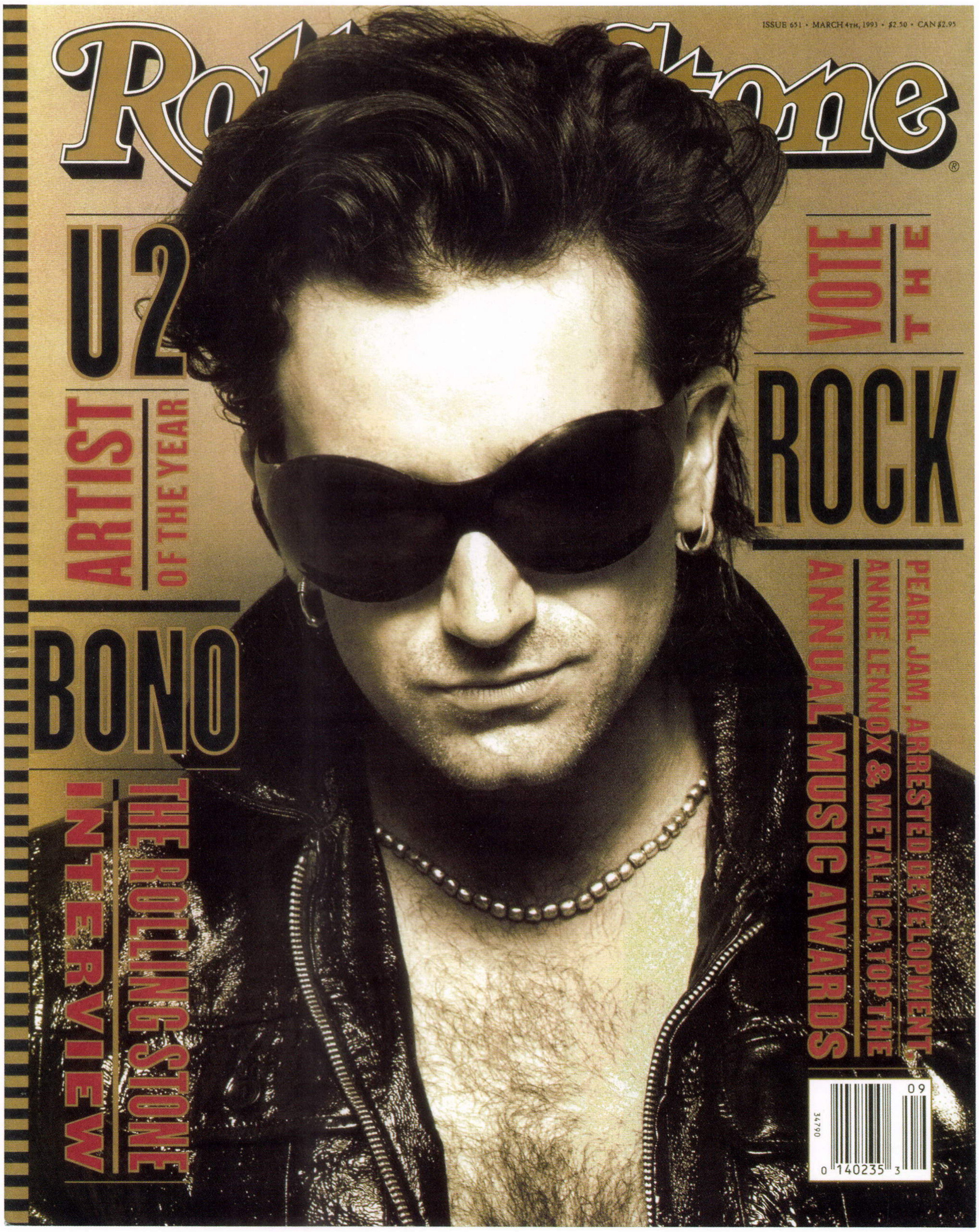
2006 · Erik Spiekermann, Edenspiekermann · DE · Identity · Deutsche Bahn

Fred Woodward · United States

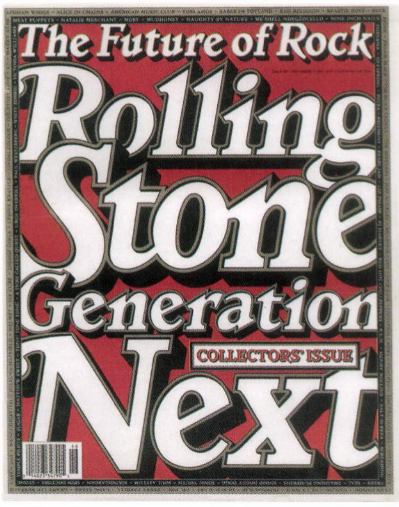
Fred Woodward (1953, Noxapater, Mississippi) is an American art director whose work for *Rolling Stone* helped win the magazine a record number of awards for editorial design. At Mississippi State, and later Memphis State University, Woodward started in journalism, moving to physical education and political science, before switching to graphic arts. His tenure at *Rolling Stone* also made Woodward the youngest person to be inducted into the Art Directors Club Hall of Fame in 1996. In 2001, Woodward became design director at *GQ* magazine.

Fred Woodward (1953, Noxapater, Mississippi) ist ein amerikanischer Artdirector, der mit seiner Arbeit für den *Rolling Stone* dazu beitrug, dass das Magazin eine rekordverdächtige Anzahl von Auszeichnungen für grafische Gestaltung erhielt. Woodward studierte an der Mississippi State University und anschließend an der Memphis State University zunächst Journalismus, dann sattelte er auf Sport und Politikwissenschaft um und entschied sich schließlich für Grafik. Aufgrund seiner Arbeit für den *Rolling Stone* wurde Woodward 1996 auch als jüngstes Mitglied in die Art Directors Club Hall of Fame aufgenommen. 2001 trat er bei der Zeitschrift *GQ* die Stelle des Designdirectors an.

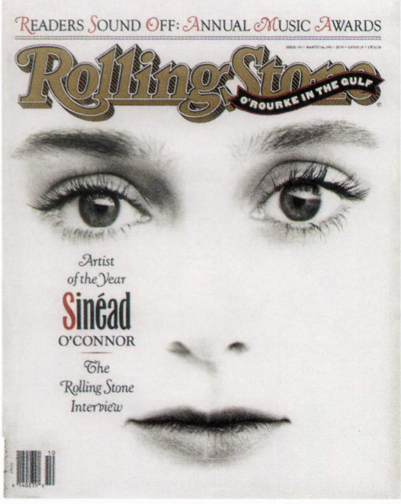
Fred Woodward (1953, Noxapater, Mississippi) est un directeur artistique américain dont le travail pour *Rolling Stone* a permis au magazine de remporter un nombre de prix record pour son design éditorial. Woodward a d'abord suivi des études de journalisme à l'université d'État du Mississippi, et plus tard à l'université d'État de Memphis, avant de passer à l'éducation physique et aux sciences politiques, et pour finir aux arts graphiques. Son rôle chez *Rolling Stone* a aussi fait de Woodward le plus jeune directeur artistique à entrer à l'Art Directors Club Hall of Fame en 1996. En 2001, Woodward est devenu directeur du design pour le magazine *GQ*.


ISSUE 651 · MARCH 4TH, 1993 · $2.50 · CAN $2.95
Rolling Stone
U2
ARTIST OF THE YEAR
BONO
THE ROLLING STONE INTERVIEW
VOTE THE ROCK
ANNUAL MUSIC AWARDS
ANNIE LENNOX & METALLICA TOP THE
PEARL JAM, ARRESTED DEVELOPMENT

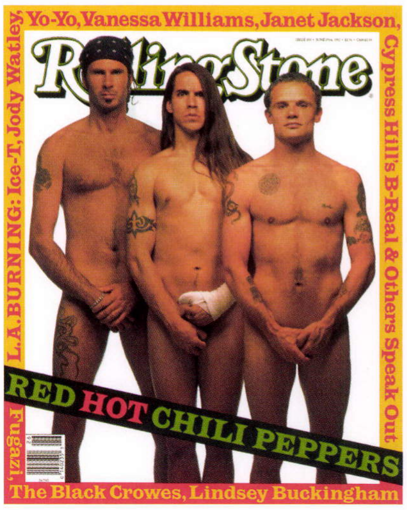
1993 · Fred Woodward (AD), Andrew Macpherson (PH) · US · Magazine cover


The Future of Rock
Rolling Stone
Generation Next
COLLECTORS' ISSUE

1994 · Fred Woodward (AD) · US · Magazine cover


Readers Sound Off: Annual Music Awards
Rolling Stone
O'Rourke in the Gulf
Artist of the Year
Sinéad O'Connor
The Rolling Stone Interview

1994 · Fred Woodward (AD), Herb Ritts (PH) · US · Magazine cover


Yo-Yo, Vanessa Williams, Janet Jackson,
Rolling Stone
Cypress Hill's B-Real & Others Speak Out
L.A. BURNING: Ice-T, Jody Watley,
Fugazi,
RED HOT CHILI PEPPERS
The Black Crowes, Lindsey Buckingham

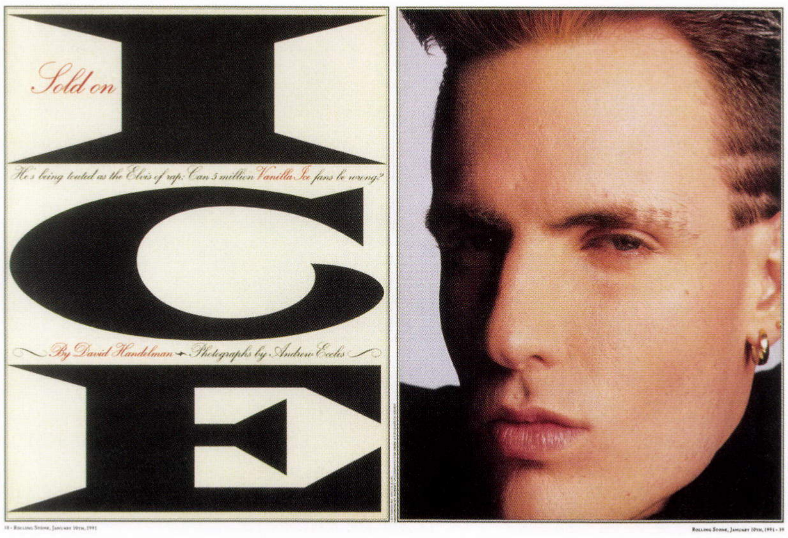
1992 · Fred Woodward (AD), Mark Seliger (PH) · US · Magazine cover

»I've always approached this magazine as a work-in-progress. The constant pressure of a bi-weekly deadline leaves little time for philosophical reflection.« `Fred Woodward, Graphis Magazine Design, vol. 1, 1998`

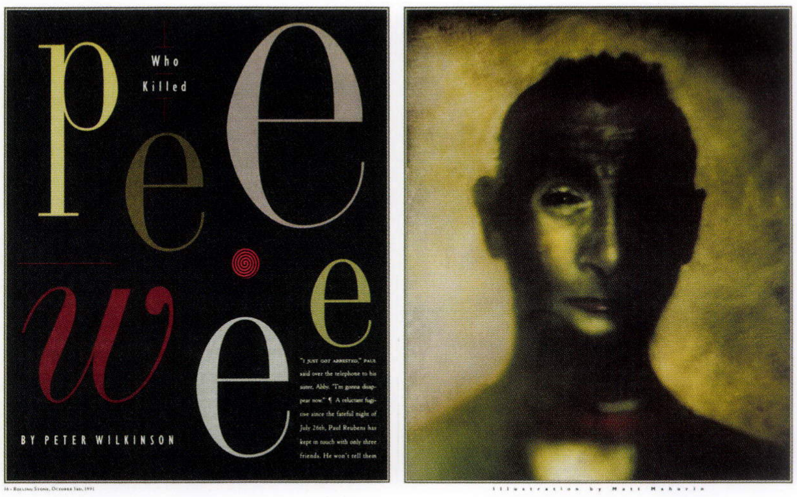
In 1987, as art director of *Rolling Stone*, Woodward was presented with the opportunity to reinvent the design of the music magazine. In the 14 years he was in the job, more than 300 editions were produced under his leadership. He introduced a bold and playful typographic style which was mainly used for lead stories and proved to be a major influence on 1990s magazine design.

1987 erhielt Woodward die Möglichkeit, als Artdirector die Gestaltung des Musikmagazins *Rolling Stone* zu erneuern. In den 14 Jahren seiner Tätigkeit entstanden über 300 Hefte unter seiner Leitung. Er führte eine spielerisch-plakative Typografie ein, die sich vor allem in den Aufmacherseiten großer Artikel zeigte und die Magazingestaltung der 1990er-Jahre stark beeinflusste.

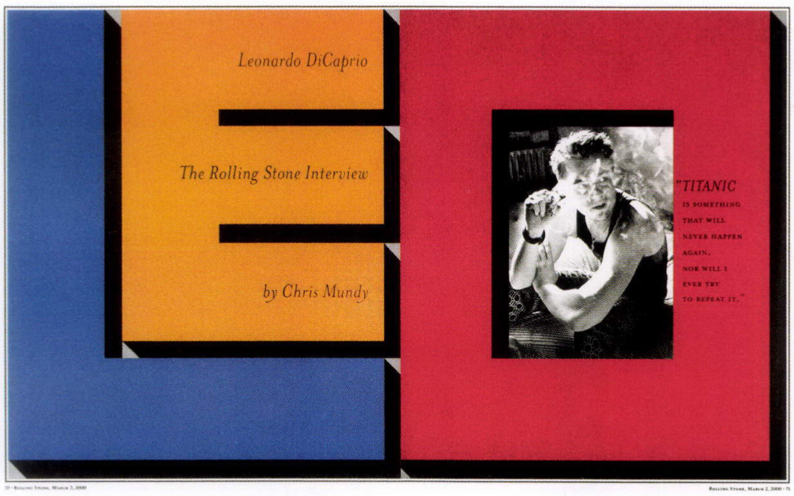
Alors directeur artistique de *Rolling Stone* en 1987, Woodward s'est vu offrir l'opportunité de réinventer le graphisme du magazine musical. Pendant les quatorze années qu'il a passées à ce poste, plus de 300 éditions ont vu le jour sous sa direction. Woodward a infusé au magazine un style typographique ludique et osé principalement utilisé pour les articles à la une, et a ainsi exercé une influence majeure sur le graphisme de magazines dans les années 1990.


Sold on
ICE
He's being touted as the Elvis of rap: Can 5 million Vanilla Ice fans be wrong?
By David Handelman ✦ Photographs by Andrew Eccles

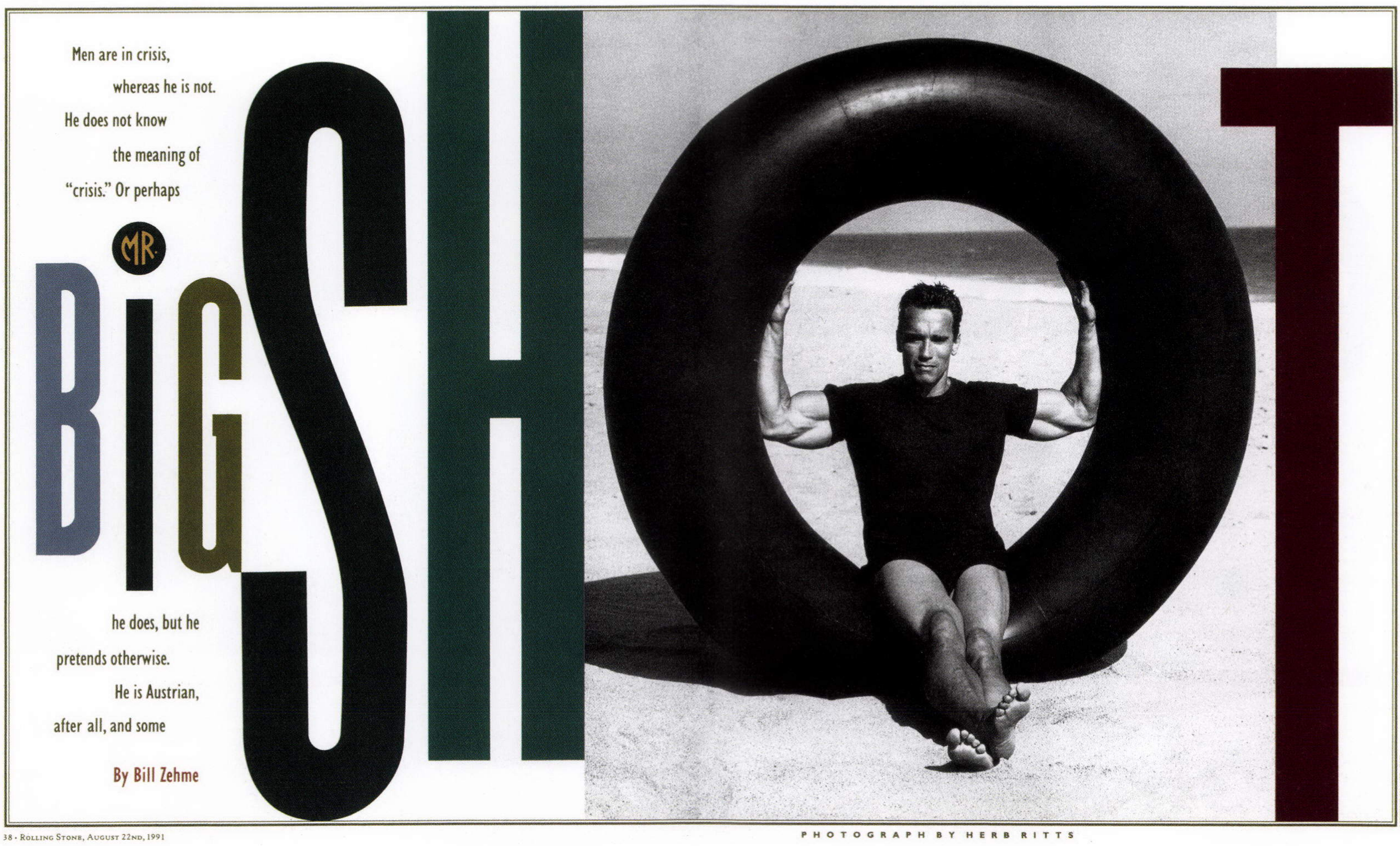
1991 · Fred Woodward (AD), Andrew Eccles (PH) · US · Magazine spread


Who
Killed
pee-wee
BY PETER WILKINSON
Illustration by Matt Mahurin

1992 · Fred Woodward (AD), Matt Mahurin (ILL) · US · Magazine spread


LEO
Leonardo DiCaprio
The Rolling Stone Interview
by Chris Mundy
"TITANIC IS SOMETHING THAT WILL NEVER HAPPEN AGAIN. NOR WILL I EVER TRY TO REPEAT IT."
ROLLING STONE, MARCH 2, 2000 · 71

2000 · Fred Woodward (AD), Mark Seliger (PH) · US · Magazine spread


Men are in crisis, whereas he is not. He does not know the meaning of "crisis." Or perhaps

MR.
BIG
SHOT

he does, but he pretends otherwise. He is Austrian, after all, and some

By Bill Zehme

38 · ROLLING STONE, AUGUST 22ND, 1991
PHOTOGRAPH BY HERB RITTS

1991 · Fred Woodward (AD), Herb Ritts (PH) · US · Magazine spread

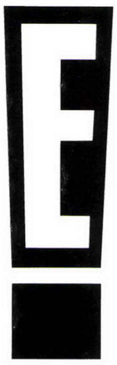
1992

The international design magazine **IdN** is launched

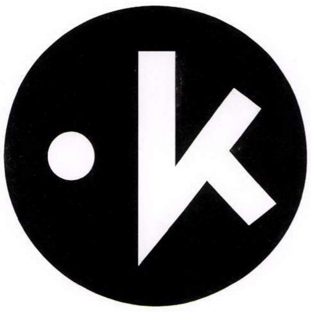
David Carson becomes art director of **Ray Gun** magazine

Jonathan Barnbrook's typeface **Mason** is released

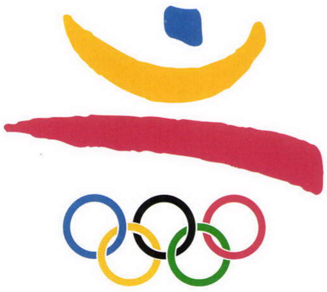
The first **Moscow Global Biennale of Graphic Design** (Golden Bee) is held



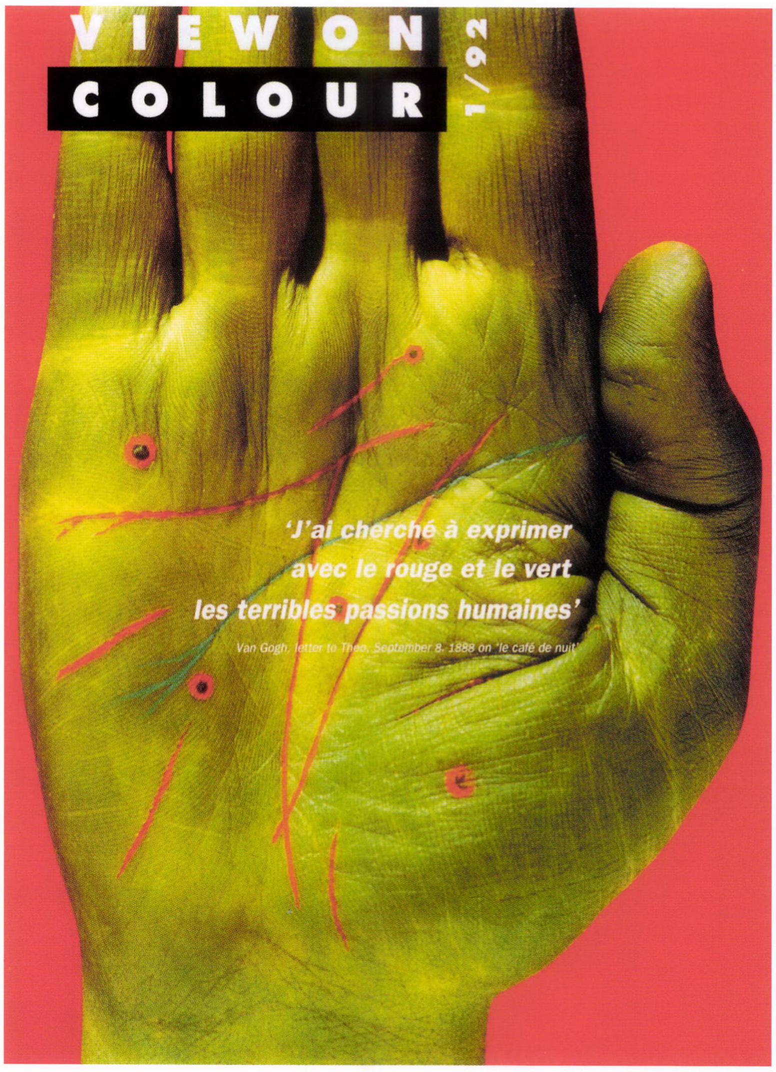
1992 · Holly Chasin · US · Logo · E Television



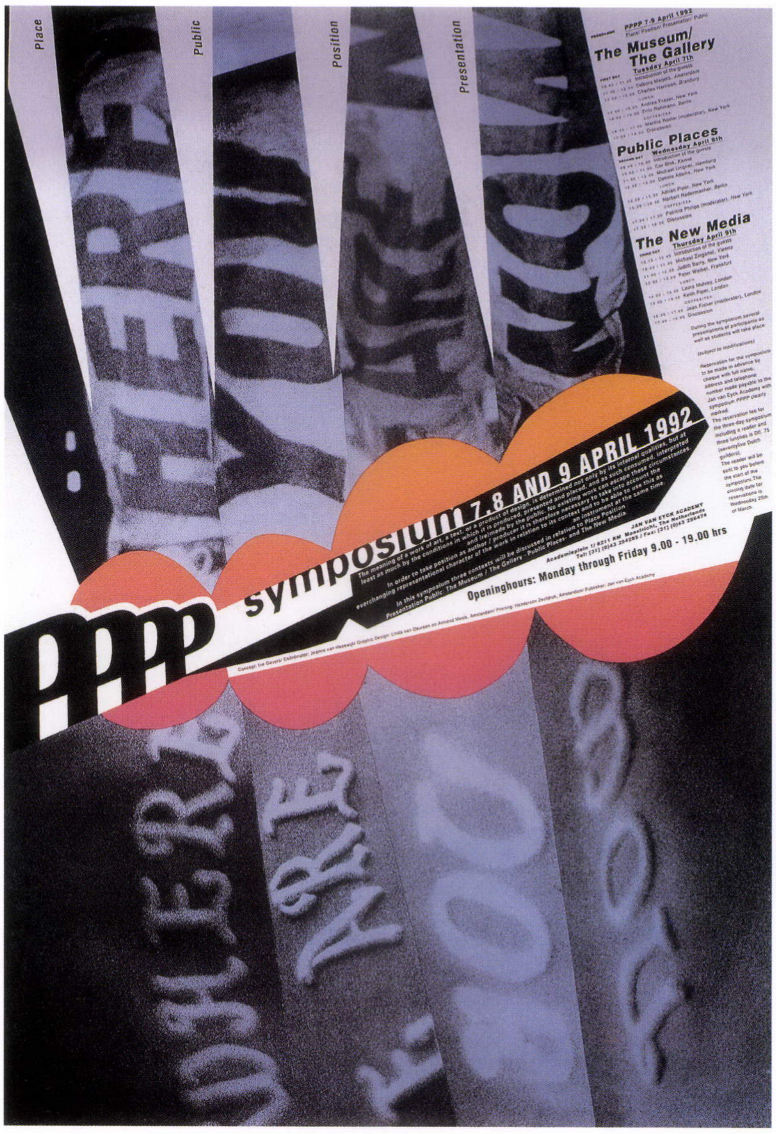
1992 · Mario Gemin · AR · Logo · Kinney Clothing



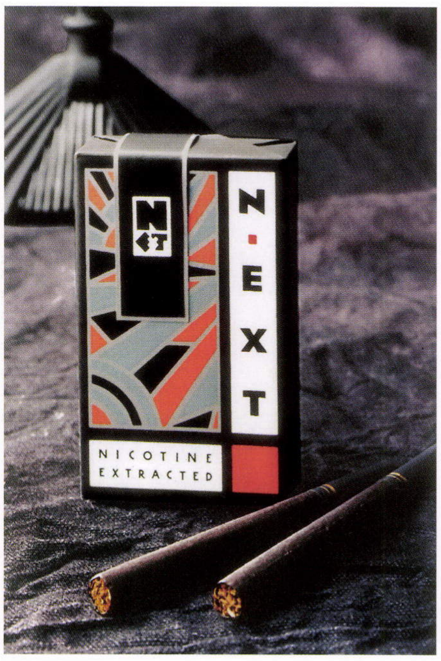
1992 · Josep M. Trias · ES · Logo · Barcelona 92


VIEW ON
COLOUR
1/92
'J'ai cherché à exprimer
avec le rouge et le vert
les terribles passions humaines'
Van Gogh, letter to Theo, September 8, 1888 on 'le café de nuit'

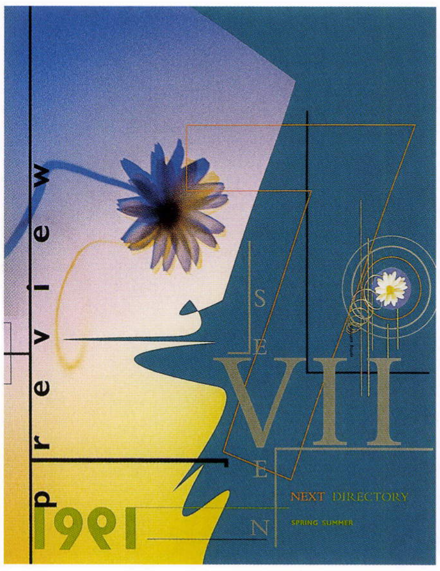
1992 · Anthon Beeke · NL · Magazine cover


Place
Public
Position
Presentation
The Museum/
The Gallery
Public Places
The New Media
PPPP
symposium 7,8 AND 9 APRIL 1992
Openinghours: Monday through Friday 9.00 - 19.00 hrs

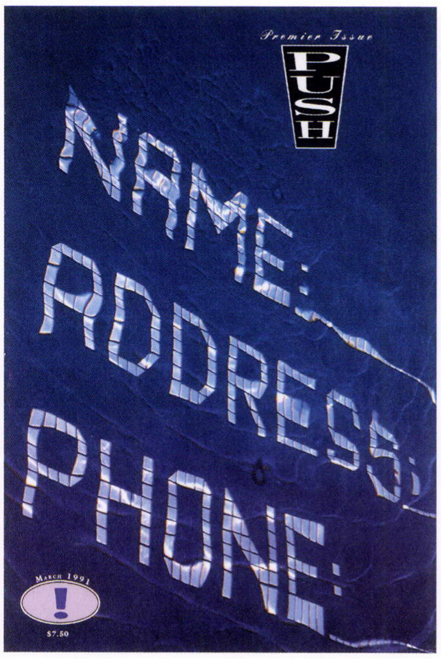
1992 · Mevis & Van Deursen · NL · Poster


N·E·X·T
NICOTINE
EXTRACTED

1992 · Joe Duffy · US · Packaging


preview
1991
SEVEN
VII
NEXT DIRECTORY
SPRING SUMMER

1992 · Why Not Associates · UK · Brochure cover


Premier Issue
PUSH
NAME:
ADDRESS:
PHONE:
March 1993
$7.50

1992 · Lloyd Ziff · US · Magazine cover

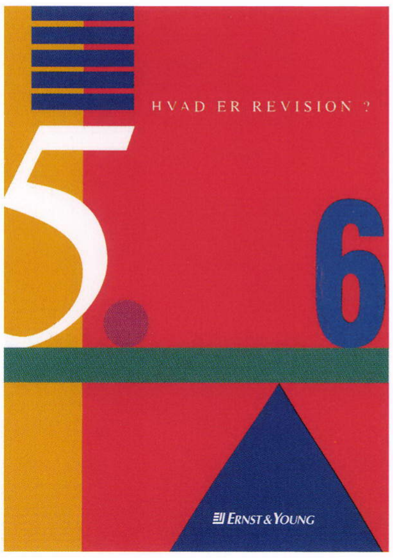
The **Blur** typeface by Neville Brody is released

The **Stichting Nederlands Archief Grafisch Ontwerpers** (NAGO) is established

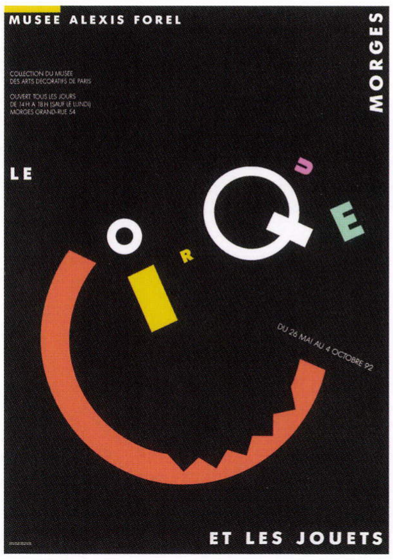
Robert Slimbach and Carol Twombly release the **Myriad** typeface

The **JPEG** format for digital image compression is introduced

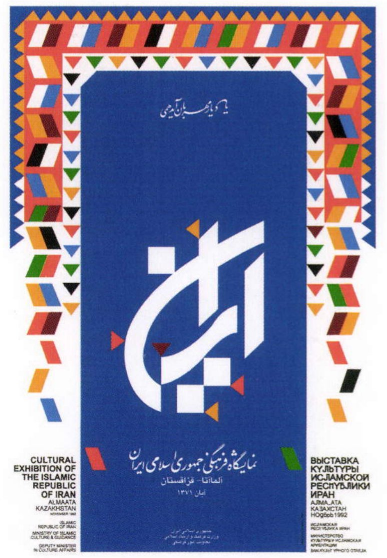
The **Taiwan Graphic Design Association** (TGDA) is founded


HVAD ER REVISION ?
5.
6
ERNST & YOUNG

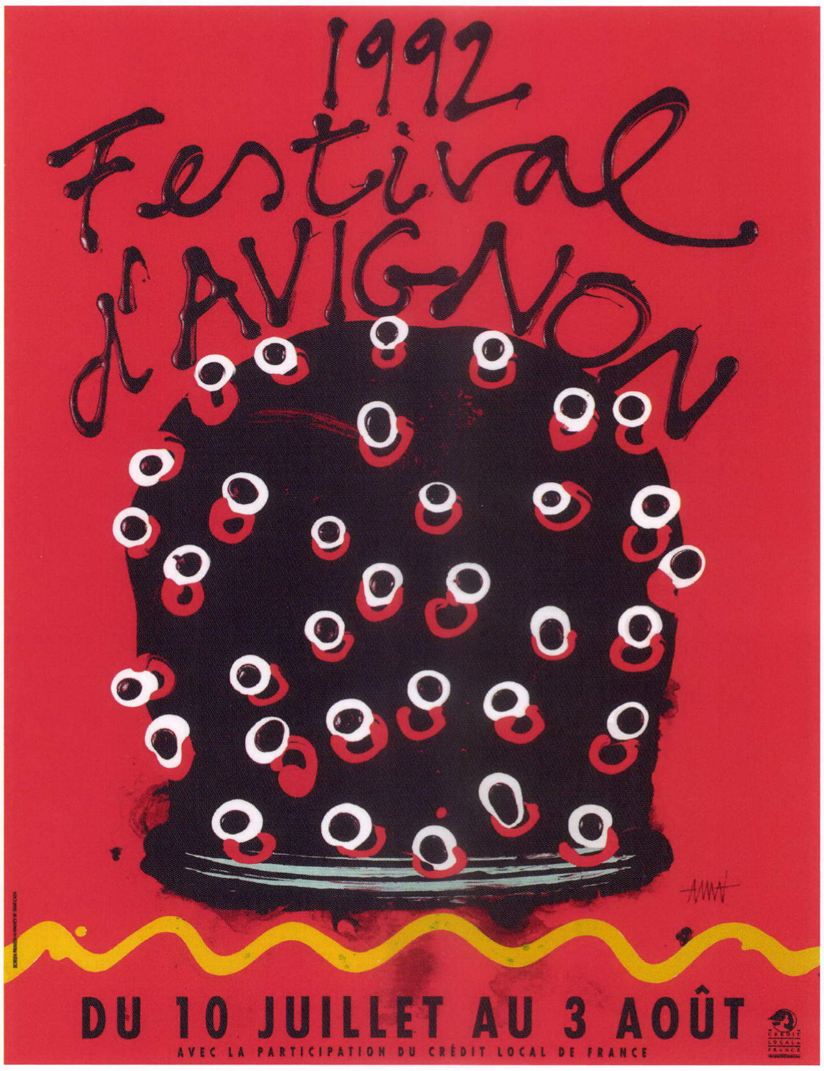
1992 · Peter Bysted · DK · Brochure cover


MUSEE ALEXIS FOREL
MORGES
COLLECTION DU MUSEE DES ARTS DECORATIFS DE PARIS
OUVERT TOUS LES JOURS DE 14 H A 18 H (SAUF LE LUNDI) MORGES GRAND-RUE 54
LE
CIRQUE
DU 26 MAI AU 4 OCTOBRE 92
ET LES JOUETS

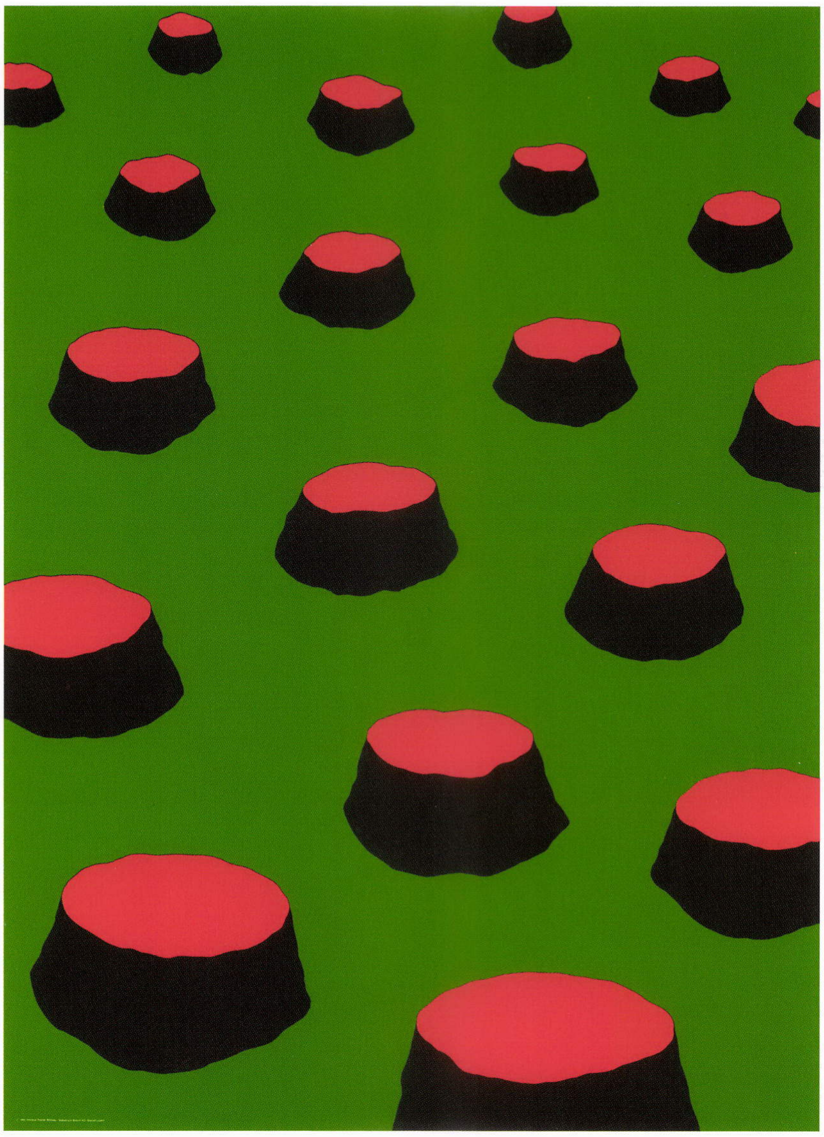
1992 · Martine Waltzer · FR · Poster


نمایشگاه فرهنگی جمهوری اسلامی ایران
آلماآتا- قزاقستان
آبان ۱۳۷۱
CULTURAL EXHIBITION OF THE ISLAMIC REPUBLIC OF IRAN
ALMAATA KAZAKHSTAN
ISLAMIC REPUBLIC OF IRAN
MINISTRY OF ISLAMIC CULTURE & GUIDANCE
DEPUTY MINISTER IN CULTURE AFFAIRS
ВЫСТАВКА КУЛЬТУРЫ ИСЛАМСКОЙ РЕСПУБЛИКИ ИРАН
АЛМА_АТА КАЗАХСТАН НОЯБРЬ 1992

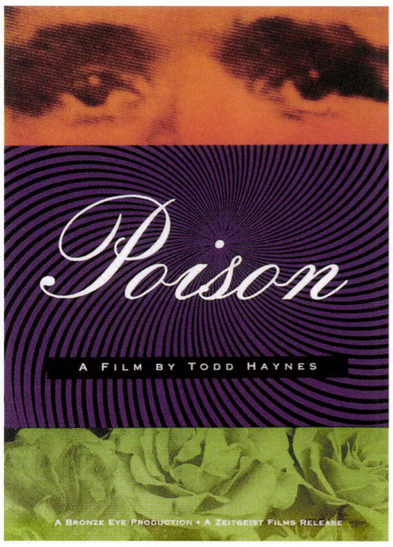
1992 · Mostafa Assadollahi · IR · Poster


1992 Festival d'AVIGNON
DU 10 JUILLET AU 3 AOÛT
AVEC LA PARTICIPATION DU CRÉDIT LOCAL DE FRANCE

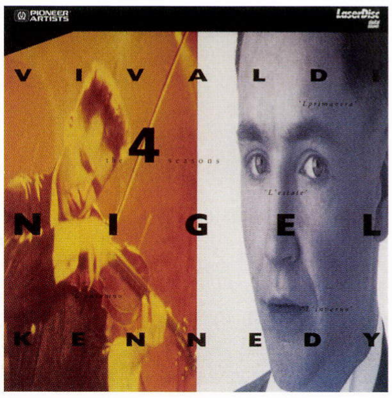
1992 · Ezio Frigerio · IT/FR · Poster



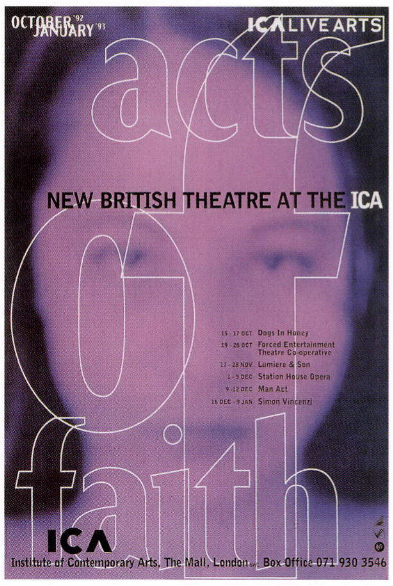
1992 · Niklaus Troxler · CH · Poster


Poison
A FILM BY TODD HAYNES
A BRONZE EYE PRODUCTION • A ZEITGEIST FILMS RELEASE

1992 · Bekka Lindstrom, Todd Haynes · US · Poster


PIONEER ARTISTS
LaserDisc
VIVALDI
4
NIGEL
KENNEDY

1992 · The Mednick Group · US · Record cover

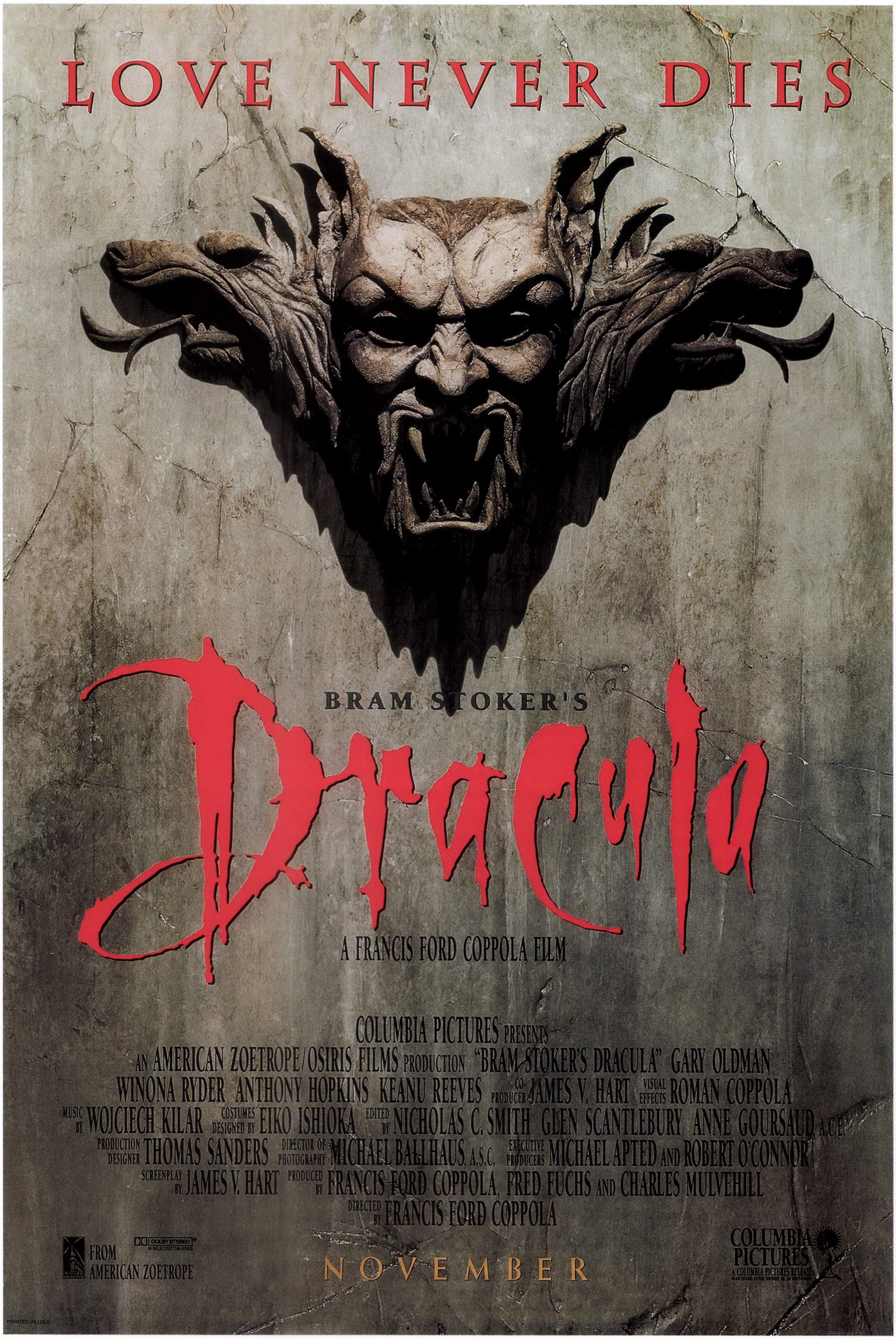

OCTOBER '92 JANUARY '93
ICA LIVE ARTS
acts of faith
NEW BRITISH THEATRE AT THE ICA
15 - 17 OCT Dogs In Honey
19 - 28 OCT Forced Entertainment Theatre Co-operative
17 - 28 NOV Lumiere & Son
1 - 5 DEC Station House Opera
9 - 12 DEC Man Act
16 DEC - 9 JAN Simon Vincenzi
ICA
Institute of Contemporary Arts, The Mall, London SW1 Box Office 071 930 3546

1992 · Tony Arefin · UK · Poster

Margo Chase (1958–2017, Los Angeles) was an American designer, noted for her work in the film and music industries. Originally trained as a biologist, Chase switched to visual communication after taking a course at California Polytechnic State University, later founding the Chase Design Group in 1986. From designing for such entertainment names as Madonna, Cher, *Buffy the Vampire Slayer*, and others, she also expanded into branding, working for Target, Disney, and Nestlé. Departing from a commonly advocated minimalism, Chase's distinctive illustrative style won her multiple awards. She was also a lecturer at CalArts, and Long Beach State University.

Margo Chase (1958–2017, Los Angeles) war eine amerikanische Designerin, die insbesondere durch ihre Arbeiten für die Film- und Musikindustrie bekannt wurde. Als studierte Biologin sattelte sie auf visuelle Kommunikation um, nachdem sie an der California Polytechnic State University einen Kurs besucht hatte. 1986 gründete sie die Chase Design Group. Zunächst gehörten Größen des Entertainments wie Madonna, Cher, *Buffy the Vampire Slayer* und andere zu ihren Auftraggebern, dann dehnte sie ihre Arbeit auch auf Branding aus, u. a. für Target, Disney und Nestlé. Für ihren unverkennbaren illustrativen Stil, der vom vielfach propagierten Minimalismus abweicht, erhielt sie zahlreiche Auszeichnungen. Close unterrichtete an der CalArts und an der Long Beach State University.

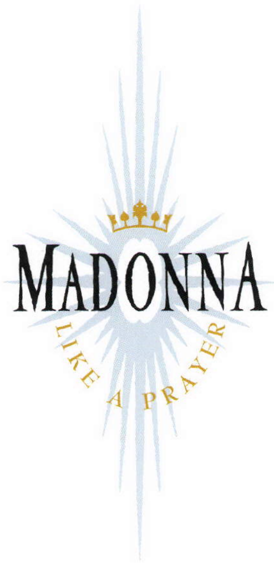
Margo Chase (1958–2017, Los Angeles) fut une graphiste américaine remarquée pour son travail dans l'industrie cinématographique et musicale. Après des études initiales de biologie, Chase passa à la communication visuelle suite à un cours à l'université d'État polytechnique de Californie, avant de fonder le Chase Design Group en 1986. Outre son travail pour des noms du spectacle comme Madonna, Cher, *Buffy contre les vampires* et d'autres, Chase étendit son activité au branding, notamment pour Target, Disney et Nestlé. S'écartant du minimalisme habituellement privilégié, son style illustratif distinctif lui valut de multiples récompenses. Chase enseigna au CalArts et à l'université d'État de Californie à Long Beach.


LOVE NEVER DIES
BRAM STOKER'S
Dracula
A FRANCIS FORD COPPOLA FILM
COLUMBIA PICTURES PRESENTS
AN AMERICAN ZOETROPE/OSIRIS FILMS PRODUCTION "BRAM STOKER'S DRACULA" GARY OLDMAN
WINONA RYDER ANTHONY HOPKINS KEANU REEVES CO-PRODUCER JAMES V. HART VISUAL EFFECTS ROMAN COPPOLA
MUSIC BY WOJCIECH KILAR COSTUMES DESIGNED BY EIKO ISHIOKA EDITED BY NICHOLAS C. SMITH GLEN SCANTLEBURY ANNE GOURSAUD A.C.E.
PRODUCTION DESIGNER THOMAS SANDERS DIRECTOR OF PHOTOGRAPHY MICHAEL BALLHAUS, A.S.C. EXECUTIVE PRODUCERS MICHAEL APTED AND ROBERT O'CONNOR
SCREENPLAY BY JAMES V. HART PRODUCED BY FRANCIS FORD COPPOLA, FRED FUCHS AND CHARLES MULVEHILL
DIRECTED BY FRANCIS FORD COPPOLA
FROM AMERICAN ZOETROPE
NOVEMBER
COLUMBIA PICTURES

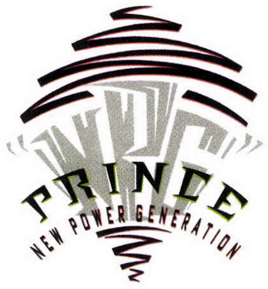
1992 · Margo Chase · US · Poster

»If the designer doesn't feel it, the design won't communicate it.«

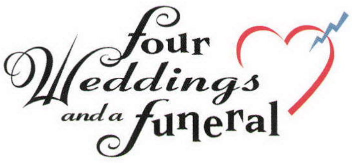
Margo Chase, *Idea* #245, 1994


MADONNA
LIKE A PRAYER

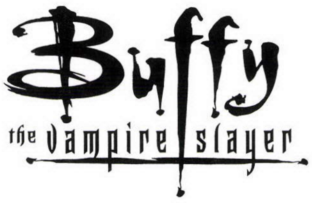
1989 · Margo Chase · US · Logo · Madonna – Like a Prayer


PRINCE
NEW POWER GENERATION

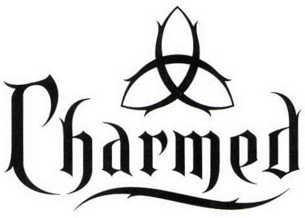
1990 · Margo Chase · US · Logo · Prince – New Power Generation


four Weddings and a funeral

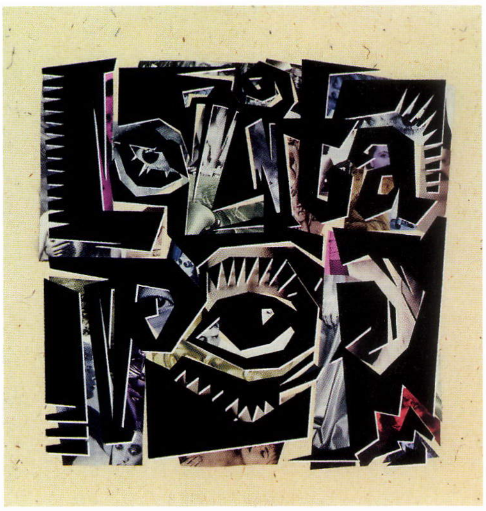
1994 · Margo Chase · US · Logo · Four Weddings and a Funeral


Buffy
the vampire slayer

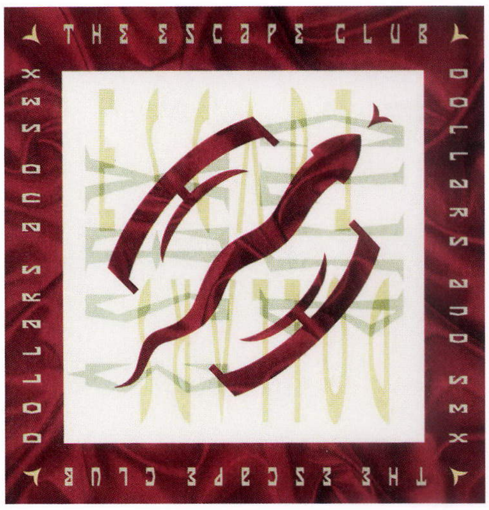
1997 · Margo Chase · US · Logo · Buffy the Vampire Slayer



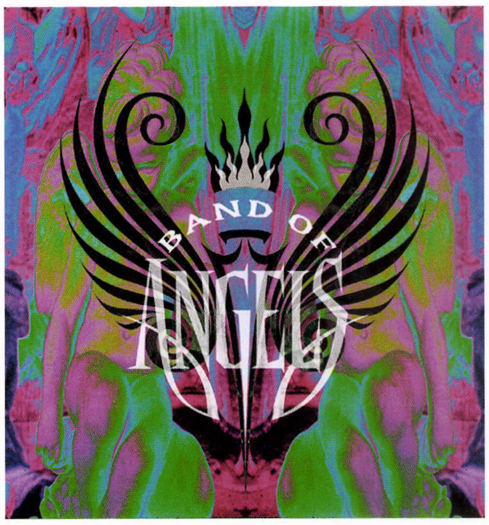
1998 · Margo Chase · US · Logo · Charmed



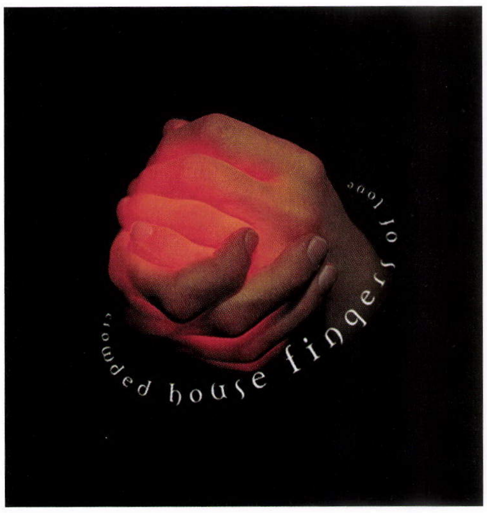
1987 · Margo Chase · US · Record cover


THE ESCAPE CLUB
DOLLARS AND SEX

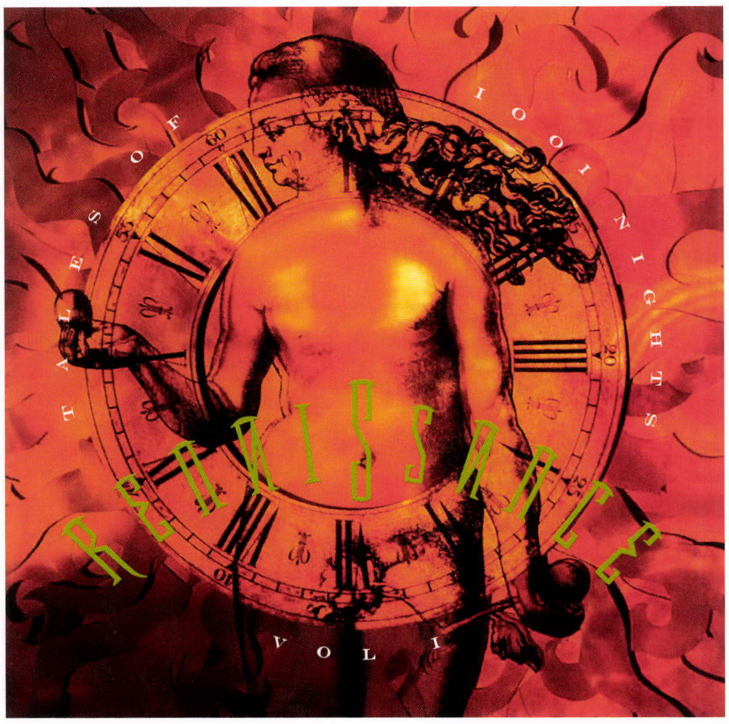
1991 · Margo Chase · US · Record cover


BAND OF
ANGELS

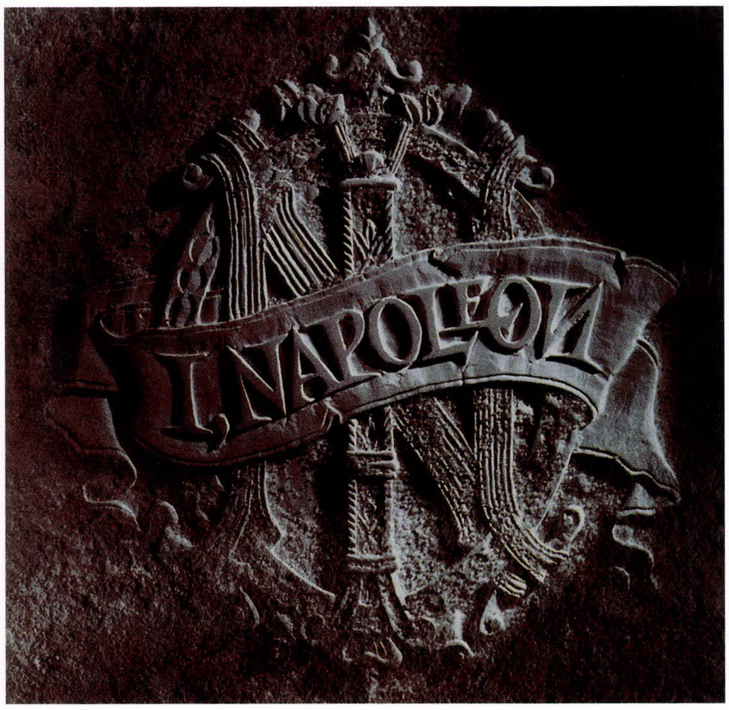
1992 · Margo Chase · US · Record cover


crowded house fingers of love

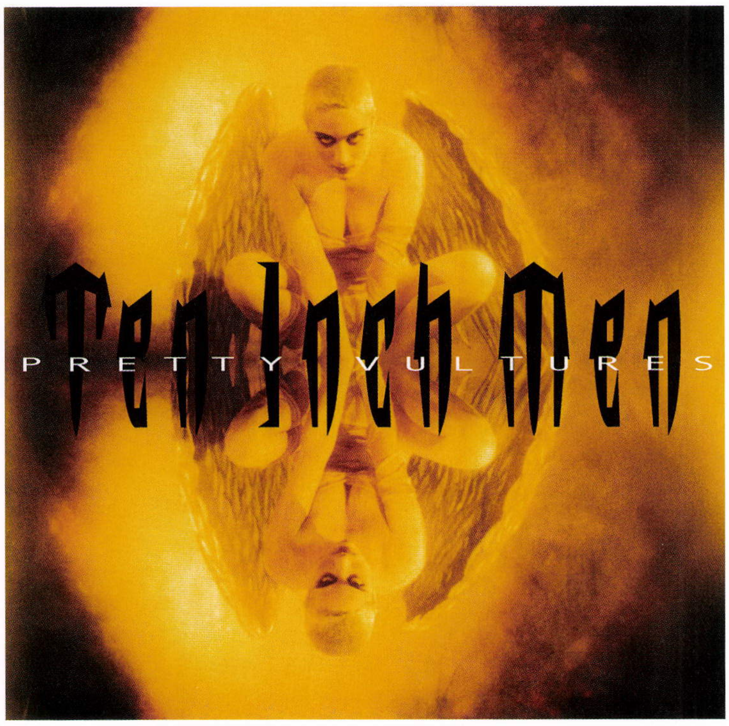
1994 · Margo Chase, Sidney Cooper (PH) · US · Record cover


TALES OF 1001 NIGHTS
RENAISSANCE
VOL I

1990 · Margo Chase, Sidney Cooper (PH) · US · Record cover



1991 · Margo Chase, Michele Clement (PH) · US · Record cover

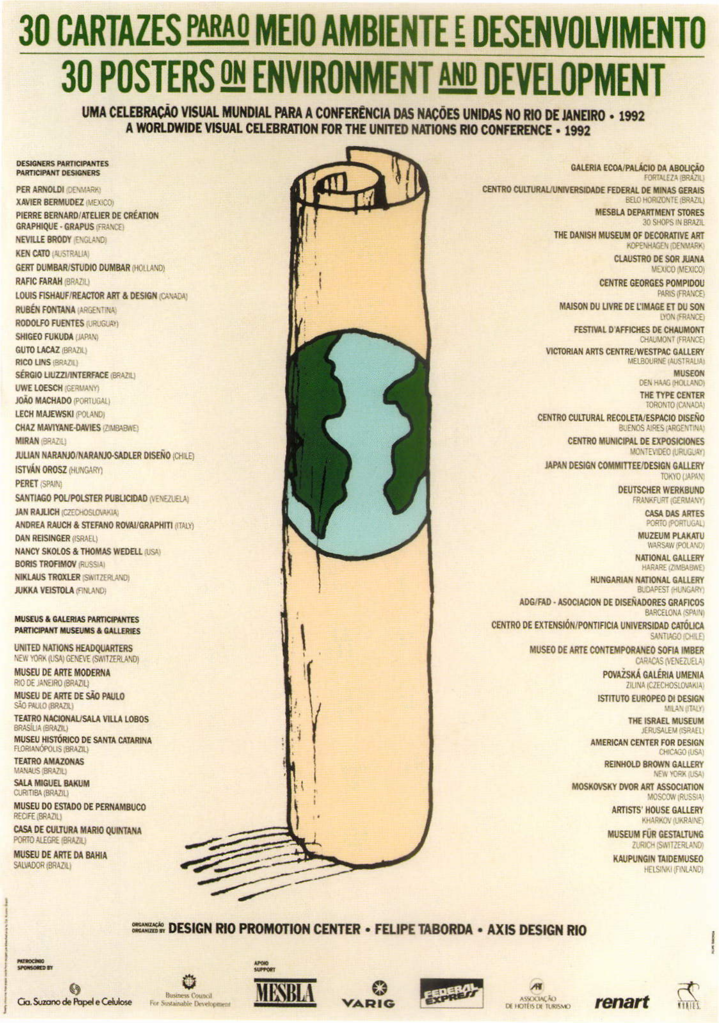

Ten Inch Men
PRETTY VULTURES

1993 · Margo Chase, Merlyn Rosenberg (PH) · US · Record cover

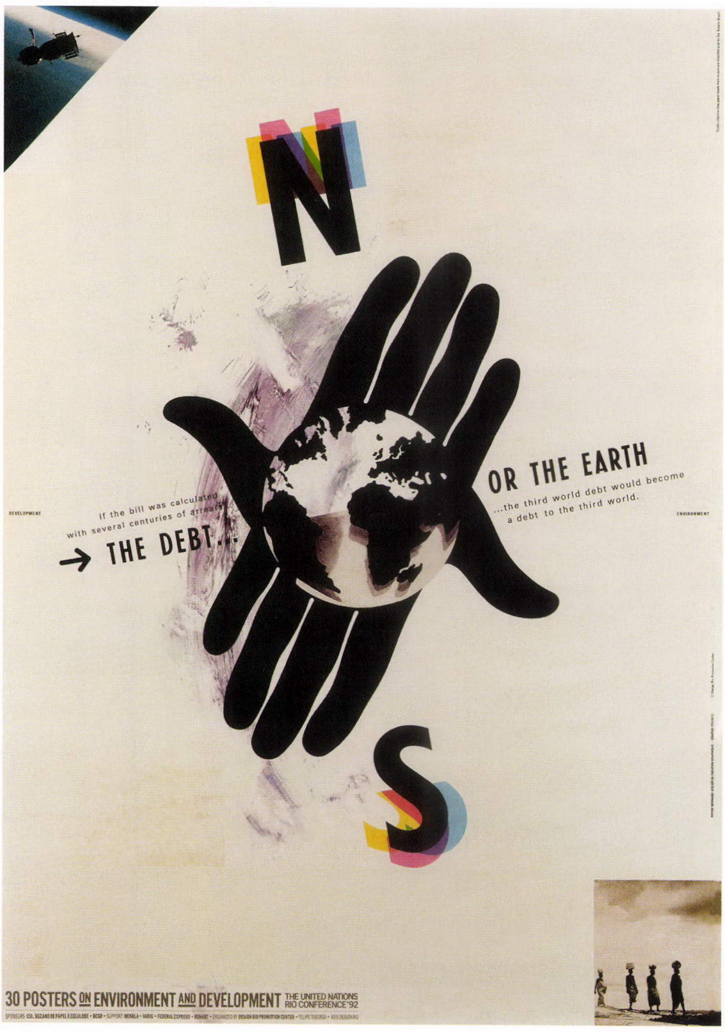
In 1992, Rio de Janeiro hosted the United Nations Conference on Environment and Development. To mark the occasion, the Brazilian graphic designer Felipe Taborda put together a project for "30 Posters on Environment and Development". Some of the world's finest graphic designers were invited to create a design on the theme of environmental protection and the posters were then used as official gifts presented to visiting heads of state by the Brazilian government. The whole series was also displayed in a number of museums and galleries around the world.

Rio de Janeiro war 1992 Gastgeber der Konferenz der Vereinten Nationen über Umwelt und Entwicklung. Aus diesem Anlass entwickelte der brasilianische Grafikdesigner Felipe Taborda das Projekt „30 Plakate über Umwelt und Entwicklung". Einige der besten internationalen Grafikdesigner wurden eingeladen, ein Plakat zu Themen des Umweltschutzes zu entwerfen. Die Plakate wurden das offizielle Geschenk der brasilianischen Regierung für die an der Konferenz teilnehmenden Staatsoberhäupter, darüber hinaus wurde die Serie in vielen Museen und Galerien auf der ganzen Welt gezeigt.

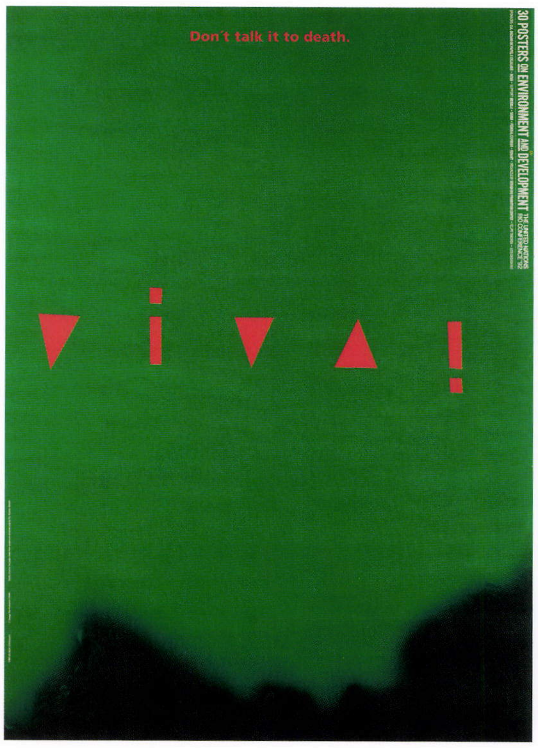
En 1992, Rio de Janeiro accueillait la conférence des Nations unies sur l'environnement et le développement. C'est à cette occasion que le graphiste brésilien Felipe Taborda développa le projet «30 affiches sur l'environnement et le développement». Quelques-uns des meilleurs graphistes internationaux furent invités à réaliser une affiche sur des thèmes liés à la protection de l'environnement. Les affiches servirent de cadeau officiel du gouvernement brésilien aux chefs d'État participant au sommet. La série complète fut ensuite présentée dans de nombreux musées et galeries du monde entier.


30 CARTAZES PARA O MEIO AMBIENTE E DESENVOLVIMENTO
30 POSTERS ON ENVIRONMENT AND DEVELOPMENT
UMA CELEBRAÇÃO VISUAL MUNDIAL PARA A CONFERÊNCIA DAS NAÇÕES UNIDAS NO RIO DE JANEIRO • 1992
A WORLDWIDE VISUAL CELEBRATION FOR THE UNITED NATIONS RIO CONFERENCE • 1992
DESIGNERS PARTICIPANTES
PARTICIPANT DESIGNERS
PER ARNOLDI (DENMARK)
XAVIER BERMUDEZ (MEXICO)
PIERRE BERNARD/ATELIER DE CRÉATION GRAPHIQUE - GRAPUS (FRANCE)
NEVILLE BRODY (ENGLAND)
KEN CATO (AUSTRALIA)
GERT DUMBAR/STUDIO DUMBAR (HOLLAND)
RAFIC FARAH (BRAZIL)
LOUIS FISHAUF/REACTOR ART & DESIGN (CANADA)
RUBÉN FONTANA (ARGENTINA)
RODOLFO FUENTES (URUGUAY)
SHIGEO FUKUDA (JAPAN)
GUTO LACAZ (BRAZIL)
RICO LINS (BRAZIL)
SÉRGIO LIUZZI/INTERFACE (BRAZIL)
UWE LOESCH (GERMANY)
JOÃO MACHADO (PORTUGAL)
LECH MAJEWSKI (POLAND)
CHAZ MAVIYANE-DAVIES (ZIMBABWE)
MIRAN (BRAZIL)
JULIAN NARANJO/NARANJO-SADLER DISEÑO (CHILE)
ISTVÁN OROSZ (HUNGARY)
PERET (SPAIN)
SANTIAGO POL/POLSTER PUBLICIDAD (VENEZUELA)
JAN RAJLICH (CZECHOSLOVAKIA)
ANDREA RAUCH & STEFANO ROVAI/GRAPHITI (ITALY)
DAN REISINGER (ISRAEL)
NANCY SKOLOS & THOMAS WEDELL (USA)
BORIS TROFIMOV (RUSSIA)
NIKLAUS TROXLER (SWITZERLAND)
JUKKA VEISTOLA (FINLAND)
MUSEUS & GALERIAS PARTICIPANTES
PARTICIPANT MUSEUMS & GALLERIES
UNITED NATIONS HEADQUARTERS NEW YORK (USA) GENEVE (SWITZERLAND)
MUSEU DE ARTE MODERNA RIO DE JANEIRO (BRAZIL)
MUSEU DE ARTE DE SÃO PAULO SÃO PAULO (BRAZIL)
TEATRO NACIONAL/SALA VILLA LOBOS BRASÍLIA (BRAZIL)
MUSEU HISTÓRICO DE SANTA CATARINA FLORIANÓPOLIS (BRAZIL)
TEATRO AMAZONAS MANAUS (BRAZIL)
SALA MIGUEL BAKUM CURITIBA (BRAZIL)
MUSEU DO ESTADO DE PERNAMBUCO RECIFE (BRAZIL)
CASA DE CULTURA MARIO QUINTANA PORTO ALEGRE (BRAZIL)
MUSEU DE ARTE DA BAHIA SALVADOR (BRAZIL)
GALERIA ECOA/PALÁCIO DA ABOLIÇÃO FORTALEZA (BRAZIL)
CENTRO CULTURAL/UNIVERSIDADE FEDERAL DE MINAS GERAIS BELO HORIZONTE (BRAZIL)
MESBLA DEPARTMENT STORES 30 SHOPS IN BRAZIL
THE DANISH MUSEUM OF DECORATIVE ART KOPENHAGEN (DENMARK)
CLAUSTRO DE SOR JUANA MEXICO (MEXICO)
CENTRE GEORGES POMPIDOU PARIS (FRANCE)
MAISON DU LIVRE DE L'IMAGE ET DU SON LYON (FRANCE)
FESTIVAL D'AFFICHES DE CHAUMONT CHAUMONT (FRANCE)
VICTORIAN ARTS CENTRE/WESTPAC GALLERY MELBOURNE (AUSTRALIA)
MUSEON DEN HAAG (HOLLAND)
THE TYPE CENTER TORONTO (CANADA)
CENTRO CULTURAL RECOLETA/ESPACIO DISEÑO BUENOS AIRES (ARGENTINA)
CENTRO MUNICIPAL DE EXPOSICIONES MONTEVIDEO (URUGUAY)
JAPAN DESIGN COMMITTEE/DESIGN GALLERY TOKYO (JAPAN)
DEUTSCHER WERKBUND FRANKFURT (GERMANY)
CASA DAS ARTES PORTO (PORTUGAL)
MUZEUM PLAKATU WARSAW (POLAND)
NATIONAL GALLERY HARARE (ZIMBABWE)
HUNGARIAN NATIONAL GALLERY BUDAPEST (HUNGARY)
ADG/FAD - ASOCIACION DE DISEÑADORES GRAFICOS BARCELONA (SPAIN)
CENTRO DE EXTENSIÓN/PONTIFICIA UNIVERSIDAD CATÓLICA SANTIAGO (CHILE)
MUSEO DE ARTE CONTEMPORANEO SOFIA IMBER CARACAS (VENEZUELA)
POVAŽSKÁ GALÉRIA UMENIA ZILINA (CZECHOSLOVAKIA)
ISTITUTO EUROPEO DI DESIGN MILAN (ITALY)
THE ISRAEL MUSEUM JERUSALEM (ISRAEL)
AMERICAN CENTER FOR DESIGN CHICAGO (USA)
REINHOLD BROWN GALLERY NEW YORK (USA)
MOSKOVSKY DVOR ART ASSOCIATION MOSCOW (RUSSIA)
ARTISTS' HOUSE GALLERY KHARKOV (UKRAINE)
MUSEUM FÜR GESTALTUNG ZURICH (SWITZERLAND)
KAUPUNGIN TAIDEMUSEO HELSINKI (FINLAND)
ORGANIZAÇÃO ORGANIZED BY DESIGN RIO PROMOTION CENTER • FELIPE TABORDA • AXIS DESIGN RIO
PATROCÍNIO SPONSORED BY
Cia. Suzano de Papel e Celulose
Business Council For Sustainable Development
APOIO SUPPORT
MESBLA
VARIG
FEDERAL EXPRESS
ASSOCIAÇÃO DE HOTÉIS DE TURISMO
renart

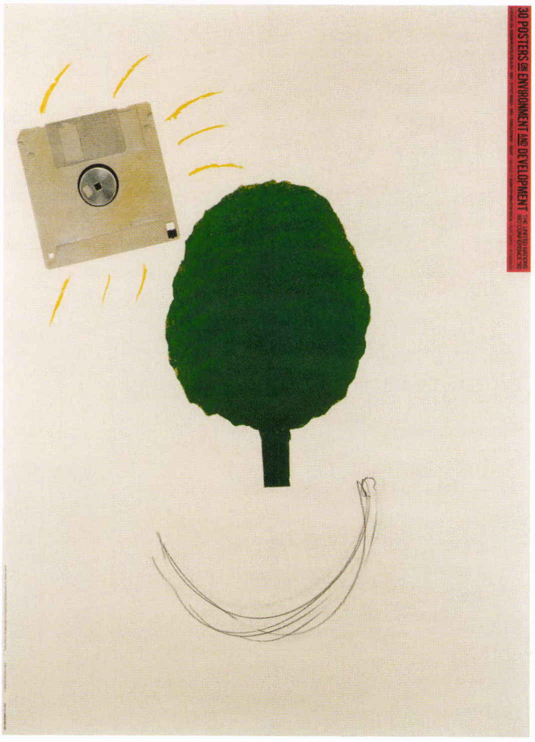
1992 · Felipe Taborda · BR · Poster


N
DEVELOPMENT
If the bill was calculated with several centuries of arrears
→ THE DEBT...
OR THE EARTH
...the third world debt would become a debt to the third world.
ENVIRONMENT
S
30 POSTERS ON ENVIRONMENT AND DEVELOPMENT THE UNITED NATIONS RIO CONFERENCE '92

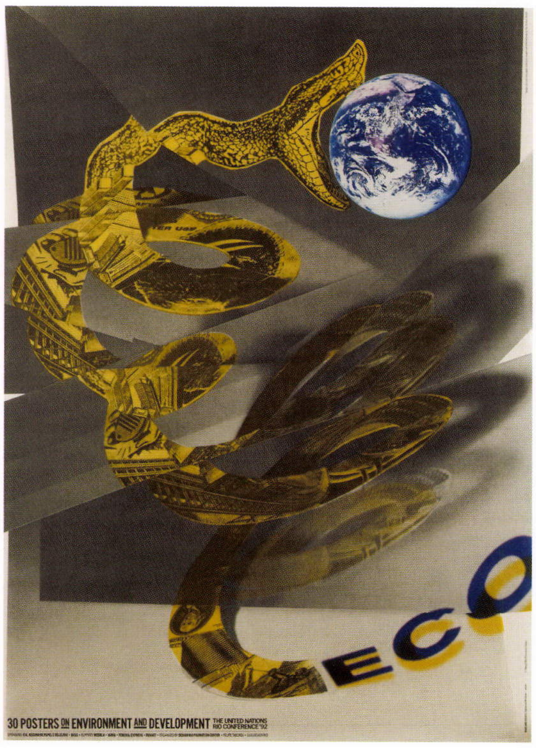
1992 · Pierre Bernard · FR/BR · Poster


Don't talk it to death.
V i v a !
30 POSTERS ON ENVIRONMENT AND DEVELOPMENT

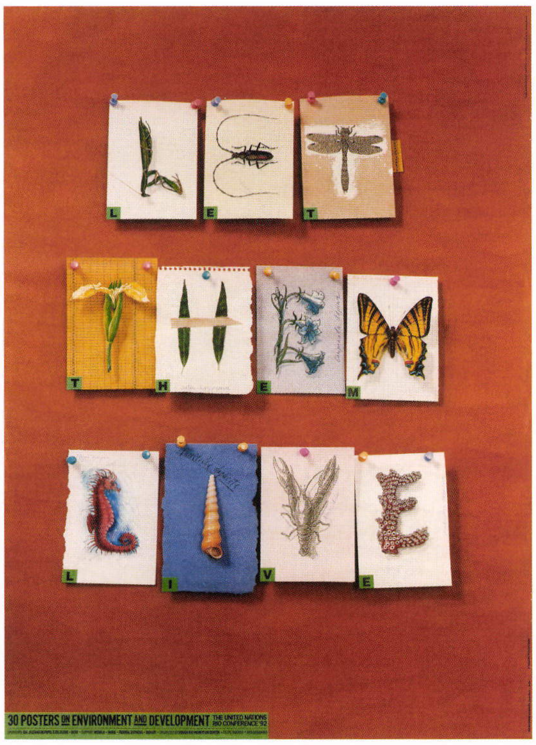
1992 · Uwe Loesch · DE/BR · Poster


30 POSTERS ON ENVIRONMENT AND DEVELOPMENT

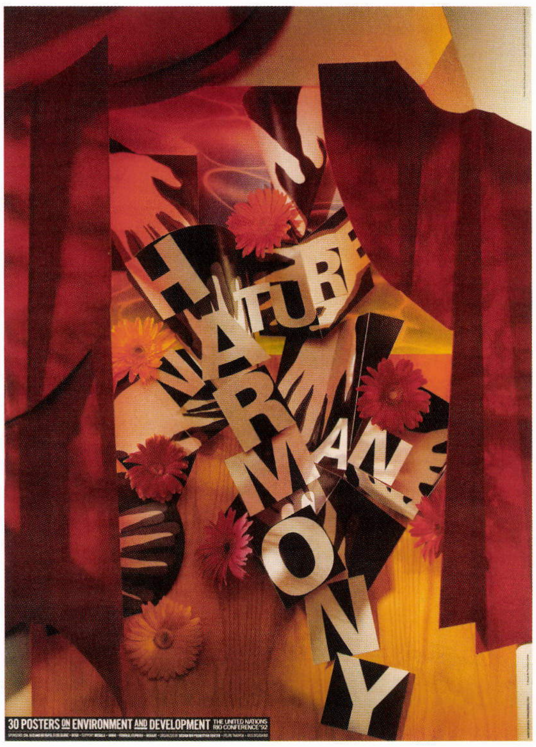
1992 · Lech Majewski · PL/BR · Poster


ECO
30 POSTERS ON ENVIRONMENT AND DEVELOPMENT THE UNITED NATIONS RIO CONFERENCE '92

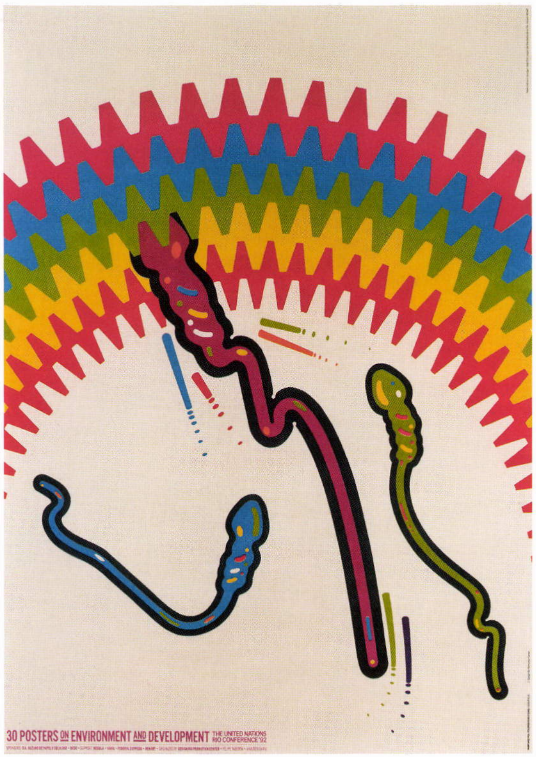
1992 · Rico Lins · BR · Poster


L E T
T H E M
L I V E
30 POSTERS ON ENVIRONMENT AND DEVELOPMENT THE UNITED NATIONS RIO CONFERENCE '92

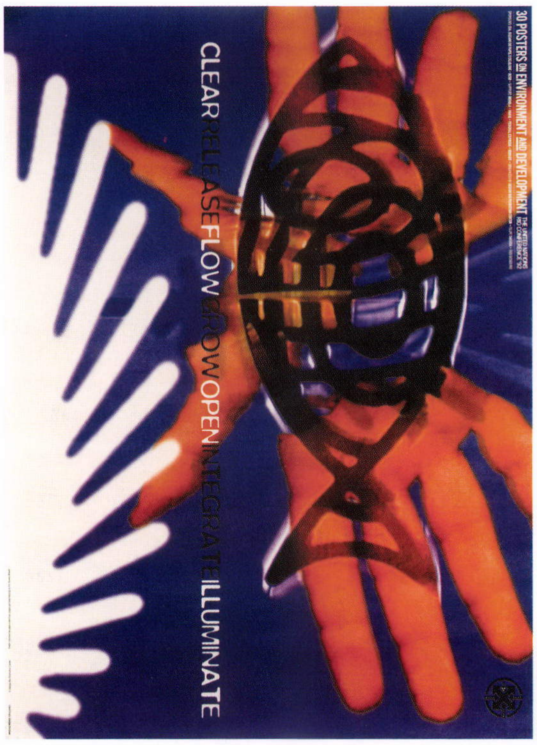
1992 · István Orosz · HU/BR · Poster


FUTURE
HARMONY
30 POSTERS ON ENVIRONMENT AND DEVELOPMENT THE UNITED NATIONS RIO CONFERENCE '92

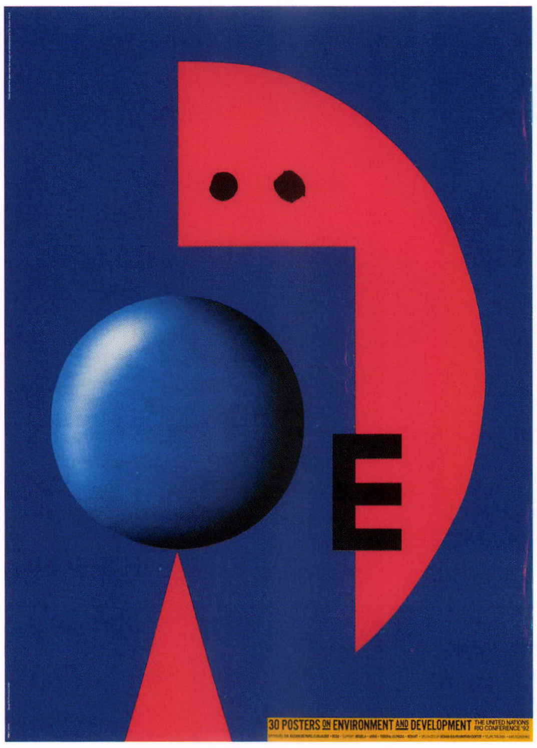
1992 · Nancy Skolos, Thomas Wedell · US/BR · Poster


30 POSTERS ON ENVIRONMENT AND DEVELOPMENT THE UNITED NATIONS RIO CONFERENCE '92

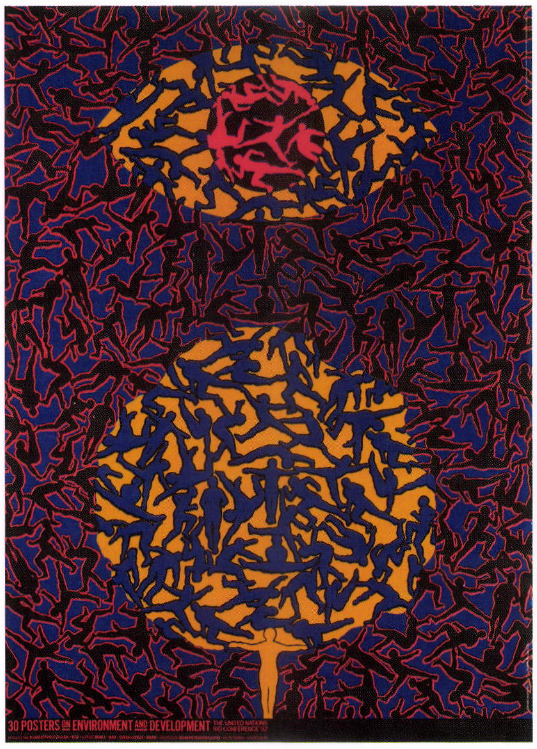
1992 · Santiago Pol · VE/BR · Poster


CLEAR RELEASE FLOW GROW OPEN INTEGRATE ILLUMINATE
30 POSTERS ON ENVIRONMENT AND DEVELOPMENT THE UNITED NATIONS RIO CONFERENCE '92

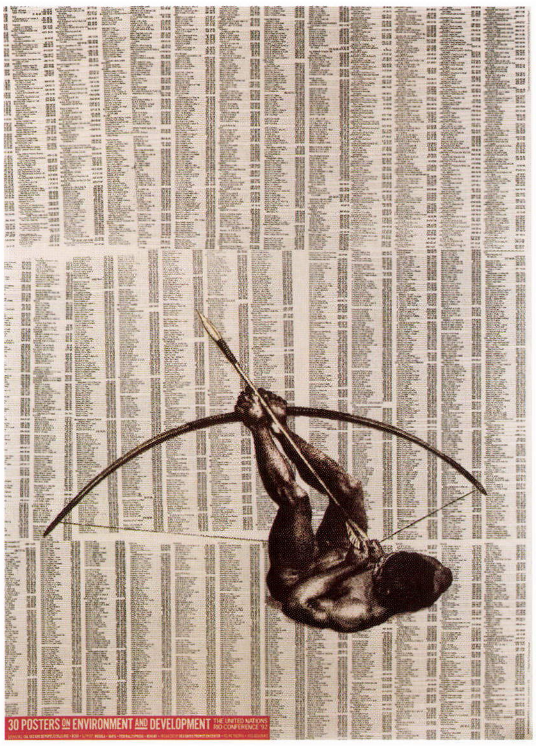
1992 · Neville Brody · UK/BR · Poster


E
30 POSTERS ON ENVIRONMENT AND DEVELOPMENT THE UNITED NATIONS RIO CONFERENCE '92

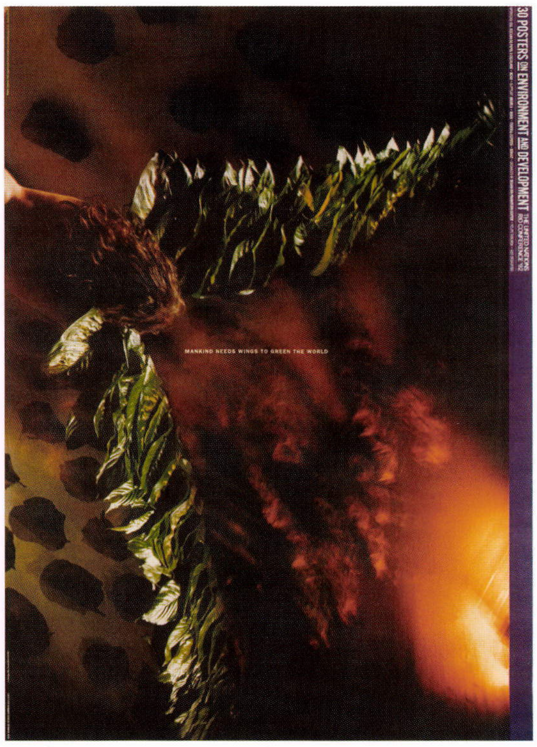
1992 · Peret · ES/BR · Poster


30 POSTERS ON ENVIRONMENT AND DEVELOPMENT THE UNITED NATIONS RIO CONFERENCE '92

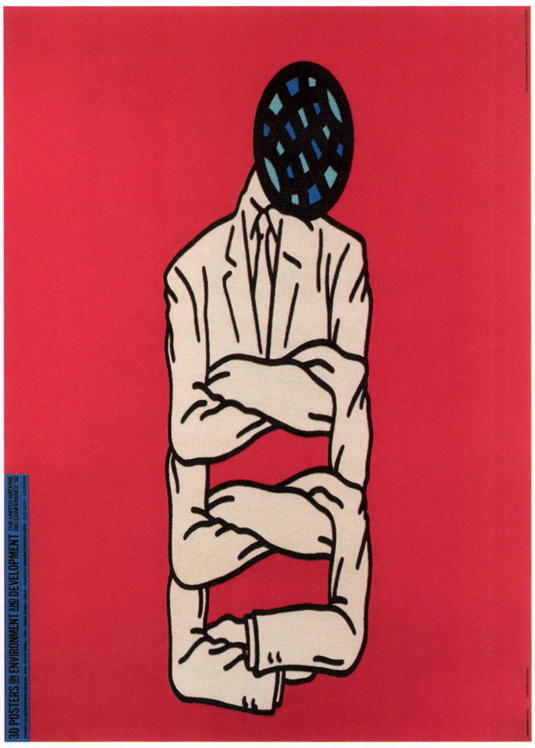
1992 · Ken Cato · AU/BR · Poster


30 POSTERS ON ENVIRONMENT AND DEVELOPMENT THE UNITED NATIONS RIO CONFERENCE '92

1992 · Rafic Farah · BR · Poster


MANKIND NEEDS WINGS TO GREEN THE WORLD
30 POSTERS ON ENVIRONMENT AND DEVELOPMENT THE UNITED NATIONS RIO CONFERENCE '92

1992 · Gert Dumbar, Studio Dumbar · NL/BR · Poster


30 POSTERS ON ENVIRONMENT AND DEVELOPMENT THE UNITED NATIONS RIO CONFERENCE '92

1992 · Shigeo Fukuda · JP/BR · Poster

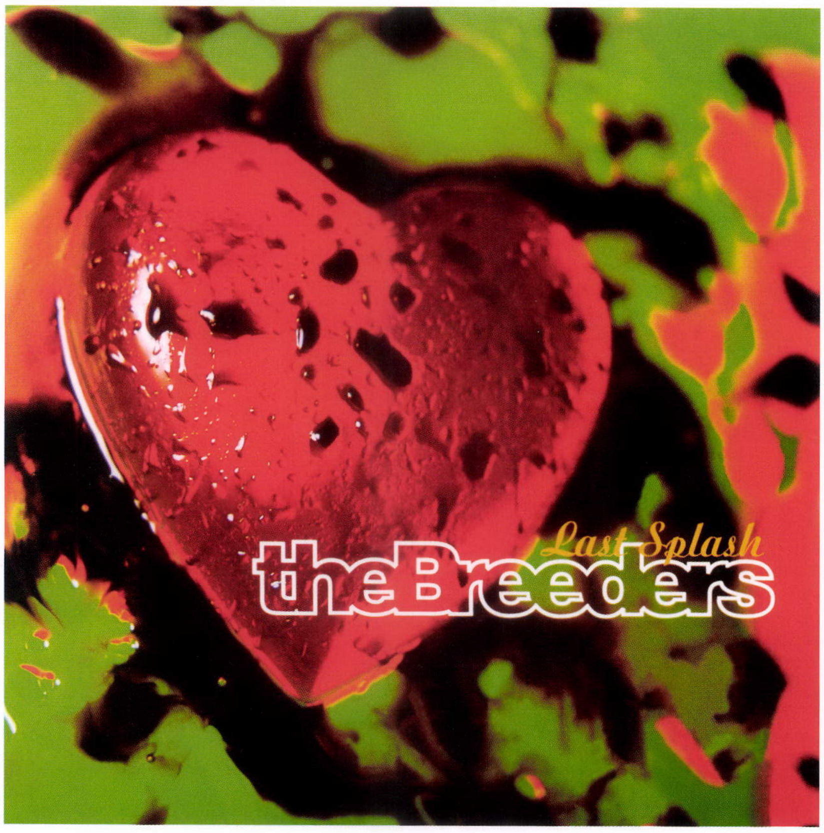
1993

Adobe introduces the **Portable Document Format** (PDF)

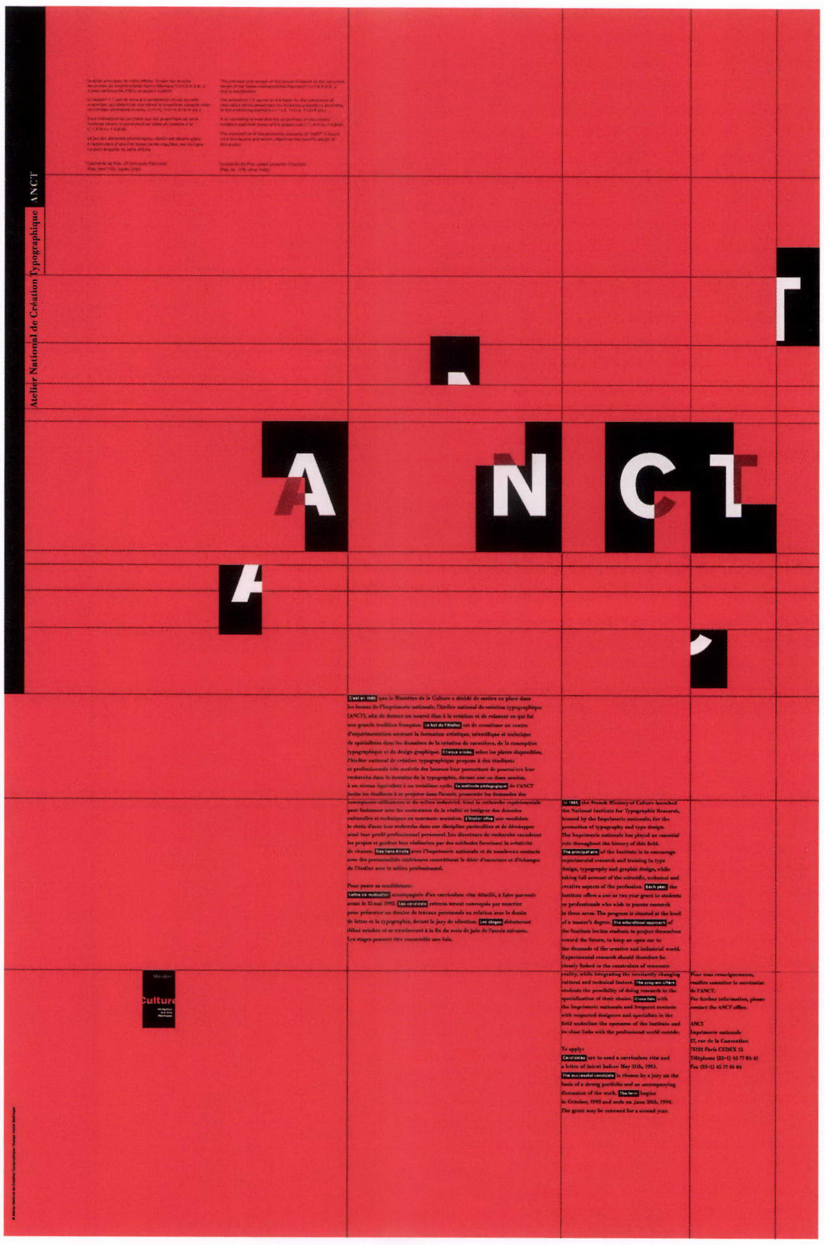
Stefan Sagmeister moves to New York City and opens **Sagmeister Inc.**

The type foundry **House Industries** is established in the United States

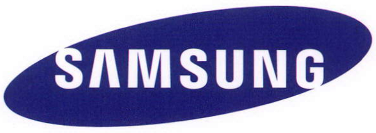
The Swiss type foundry **Lineto** is established



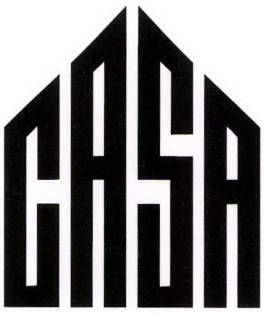
1993 · Vaughan Oliver (AD), Jason Love (PH) · UK · Record cover


Atelier National de Création Typographique ANCT
A
N
C
T

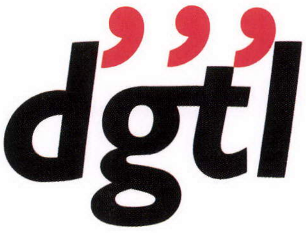
1993 · André Baldinger · FR · Poster



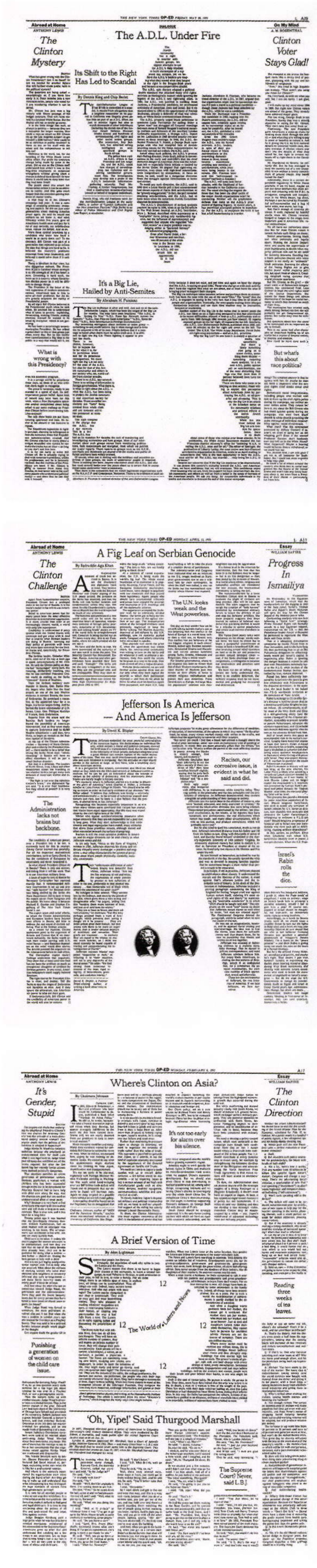
1993 · Anonymous · KR · Logo · Samsung



1993 · Chermayeff & Geismar · US · Logo · Casa



1993 · Bart Crosby · US · Logo · Digital Composition



THE NEW YORK TIMES OP-ED FRIDAY, MAY 28, 1993

Abroad at Home
ANTHONY LEWIS
The Clinton Mystery

DIALOGUE
The A.D.L. Under Fire

Its Shift to the Right Has Led to Scandal

By Dennis King and Chip Berlet

It's a Big Lie, Hailed by Anti-Semites

By Abraham H. Foxman

What is wrong with this Presidency?

On My Mind
A. M. ROSENTHAL
Clinton Voter Stays Glad!

But what's this about race politics?

THE NEW YORK TIMES OP-ED MONDAY, APRIL 12, 1993

Abroad at Home
ANTHONY LEWIS
The Clinton Challenge

A Fig Leaf on Serbian Genocide

By Sadruddin Aga Khan

The U.N. looks weak and the West powerless.

Jefferson Is America — And America Is Jefferson

By David K. Shipler

Racism, our corrosive issue, is evident in what he said and did.

The Administration lacks not brains but backbone.

Essay
WILLIAM SAFIRE
Progress In Ismailiya

Israel's Rabin rolls the dice.

THE NEW YORK TIMES OP-ED MONDAY, FEBRUARY 8, 1993

Abroad at Home
ANTHONY LEWIS
It's Gender, Stupid

Where's Clinton on Asia?

By Chalmers Johnson

It's not too early for alarm over his silence.

A Brief Version of Time

By Alan Lightman

12
12
12
12
The World of Letters and News

Punishing a generation of women on the child care issue.

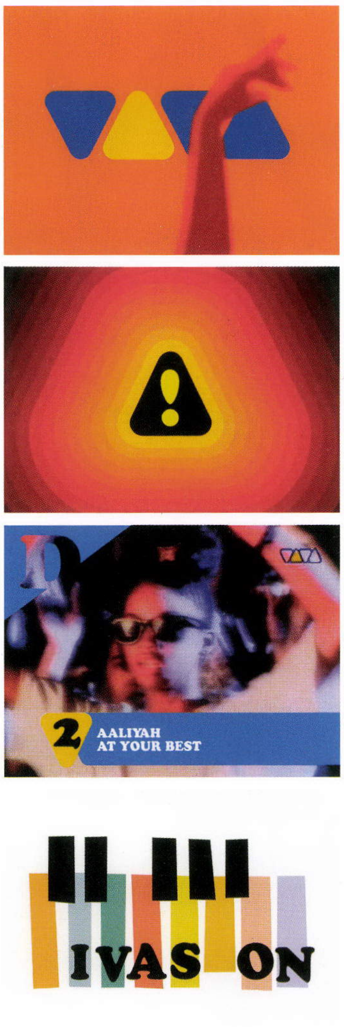
'Oh, Yipe!' Said Thurgood Marshall

The Supreme Court? Never, said L.B.J.

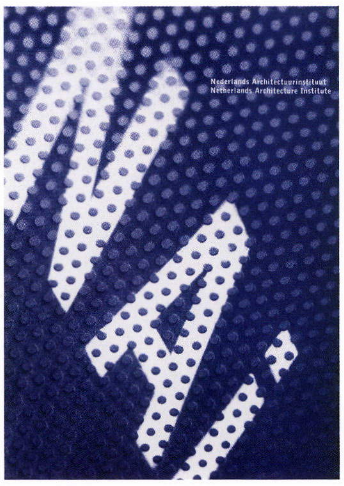
Essay
WILLIAM SAFIRE
The Clinton Direction

Reading three weeks of tea leaves.

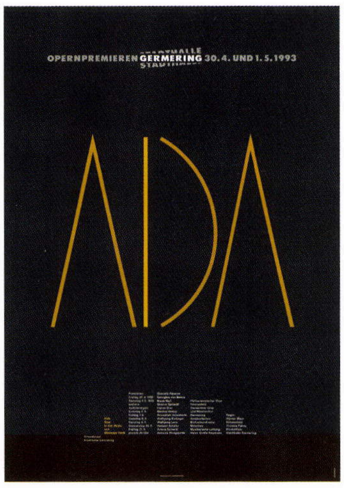
1993 · Mirko Ilić · BA/US · Newspaper spreads


2
AALIYAH
AT YOUR BEST
IVAS ON

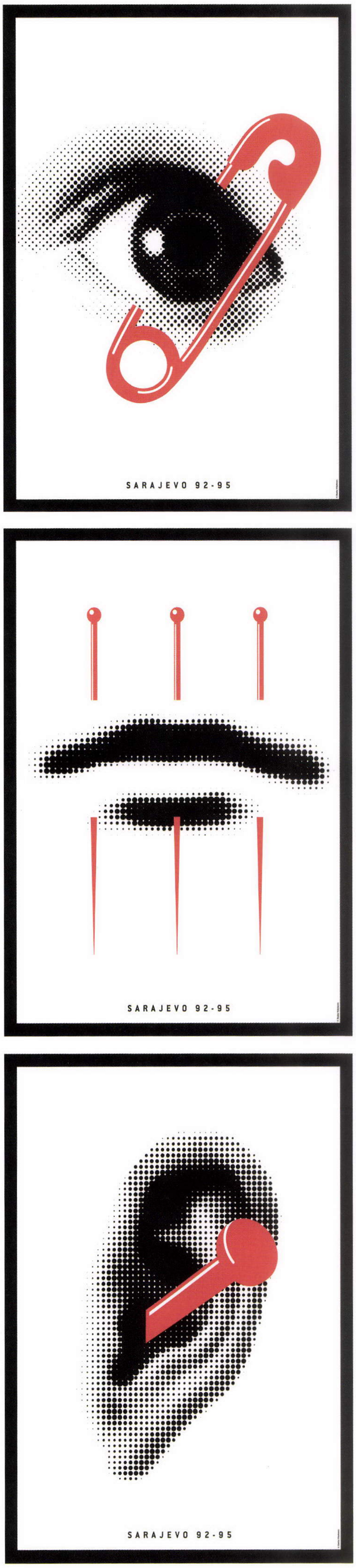
1993–98 · DMC · DE · Motion graphics


Nederlands Architectuurinstituut
Netherlands Architecture Institute
NAi

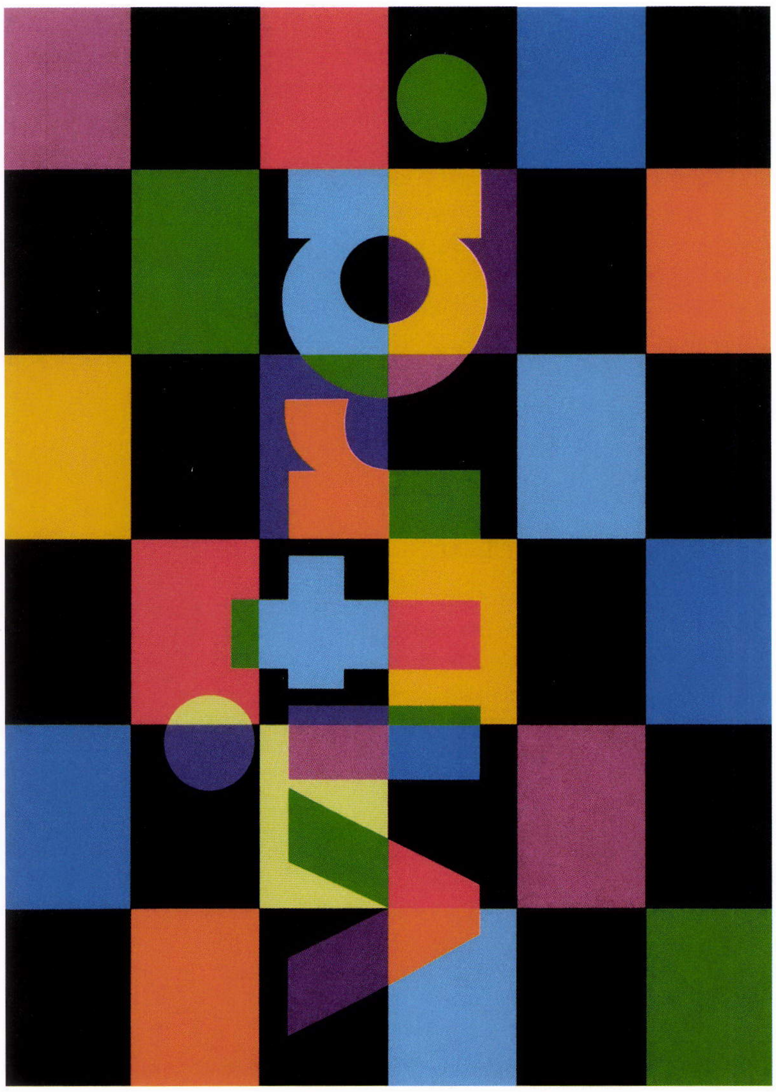
1993 · Bruce Mau Design · CA · Identity


OPERNPREMIEREN GERMERING 30.4. UND 1.5.1993
AIDA

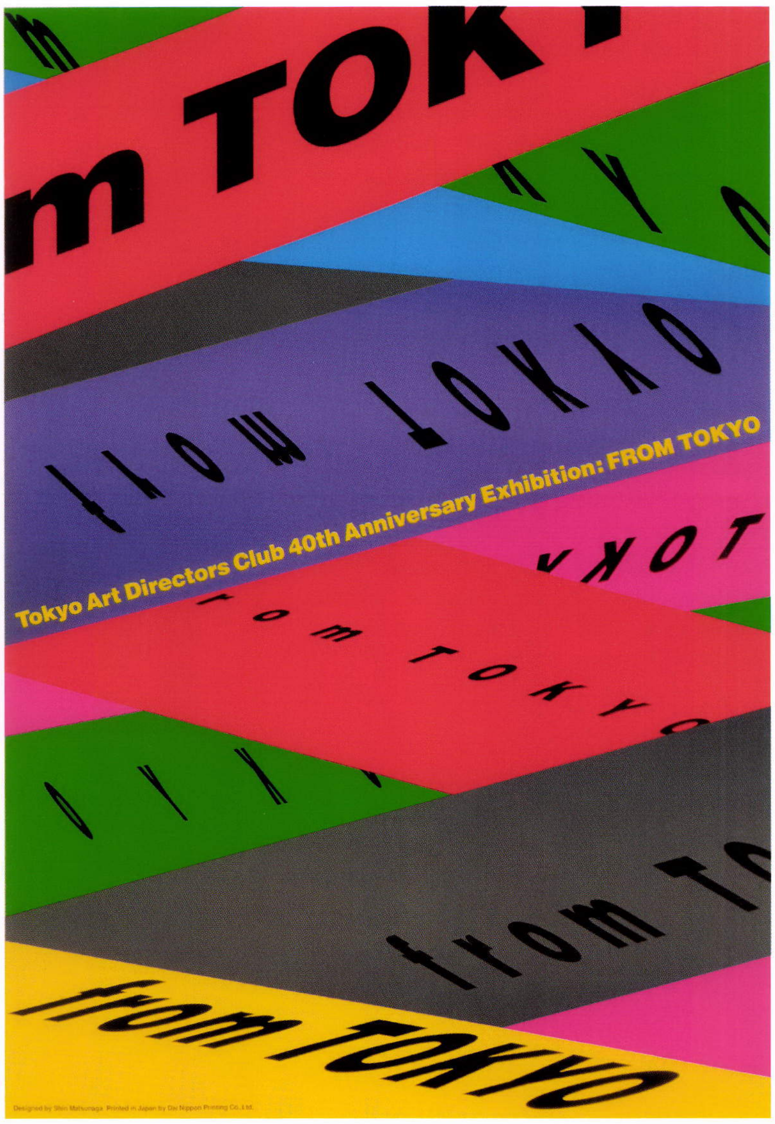
1993 · Ott+Stein · DE · Poster


SARAJEVO 92-95
SARAJEVO 92-95
SARAJEVO 92-95

1993 · Sasha Vidakovic · BA · Poster series



1993 · Pierre Mendell, Mendell & Oberer · DE · Identity · Vitra

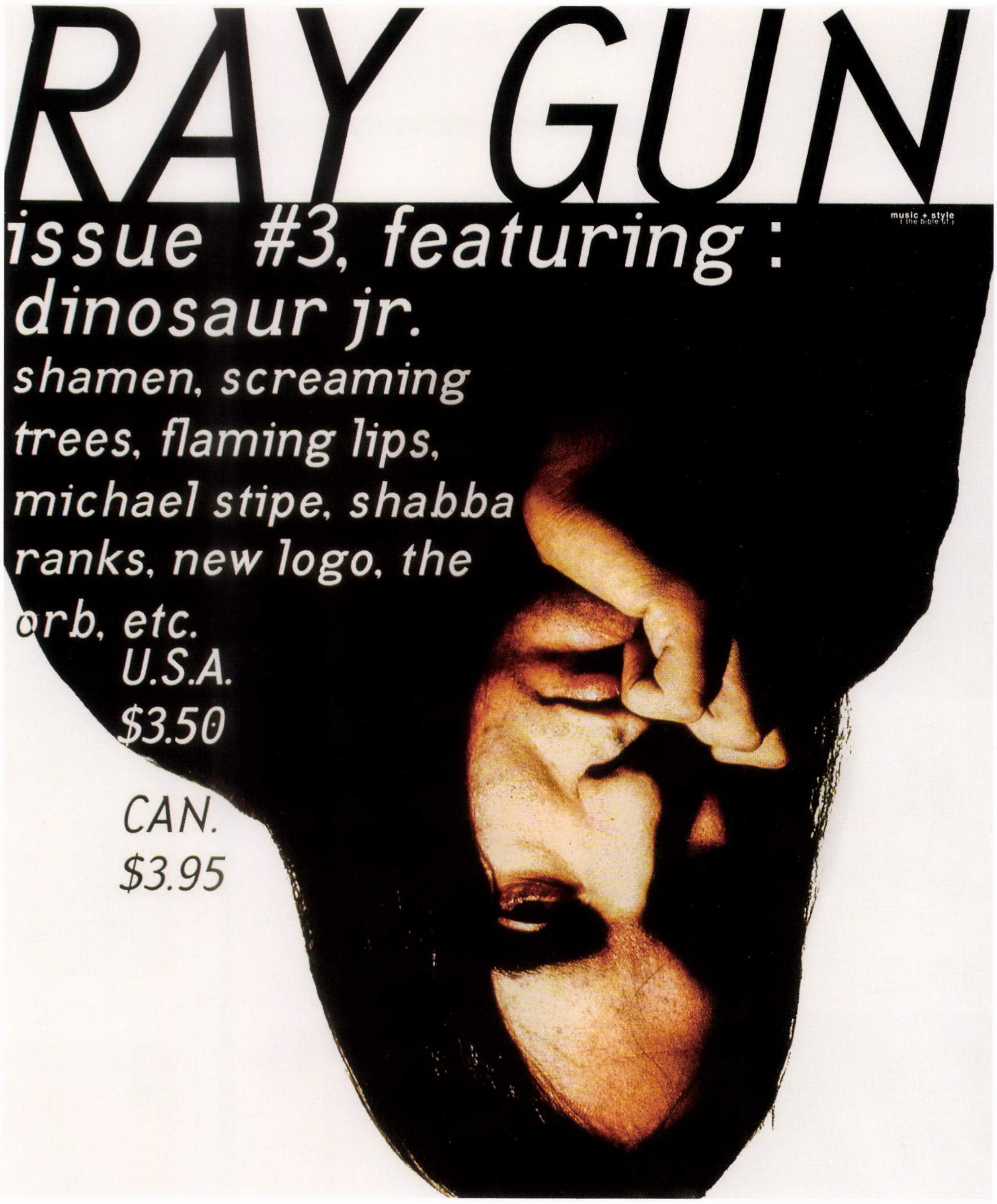

from TOKYO
Tokyo Art Directors Club 40th Anniversary Exhibition: FROM TOKYO

1993 · Shin Matsunaga · JP · Poster

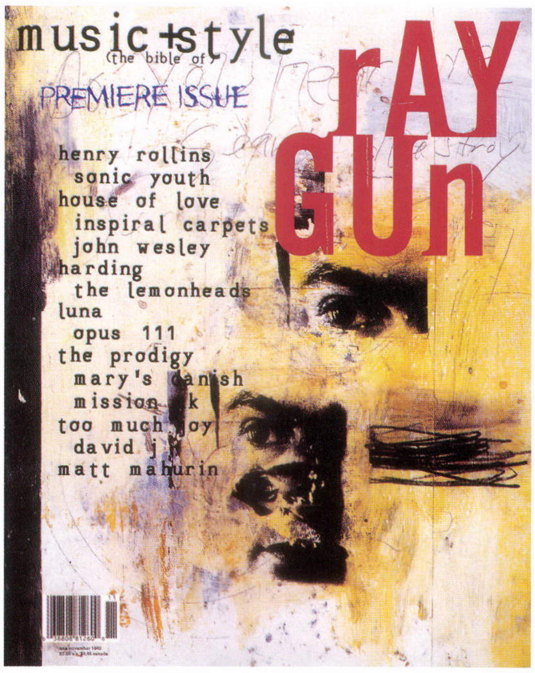
Ray Gun, the American magazine devoted to the alternative rock scene, first appeared in 1992. With ex-professional surfer and designer David Carson as its art director, the magazine became the prototype for a new kind of nonconformism, while the new digital possibilities that were enabling a breakaway from the hard-and-fast rules of design became *Ray Gun*'s trademark. Carson's decision to set an interview with the musician Bryan Ferry, which he considered to be boring, in illegible Dingbat characters (although the text could be read in a supplement to the magazine), remains the stuff of legend. This sort of boundary-pushing earned the magazine cult status and made Carson one of the most important new voices in contemporary graphic design.

Das US-Magazin *Ray Gun* beschäftigte sich mit der alternativen Rockmusikszene, es erschien erstmals 1992. Unter der Artdirection von Exprofisurfer und Designer David Carson wurde das Magazin zum Prototypen eines neuen Nonkonformismus. Die neuen digitalen Möglichkeiten erlaubten den Bruch feststehender Gestaltungsregeln und wurden zum Charakteristikum von *Ray Gun*. Legendär ist bis heute ein der Redaktion langweilig erscheinendes Interview mit dem Musiker Bryan Ferry, das Carson in der Symbolschrift „Dingbat" umsetzte und damit unlesbar machte (wenngleich es im Anhang des Hefts noch einmal nachzulesen war). Derartige Grenzüberschreitungen verliehen dem Magazin einen Kultstatus und machten Carson zu einer der wichtigsten neuen Stimmen im Grafikdesign seiner Zeit.

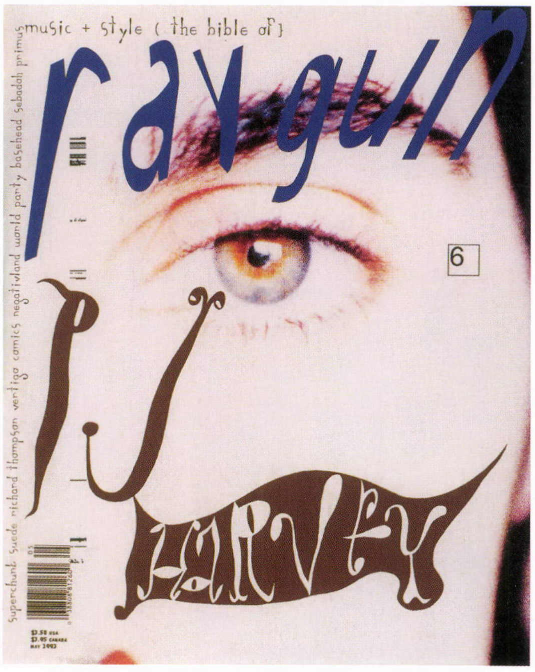
Le magazine américain *Ray Gun*, dont le premier numéro parut en 1992, était consacré à la scène rock alternative. Sous la direction artistique de l'ex-surfer professionnel et graphiste David Carson, le magazine devint le prototype d'un nouvel anticonformisme. Les possibilités offertes par le numérique permirent à Carson de rompre avec des règles graphiques strictes et devinrent la marque de fabrique de *Ray Gun*. Jusqu'à ce jour, une interview avec le chanteur Bryan Ferry est restée légendaire: Carson la trouvant inintéressante, il la fit imprimer en dingbats, la rendant ainsi illisible (même si elle était disponible en annexe). Ce genre d'extravagance conféra au magazine un statut culte et fit de Carson une des grandes voix du graphisme de son époque.


RAY GUN
music + style (the bible of)
issue #3, featuring:
dinosaur jr.
shamen, screaming
trees, flaming lips,
michael stipe, shabba
ranks, new logo, the
orb, etc.
U.S.A.
$3.50
CAN.
$3.95

1993 · David Carson · US · Magazine cover


music+style
(the bible of)
PREMIERE ISSUE
rAY
GUn
henry rollins
sonic youth
house of love
inspiral carpets
john wesley
harding
the lemonheads
luna
opus 111
the prodigy
mary's danish
mission uk
too much joy
david j
matt mahurin

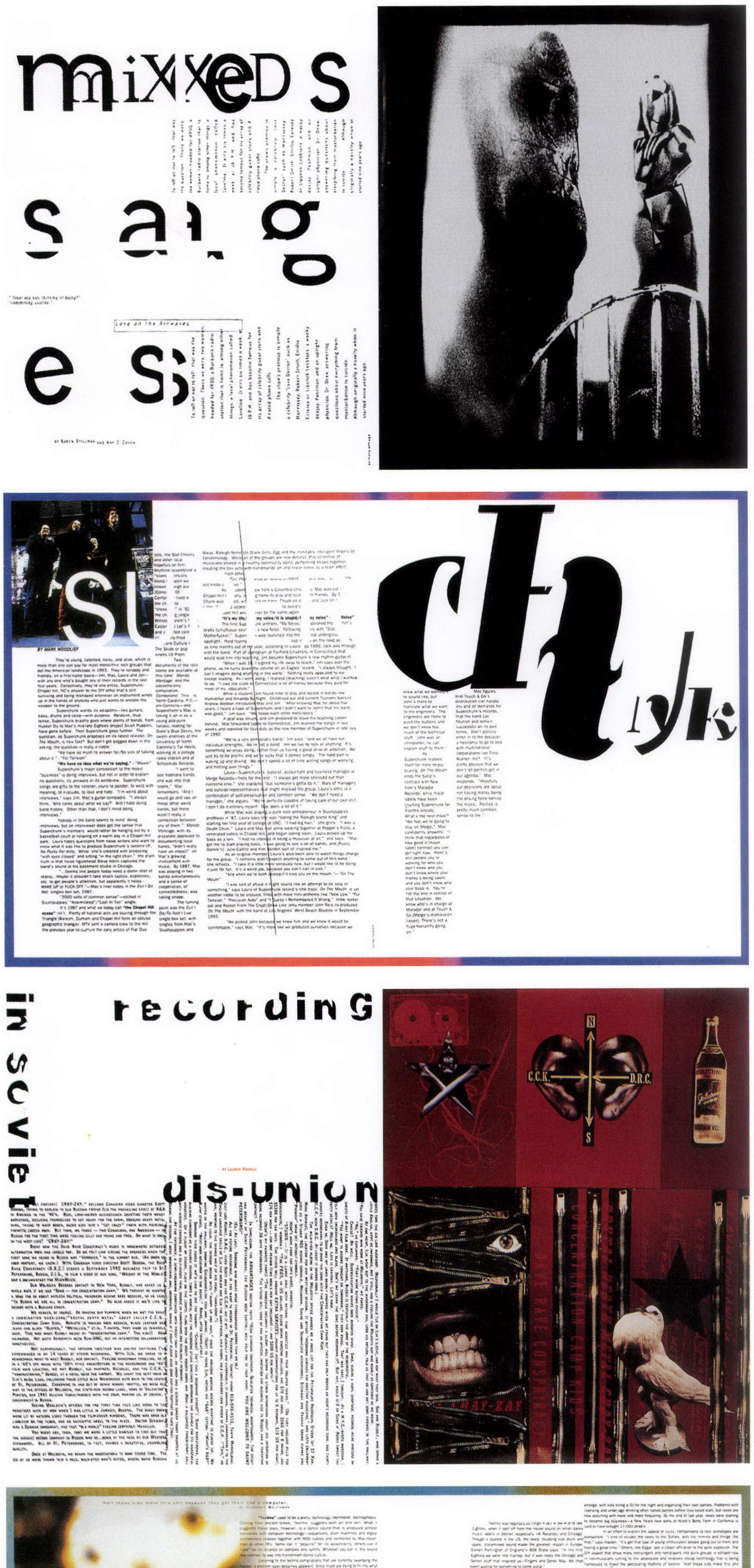
1992 · David Carson · US · Magazine cover


music + style (the bible of)
ray gun
6
PJ
HARVEY
superchunk suede richard thompson vertigo comics negativland world party basehead sebadoh primus

1993 · David Carson · US · Magazine cover

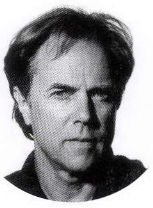
»I'm a big believer in the emotion of design, and the message that's sent before somebody begins to read, before they get the rest of the information; what is the emotional response they get to the product, to the story, to the painting—whatever it is.«

David Carson, *ted.com*, 2003



mixxed s s a g e s
Love on the Airwaves
su
ch tyk
recording in soviet
dis-union
techno dead

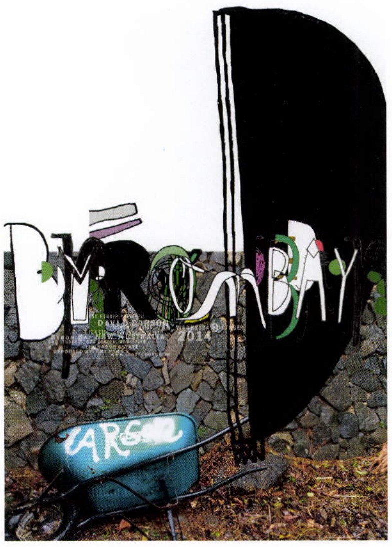
1992–94 · David Carson · US · Magazine spreads



David Carson (1954, Corpus Christi, Texas) is a trailblazing American art director, often cited as the godfather of "grunge typography". Carson revolutionized graphic design in the 1990s by defying the boundaries of the grid and challenging modernist logic. A sociology graduate from San Diego State University, he was also a professional surfer, at one point ranking ninth in the world. In 1984 he started working for *Transworld Skateboarding* magazine, but made his professional leap in 1992 when he became the first art director of the alternative music and lifestyle magazine *Ray Gun*.

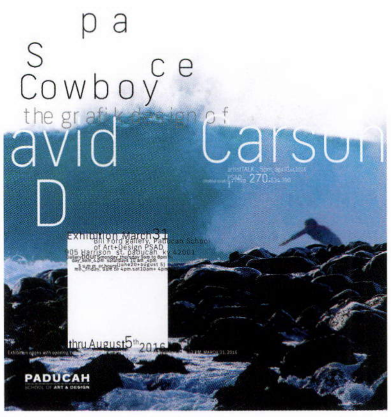
David Carson (1954, Corpus Christi, Texas) ist ein bahnbrechender amerikanischer Artdirector, der häufig als Pate der „Grunge-Typografie" gilt. In den 1990er-Jahren revolutionierte er das Grafikdesign, indem er sich über die Grenzen des Rasters hinwegsetzte und die Logik der Moderne hinterfragte. Er hatte an der San Diego State University Soziologie studiert, war aber auch ein professioneller Surfer und hatte einmal auf Platz 9 der Weltrangliste gestanden. Ab 1984 arbeitete er für das Magazin *Transworld Skateboarding*, der Durchbruch gelang ihm 1992, als er zum ersten Artdirector der alternativen Musik- und Lifestylezeitschrift *Ray Gun* ernannt wurde.

David Carson (1954, Corpus Christi, Texas) est un directeur artistique américain précurseur, souvent désigné comme le parrain de la «grunge typography». Carson a révolutionné le graphisme dans les années 1990 en transcendant les limites de la grille et en contestant la logique moderniste. Diplômé en sociologie à l'université d'État de San Diego, il a aussi été surfer professionnel, se hissant jusqu'à la neuvième place mondiale. En 1984, il commence à travailler pour le magazine *Transworld Skateboarding*, mais sa carrière fait un bond en 1992 quand il devient le premier directeur artistique du magazine de musique et de société alternatif *Ray Gun*.



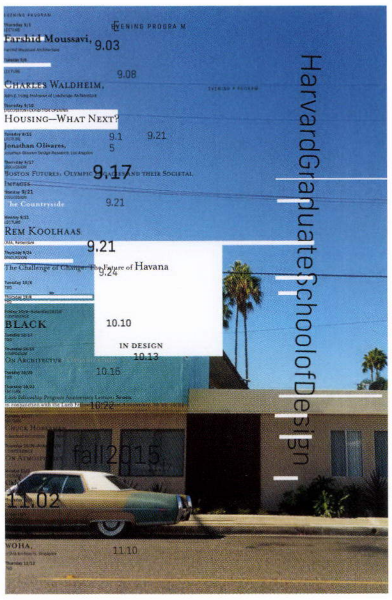
DAVID CARSON
2014

2014 · David Carson · US · Poster



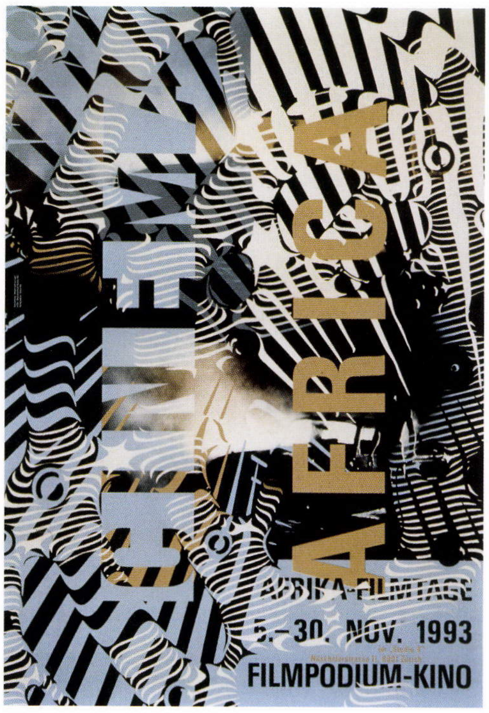
Space Cowboy
the graphic design of
David Carson
PADUCAH

2015 · David Carson · US · Poster

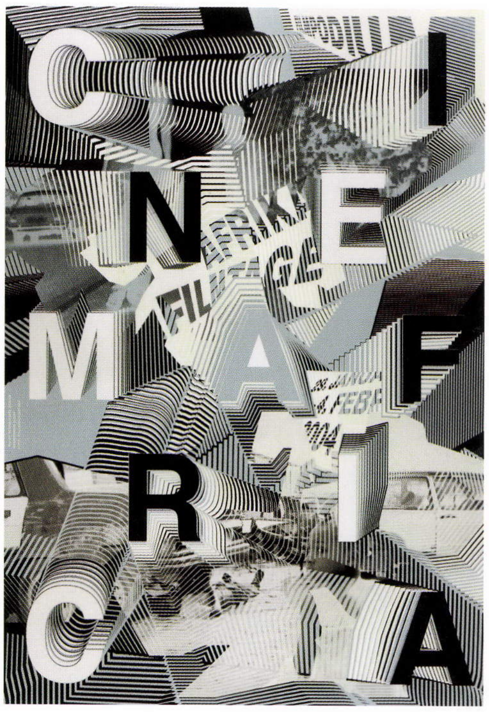


HarvardGraduateSchoolofDesign
Farshid Moussavi
Charles Waldheim
Housing—What Next?
Rem Koolhaas
fall2015
9.03
9.08
9.17
9.21
10.10
11.02

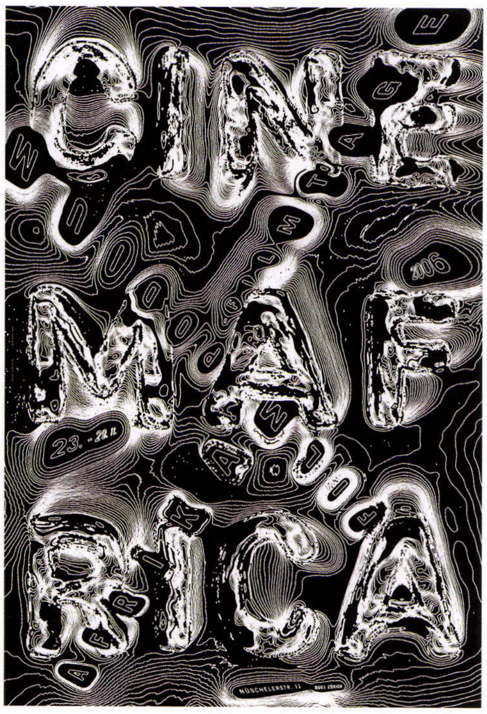
2015 · David Carson · US · Poster



1993 · Ralph Schraivogel · CH · Poster


C I N E M A F R I C A

2004 · Ralph Schraivogel · CH · Poster

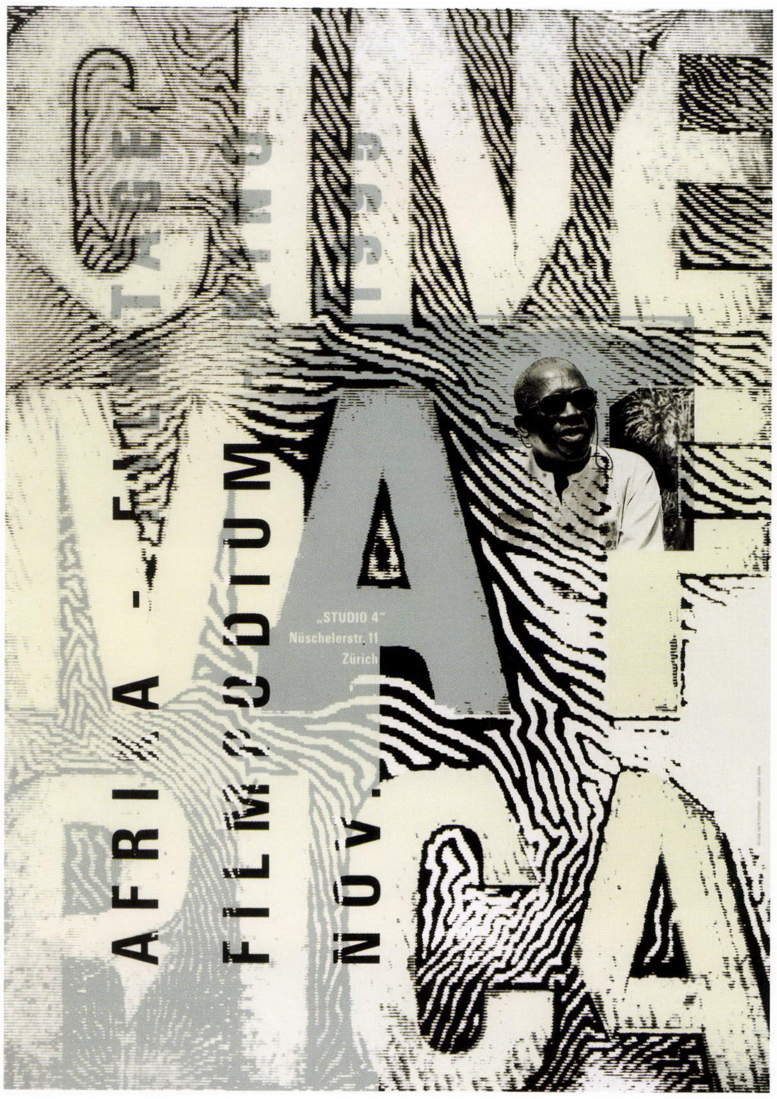


2006 · Ralph Schraivogel · CH · Poster

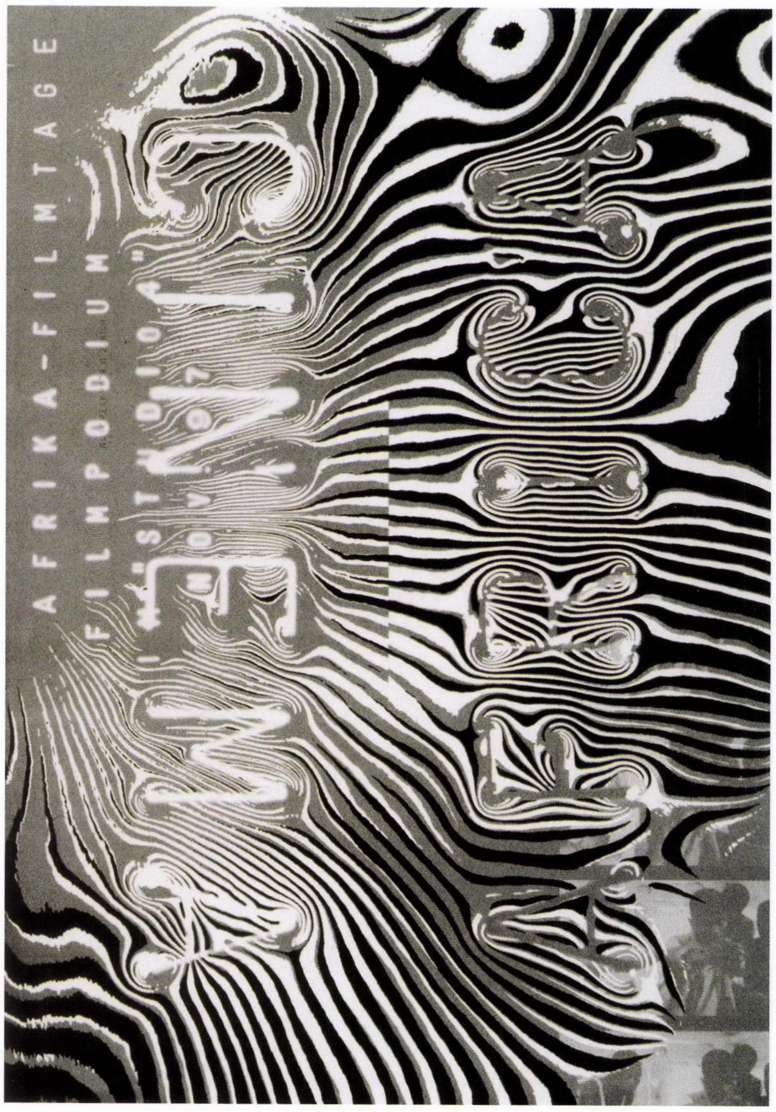
Ralph Schraivogel (1960, Lucerne) is a Swiss poster designer known for his meticulous approach. Schraivogel's longstanding collaborations with cultural organizations, such as Filmpodium, the Zurich Museum of Design, and the CinemAfrica film festival in Stockholm, showcase his influence on the poster as a thriving medium for communication. After finishing his studies in Zurich in 1982 he went on to develop his own visual language, often mixing handmade and computer-assisted designs, and won several accolades for his innovative processes. Schraivogel has lectured in Zurich, Lucerne, and Basel, and his body of work also encompasses editorial design and corporate identity.

Ralph Schraivogel (1960, Luzern) ist ein Schweizer Plakatgestalter, der sich insbesondere durch die große Präzision seiner Arbeiten auszeichnet. In den Entwürfen, die in seiner langjährigen Zusammenarbeit mit diversen Kultureinrichtungen wie etwa dem Filmpodium, dem Museum für Gestaltung Zurich und dem Filmfestival CinemAfrica in Stockholm entstanden, zeigt sich der Einfluss, den Schraivogel auf das Plakat als lebendiges Kommunikationsmedium hat. Nach dem Studium in Zürich 1982 entwickelte er eine eigene visuelle Sprache, wobei er vielfach von Hand angefertigte Entwürfe mit computergestützten mischte. Wegen seiner innovativen Arbeitsweise wurde er mehrfach ausgezeichnet. Schraivogel hat in Zürich, Luzern und Basel unterrichtet. Zu seinen Tätigkeitsfeldern gehören auch Editorial Design und Corporate Identity.

Ralph Schraivogel (1960, Lucerne) est un affichiste suisse connu pour son approche particulièrement méticuleuse. Ses collaborations au long cours avec des organisations culturelles comme Filmpodium, le musée du design de Zurich et le festival de cinéma CinemAfrica à Stockholm, illustrent son influence sur l'affiche en tant que support florissant pour la communication. Au terme de ses études à Zurich en 1982, il s'attache à développer son propre langage visuel, mélangeant souvent créations à la main et par ordinateur, et reçoit plusieurs distinctions pour ses procédés innovants. Schraivogel a enseigné à Zurich, à Lucerne et à Bâle, et le corpus de son œuvre comprend aussi du design éditorial et des identités d'entreprises.



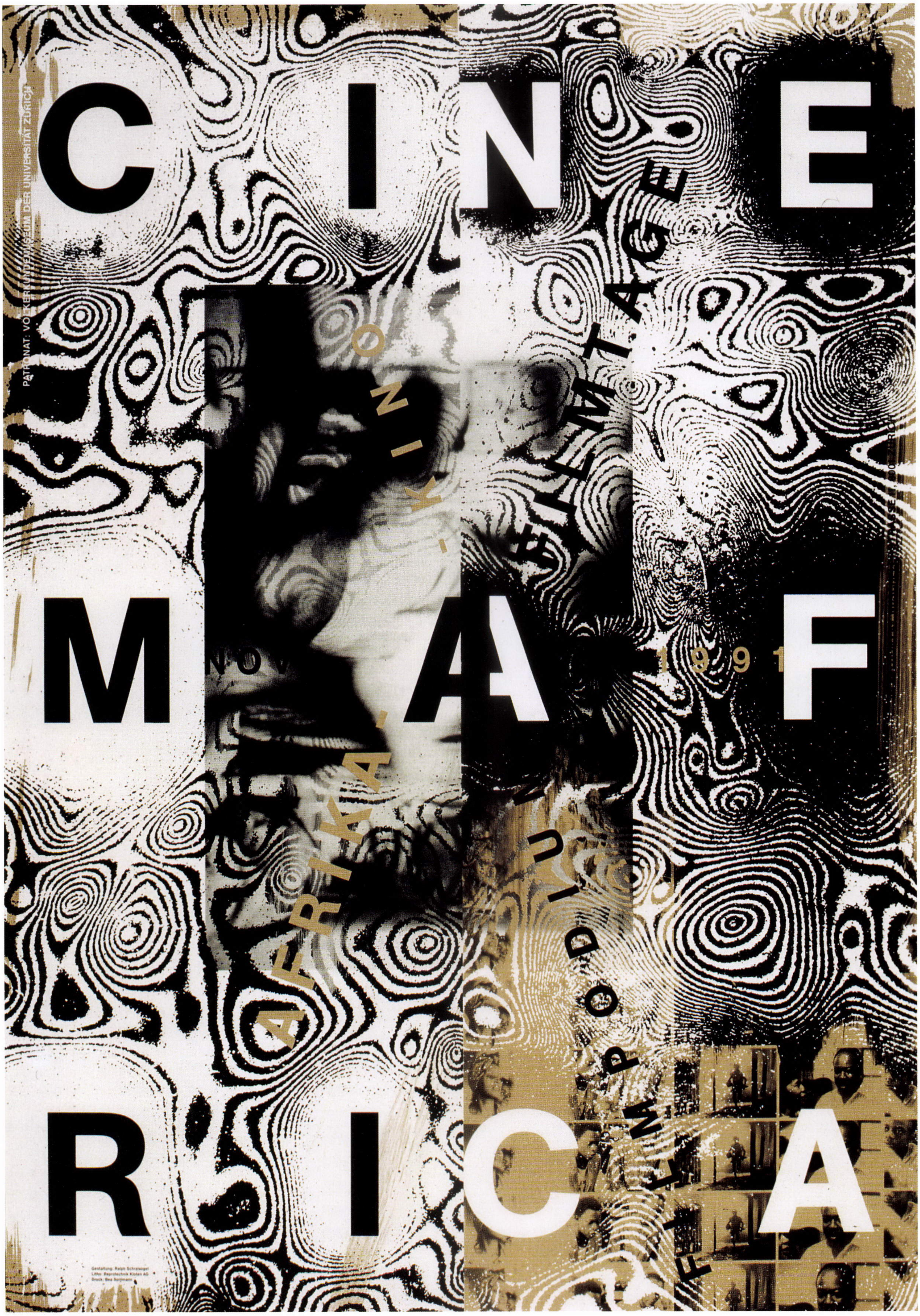
1995 · Ralph Schraivogel · CH · Poster



1997 · Ralph Schraivogel · CH · Poster

»Many of his posters create a sense of high value that does not simply derive from their individual genesis or ingenious printing techniques. His posters are the result of working processes that demand a much greater than normal time input.«

Felix Studnicka, *Poster Collection 9: Ralph Schraivogel*, 2004

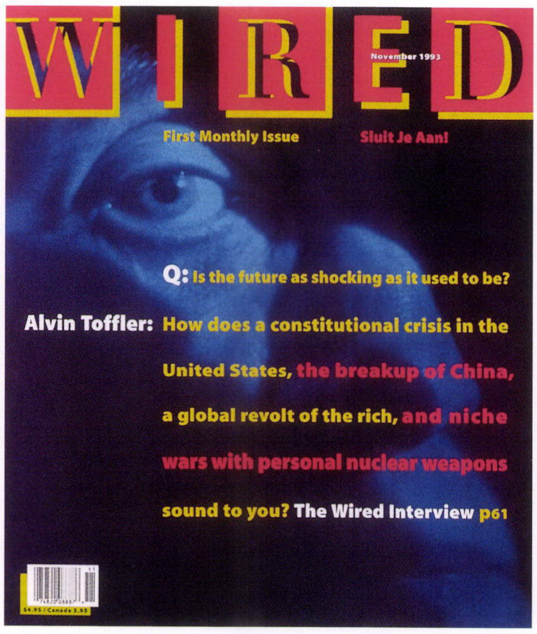

CINE
MA AF
RICA
AFRIKA–KINO
FILMTAGE
NOV 1991
FILMPODIUM
PATRONAT: VÖLKERKUNDEMUSEUM DER UNIVERSITÄT ZÜRICH
Gestaltung: Ralph Schraivogel
Litho: Reprotechnik Kloten AG
Druck: Bea Spiljmann

1991 · Ralph Schraivogel · CH · Poster

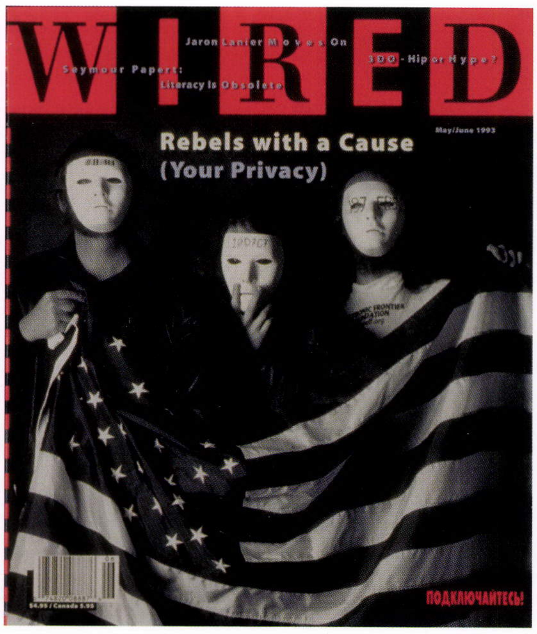
Wired Magazine · United States

WIRED
Premiere Issue
Exclusive: Behind the Inslaw Scandal at Justice
Paglia and Brand on McLuhan
"The Medium...
オタク Digital Sex
Negroponte: What's Wrong with HDTV
Bruce Sterling Has Seen the Future of War

1993 · Plunkett+Kuhr · US · Magazine cover


WIRED
November 1993
First Monthly Issue
Sluit Je Aan!
Q: Is the future as shocking as it used to be?
Alvin Toffler: How does a constitutional crisis in the United States, the breakup of China, a global revolt of the rich, and niche wars with personal nuclear weapons sound to you? The Wired Interview p61

1993 · Plunkett+Kuhr · US · Magazine cover


WIRED
Jaron Lanier Moves On
Seymour Papert: Literacy Is Obsolete
3DO - Hip or Hype?
May/June 1993
Rebels with a Cause (Your Privacy)
ПОДКЛЮЧАЙТЕСЬ!

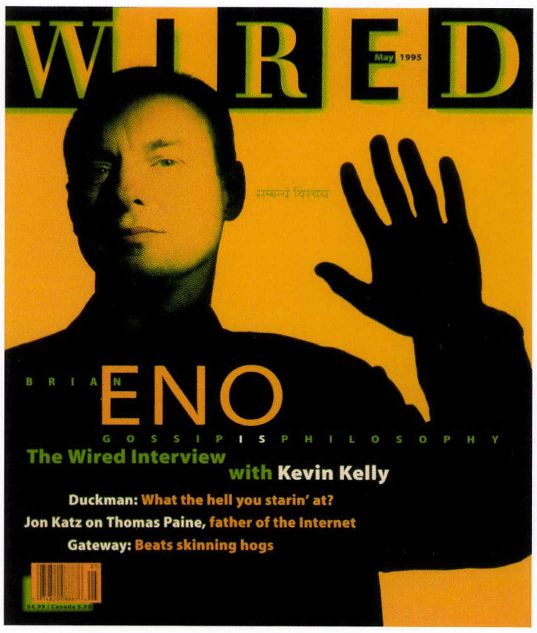
1993 · Plunkett+Kuhr · US · Magazine cover

WIRED
March 1994
John Perry Barlow: Everything you know about intellectual property is wrong.
You read it here first: The Infobahn is nothing but a pile of hype.
Kunin Suksuk!
MUDs: Sex with the FurryMuckers
Laurie Anderson reinvents herself–again. (first look)

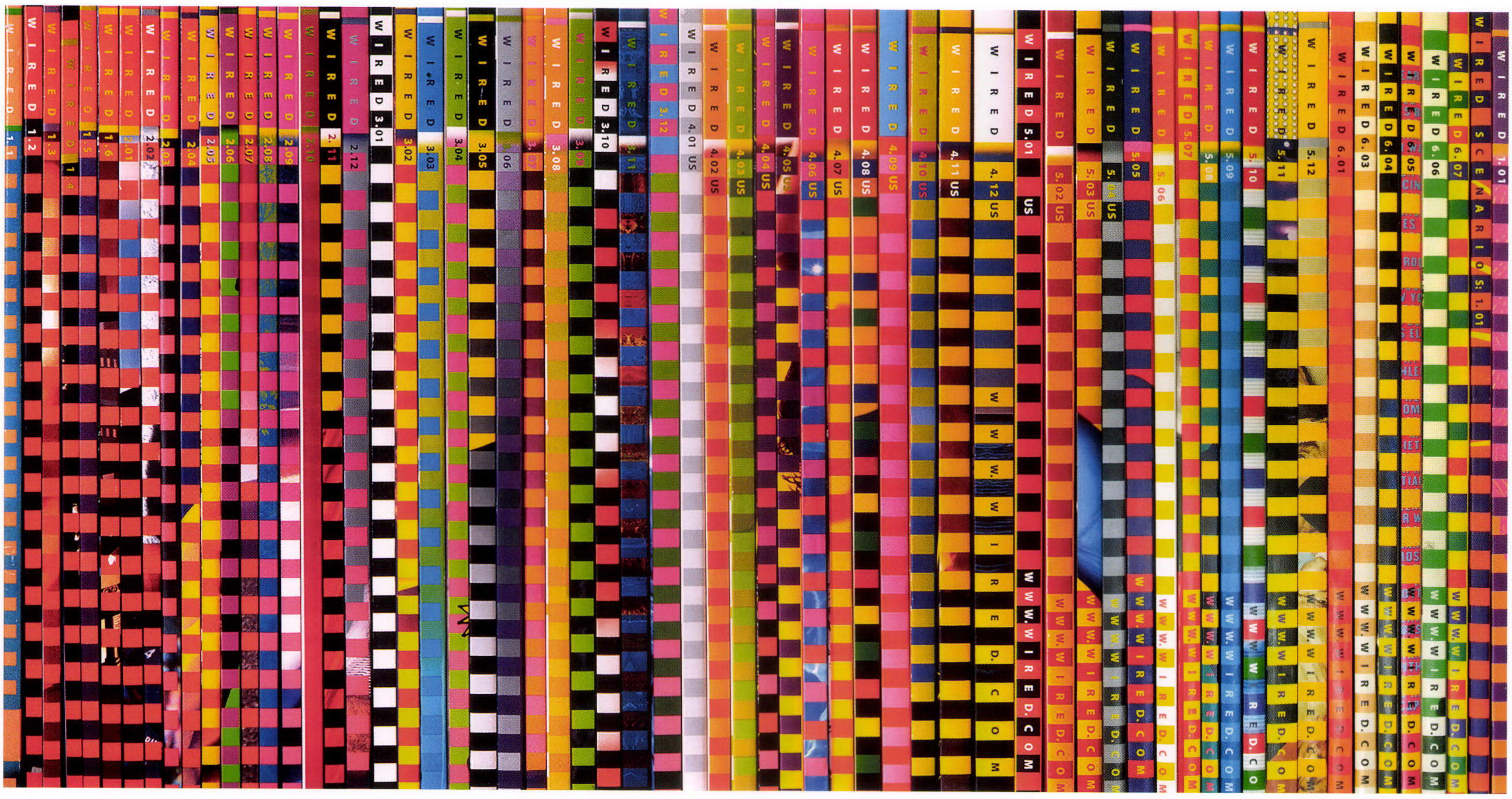
1994 · Plunkett+Kuhr · US · Magazine cover

WIRED
June 1997
Starwave's Jocks Score
The Summer's Best Special Effects
Telco Terrorism
Exclusive: Jacking Into China
Internexus es!
Pray.

1997 · Plunkett+Kuhr · US · Magazine cover


WIRED
May 1995
BRIAN ENO
GOSSIP IS PHILOSOPHY
The Wired Interview with Kevin Kelly
Duckman: What the hell you starin' at?
Jon Katz on Thomas Paine, father of the Internet
Gateway: Beats skinning hogs

1995 · Plunkett+Kuhr · US · Magazine cover



1990s · Plunkett+Kuhr · US · Magazine spines

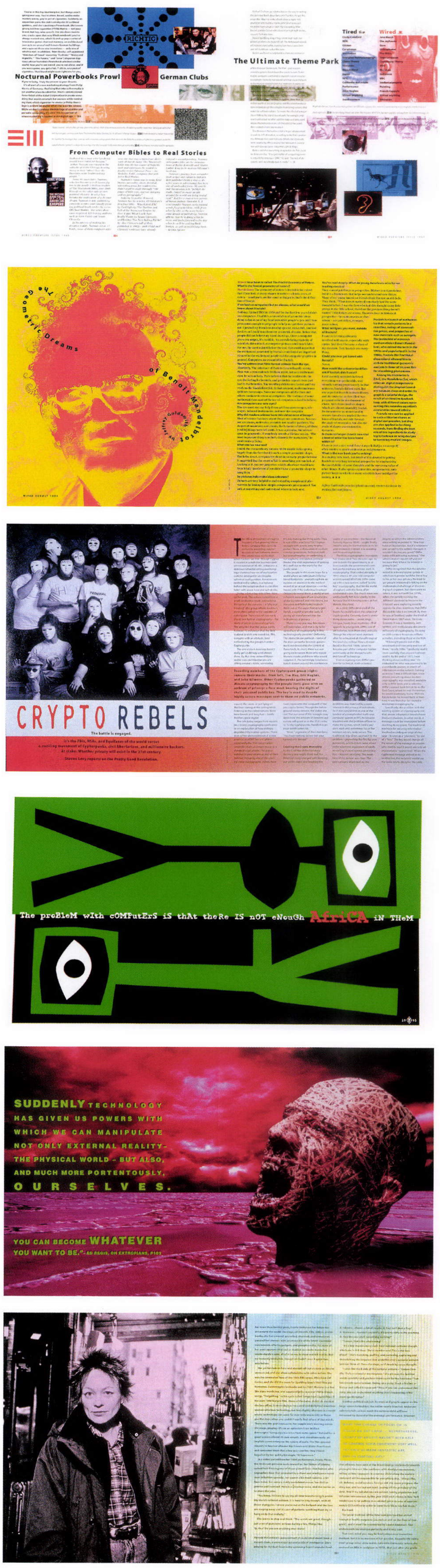
»We wanted to avoid the unspoken design taboo: good design = subtle, tasteful, elegant, restrained.«

John Plunkett, *Eye* #28, 1998

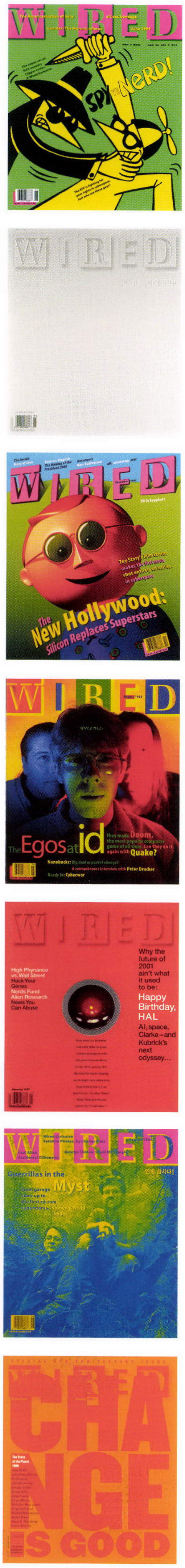
In the late 1980s, the American journalist Louis Rossetto became aware of the groundbreaking digital revolution that was then getting under way. In 1991, he and a small team that included the designers John Plunkett and Barbara Kuhr began developing the concept for *Wired*. In terms of both its content and visuals, the magazine, which first appeared in January 1993, documented the early years of PCs, cellphones, and of course the internet more authentically than any other similar publication. Then, in 1994, came the launch of hotwired.com that was originally intended simply as a sideline, but instead became the world's first commercial web magazine.

Der amerikanische Journalist Louis Rossetto wurde Ende der 1980er-Jahre auf die bahnbrechenden digitalen Revolutionen aufmerksam und entwickelte ab 1991 mit einem kleinen Team, darunter die Designer John Plunkett und Barbara Kuhr, das Konzept von *Wired*. Die ab Januar 1993 erschienenen Hefte dokumentierten das gerade anbrechende Zeitalter von PCs, Mobiltelefonen und natürlich des Internets inhaltlich wie visuell so authentisch wie kein anderes Heft. Ganz nebenbei entstand als Ableger der Zeitschrift 1994 unter hotwired.com das weltweit erste kommerzielle Webmagazin.

À la fin des années 1980, le journaliste américain Louis Rossetto comprit qu'une révolution fondamentale était en route avec l'avènement de l'ère numérique. En 1991, il développa en équipe avec les graphistes John Plunkett et Barbara Kuhr le concept de *Wired*. Tant par son contenu que son esthétique, le magazine lancé en janvier 1993 allait documenter les premières années du PC, des téléphones portables et bien sûr d'Internet de manière plus authentique que toute autre publication du même ordre. En 1994 fut lancé hotwired.com, qui ne se voulait à l'origine qu'une activité secondaire, mais qui devint en fait le premier magazine commercial en ligne au monde.


Nocturnal Powerbooks Prowl
German Clubs
The Ultimate Theme Park
Tired
Wired
From Computer Bibles to Real Stories
The Geometric Dreams of Benoit Mandelbrot
CRYPTO REBELS
The preBleM wItH cOMFUtErS iS thAt theRe IS nOT eNouGh AfriCA iN THeM
SUDDENLY TECHNOLOGY HAS GIVEN US POWERS WITH WHICH WE CAN MANIPULATE NOT ONLY EXTERNAL REALITY – THE PHYSICAL WORLD – BUT ALSO, AND MUCH MORE PORTENTOUSLY, OURSELVES.
YOU CAN BECOME WHATEVER YOU WANT TO BE.

1990s · Plunkett+Kuhr · US · Magazine spreads


WIRED
SPY vs NERD!
The New Hollywood: Silicon Replaces Superstars
The Egos at id
Quake?
Why the future of 2001 ain't what it used to be: Happy Birthday, HAL
Myst
CHANGE IS GOOD

1990s · Plunkett+Kuhr · US · Magazine covers

Plunkett+Kuhr (1990, Park City, Utah) is a design studio partnership run by Barbara Kuhr (1954, Great Falls, Montana) and John Plunkett (1952, Chicago). Kuhr studied design at Montana State University and was later employed by a number of design studios, including Chermayeff & Geismar. Plunkett studied at Parsons School of Design and CalArts before going on to work for Saul Bass, Louis Danziger, Deborah Sussman, and Colin Forbes. As Plunkett+Kuhr they created designs for the Sundance Film Festival, a number of TED conferences, and for the Carnegie Hall Museum in New York. However, their most influential work has been the designs they developed between 1991 and 1998 for *Wired* magazine, the winner of three National Magazine Awards.

Plunkett+Kuhr (1990, Park City, Utah) ist das gemeinsame Designstudio von Barbara Kuhr (1954, Great Falls, Montana) und John Plunkett (1952, Chicago). Kuhr studierte Design an der Montana State University und war später unter anderem für Chermayeff & Geismar tätig. Plunkett studierte an der Parsons School of Design und an der CalArts. Anschließend arbeitete er für Saul Bass, Louis Danziger, Deborah Sussman und Colin Forbes. Als Plunkett+Kuhr waren sie für das Sundance Filmfestival, die TED-Konferenz und für das Carnegie Hall Museum in New York tätig. Den meisten Einfluss erlebte jedoch ihre Entwicklung des Magazins *Wired* zwischen 1991 und 1998, das mit drei National Magazine Awards prämiert wurde.

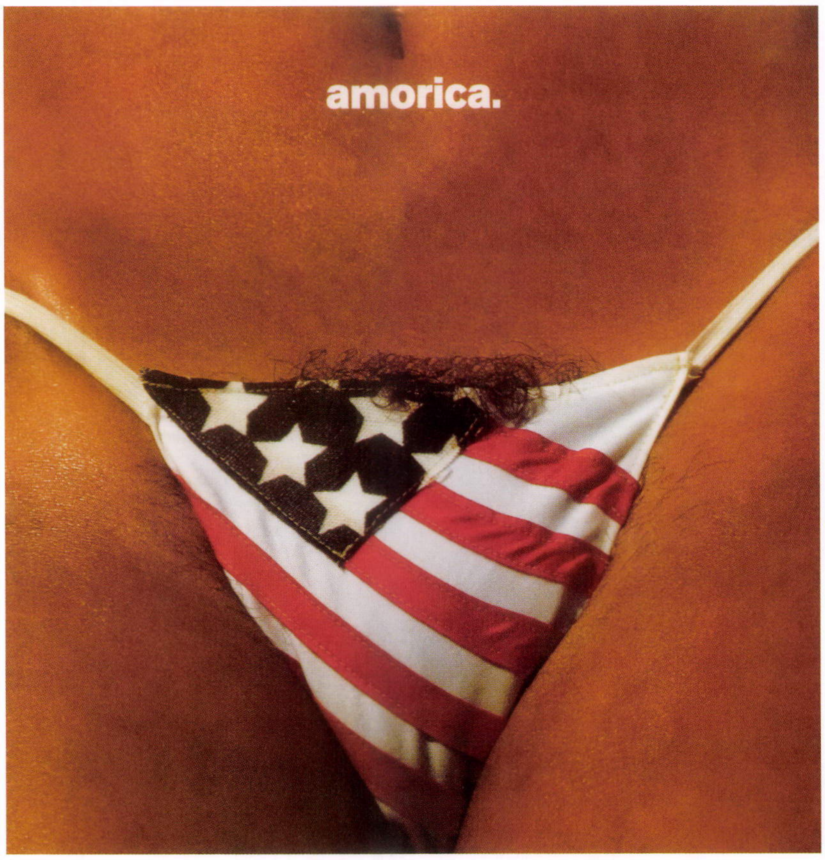
Plunkett+Kuhr (1990, Park City, Utah) est un studio de graphisme codirigé par Barbara Kuhr (1954, Great Falls, Montana) et John Plunkett (1952, Chicago). Kuhr a fait des études de graphisme à l'université d'État du Montana avant de travailler dans toute une série d'agences de graphisme parmi lesquelles figure notamment Chermayeff & Geismar. Plunkett a étudié à la Parsons School of Design et au CalArts avant de travailler pour Saul Bass, Louis Danziger, Deborah Sussman et Colin Forbes. Sous le nom Plunkett+Kuhr, les deux associés ont créé pour le festival du film de Sundance, plusieurs conférences TED et le Carnegie Hall Museum à New York. Leur travail le plus influent reste toutefois leurs créations entre 1991 et 1998 pour le magazine *Wired*, lauréat de trois National Magazine Awards.

1994

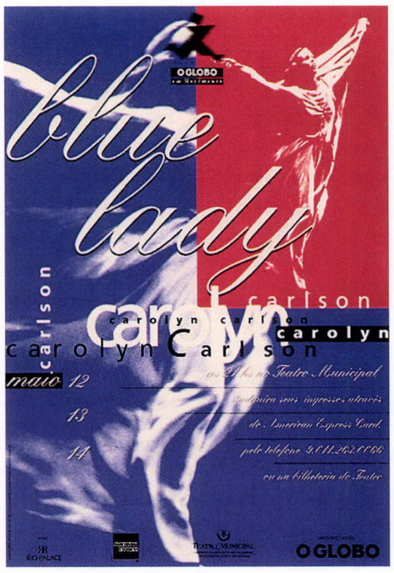
The **Indonesian Association of Graphic Designers** (ADGI) is founded

The first issue of French design magazine **Étapes** is published

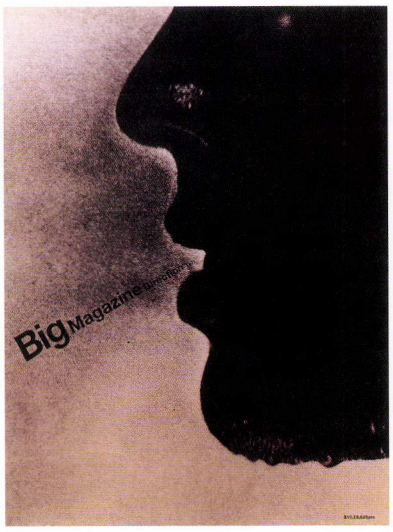
The **Comic Sans** typeface by Vincent Connare is released by Microsoft



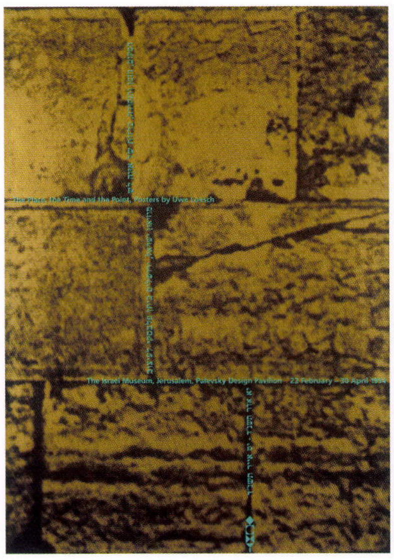
1994 · Janet Levinson, Chris Robinson · US · Record cover


blue lady
carolyn carlson
maio 12 13 14
O GLOBO

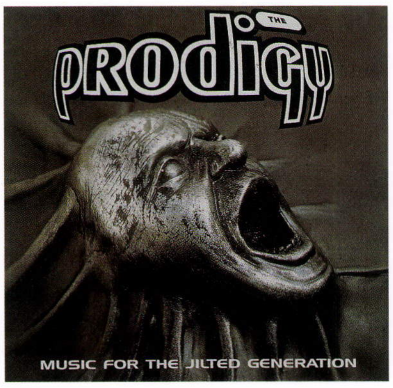
1994 · Sergio Liuzzi · BR · Poster


Big Magazine

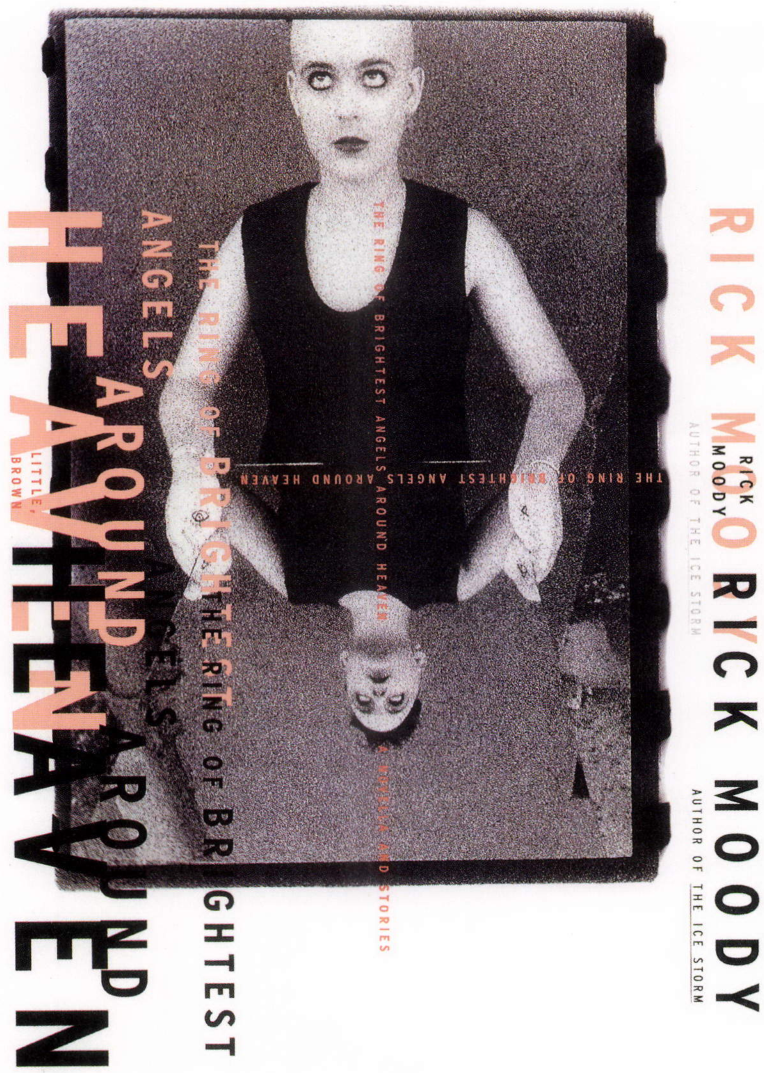
1994 · Vince Frost · UK/CA · Magazine cover



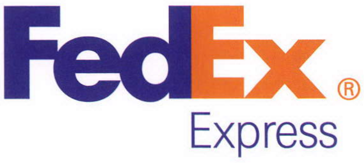
1994 · Uwe Loesch · DE · Poster


THE
prodigy
MUSIC FOR THE JILTED GENERATION

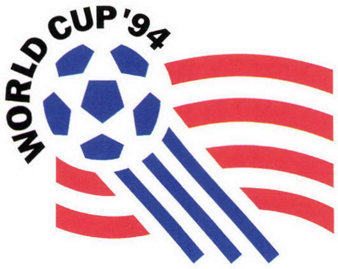
1994 · Stuart Haygarth · UK · Record cover


RICK MOODY
AUTHOR OF THE ICE STORM
THE RING OF BRIGHTEST ANGELS AROUND HEAVEN
LITTLE, BROWN

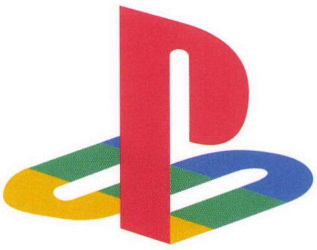
1994 · David High, High Design · US · Poster


FedEx
Express

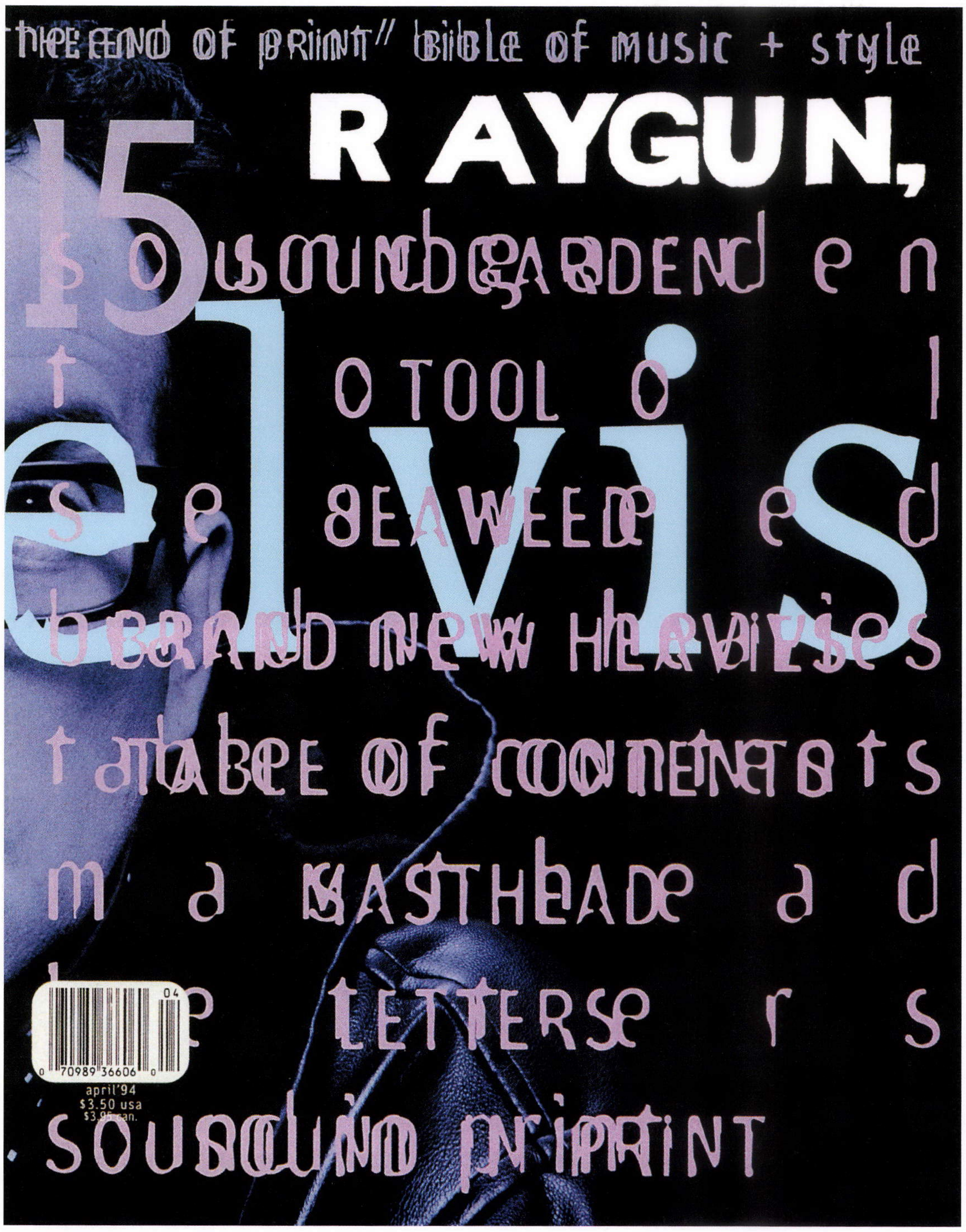
1994 · Lindon Leader, Landor · US · Logo · FedEx


WORLD CUP '94

1994 · Pentagram · US · Logo · World Cup '94



1994 · Manabu Sakamoto · JP · Logo · PlayStation


the end of print // bible of music + style
RAY GUN,
15
soundgarden
elvis
tool
seaweed
brand new heavies
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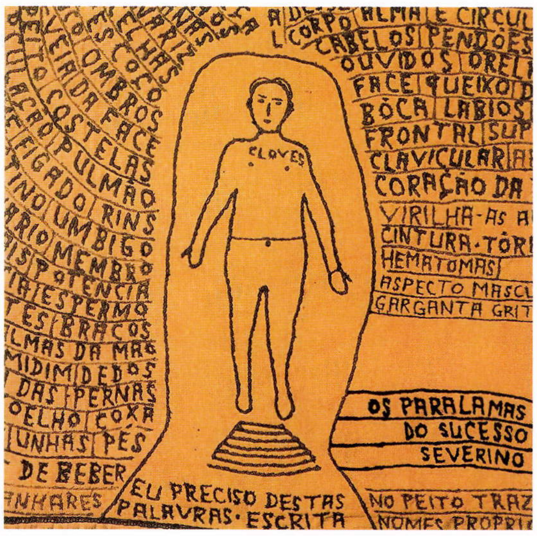
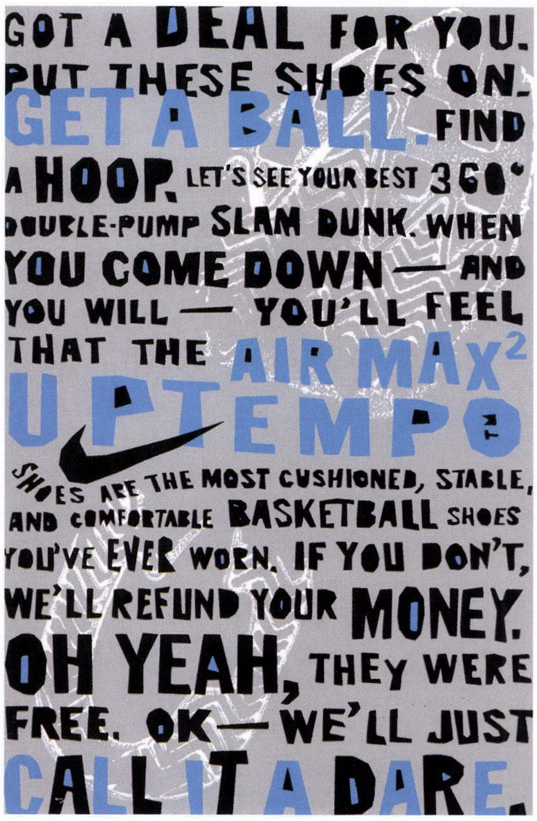
masthead
letters
sound in print
april '94
$3.50 usa
$3.95 can.

1994 · David Carson, Davies + Starr (PH) · US · Magazine cover


OS PARALAMAS DO SUCESSO
SEVERINO
EU PRECISO DESTAS PALAVRAS · ESCRITA

1994 · Gringo Cardia, Arthur Bispo do Rosário · BR · Record cover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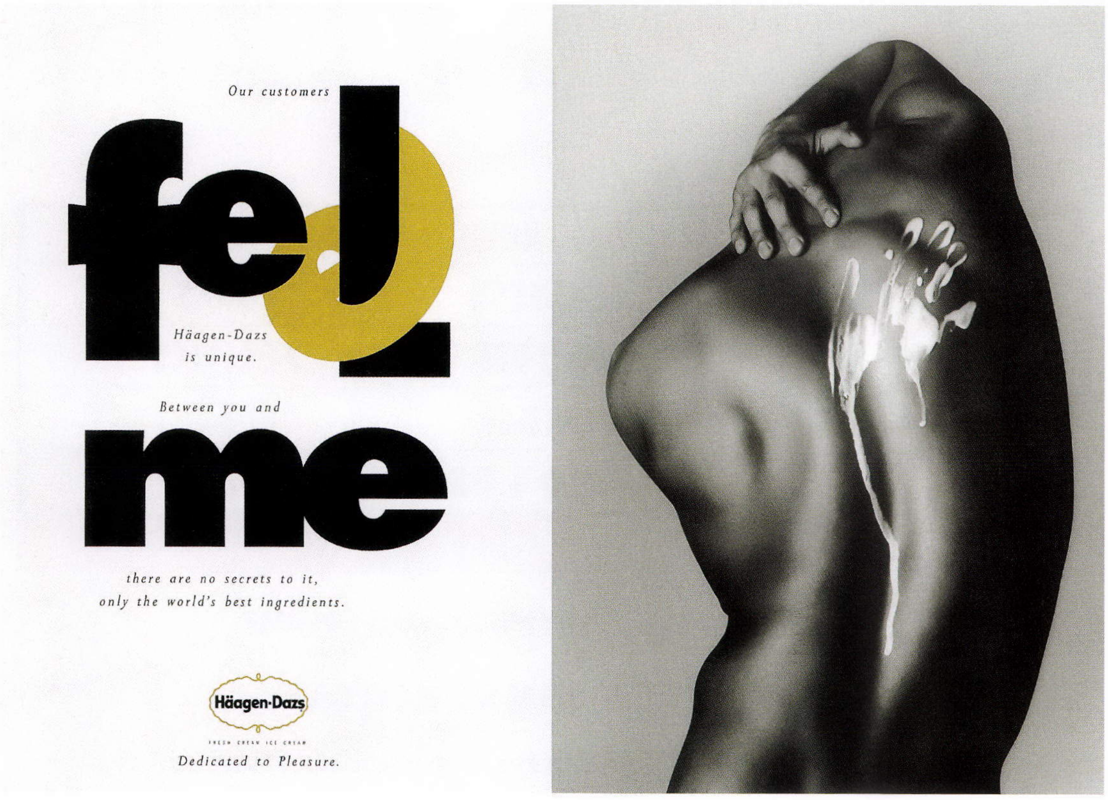
1994 · Dan Richards · US · Poster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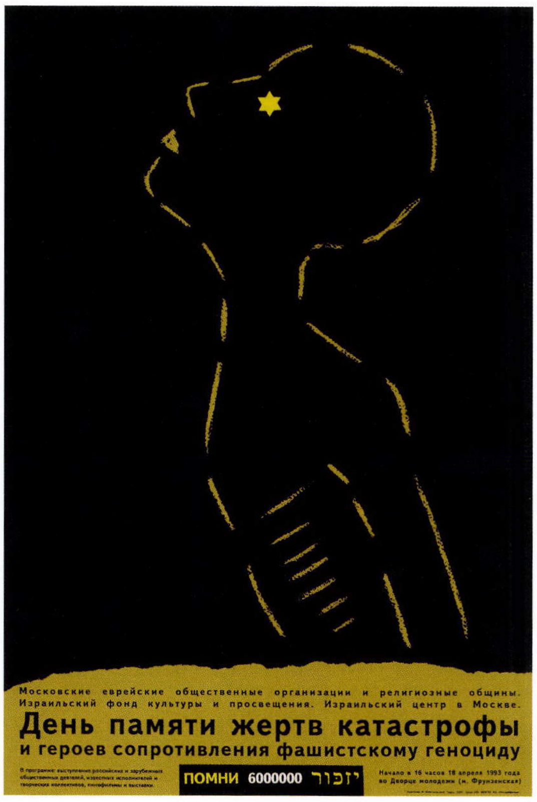
me
there are no secrets to it, only the world's best ingredients.
Häagen-Dazs
Dedicated to Pleasure.

1994 · BBH · UK · Ad

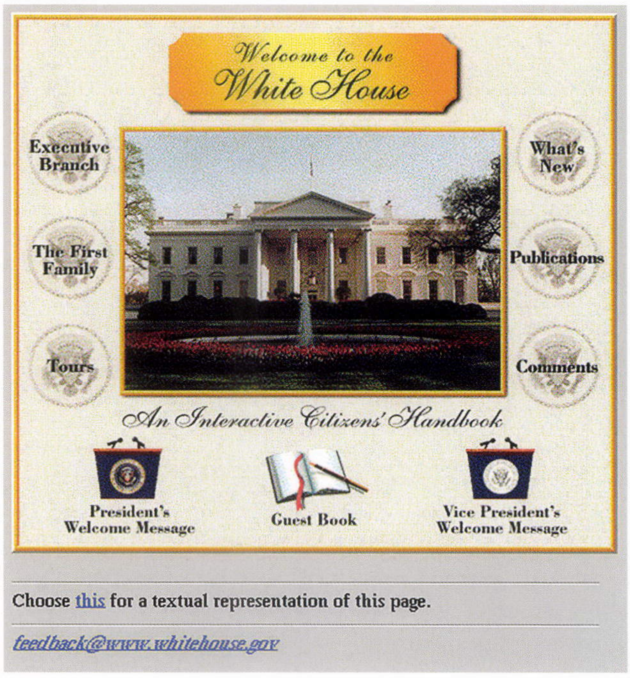

Московские еврейские общественные организации и религиозные общины. Израильский фонд культуры и просвещения. Израильский центр в Москве.
День памяти жертв катастрофы и героев сопротивления фашистскому геноциду
В программе: выступления российских и зарубежных общественных деятелей, известных исполнителей и творческих коллективов, кинофильмы и выставки.
ПОМНИ 6000000 יזכור
Начало в 16 часов 18 апреля 1993 года во Дворце молодежи (м. Фрунзенская)

1994 · Igor Maistrovsky · RU · Poster

The visual part of the web, including many aspects of the user interface, was initially put together by an army of curious nerds, very often engineers who saw the web as an opportunity to change the way we work, communicate, sell, and interact with one another. The first websites for today's multi-billion-dollar corporations such as Amazon and Adobe were built from scratch, one line of code at a time, and carefully designed to process data as quickly as was possible with the dial-up connections that were then all that was available. Templates were unknown, image resolution was low, but companies understood that the web needed designers to improve such things, from the logos of internet-based companies to the layouts of web pages. In an endless history of trial and error, standards in programming, structure, and usability were conceived and reworked in a huge collective effort.

Die visuellen Aspekte des Web, einschließlich vieler Elemente der Bildschirmoberfläche, wurden anfangs von einem Heer schräger Nerds entwickelt, häufig Techniker, die das Web als Möglichkeit begriffen, die Art zu verändern, wie wir arbeiten, kommunizieren, verkaufen und interagieren. Die ersten Websites für die heute Milliarden Dollar schweren Unternehmen wie Amazon und Adobe wurden von Grund auf aufgebaut, eine Codezeile nach der anderen, und umsichtig entworfen, damit Daten so schnell wie möglich über die damals verfügbaren Modemverbindungen per Telefonleitung verarbeitet werden konnten. Templates waren unbekannt, die Bildauflösung war schlecht, aber den Unternehmen war klar, dass das Web Designer brauchte, um diese Aspekte zu verbessern, von den Logos der Internetunternehmen bis zum Layout der Webseiten. In einer endlosen Abfolge von Trial and Error und durch eine gewaltige kollektive Anstrengung wurden die Standards bei der Programmierung, der Struktur und der Bedienungsfreundlichkeit konzipiert und überarbeitet.

La partie visuelle du web, notamment bien des aspects de l'interface utilisateur, fut d'abord compilée par une armée de curieux et de passionnés – souvent des ingénieurs qui considéraient le web comme une opportunité pour changer notre manière de travailler, de communiquer, de vendre et d'interagir. Les premiers sites réalisés pour des entreprises qui pèsent aujourd'hui des milliards de dollars comme Amazon et Adobe furent construits à partir de rien, ligne de code par ligne de code, et soigneusement conçus pour traiter les données le plus rapidement possible à travers les connexions téléphoniques, seules disponibles à l'époque. Les modèles étaient inconnus, la résolution des écrans faible, mais les entreprises avaient conscience que le web devait s'appuyer sur des graphistes pour améliorer des aspects comme les logos des entreprises en ligne ou la composition des pages web. Après maintes tentatives et erreurs, les standards de la programmation, de l'architecture numérique et de l'utilisabilité furent conçus et remaniés grâce à un immense effort collectif.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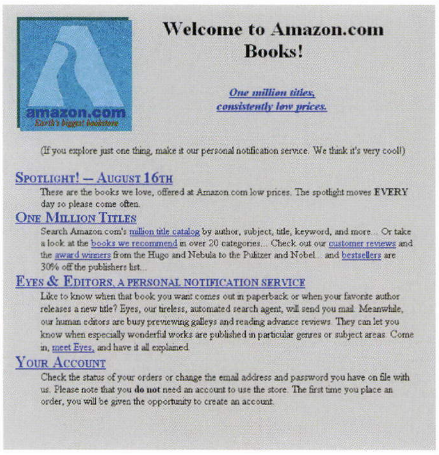
1994 · Anonymous · US · Website



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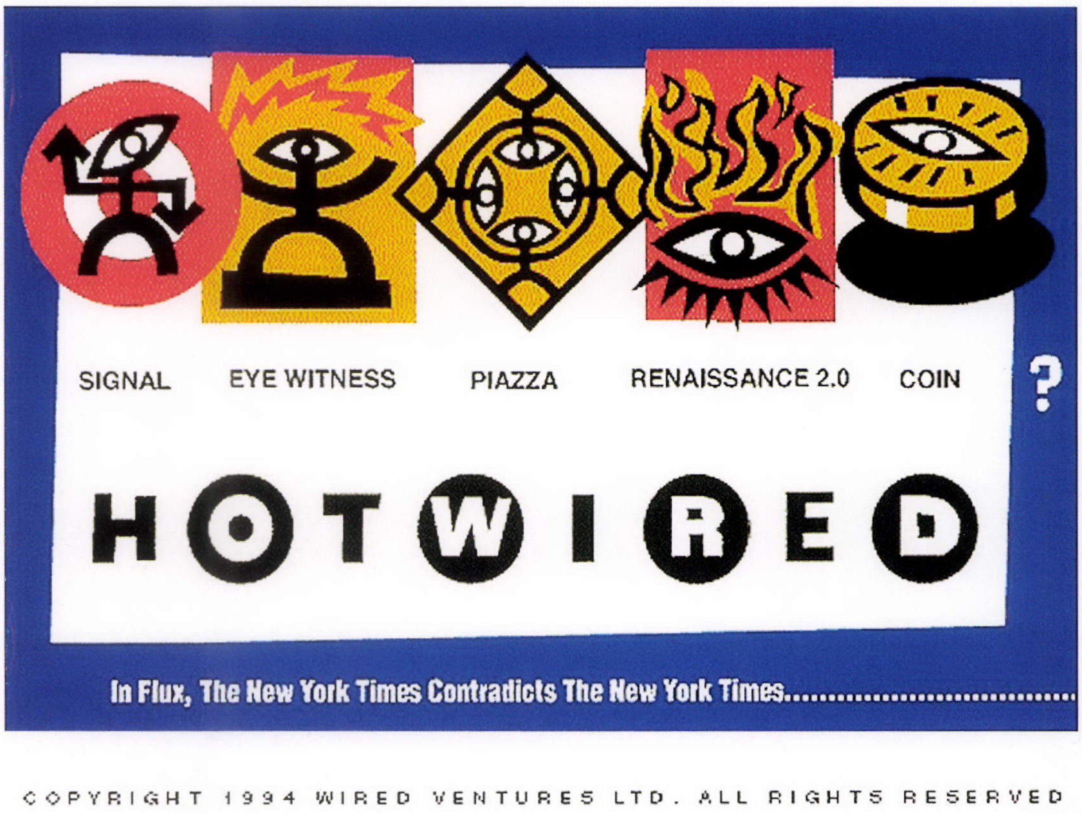
1994 · Anonymous · US · Website



In Flux, The New York Times Contradicts The New York Times..............................

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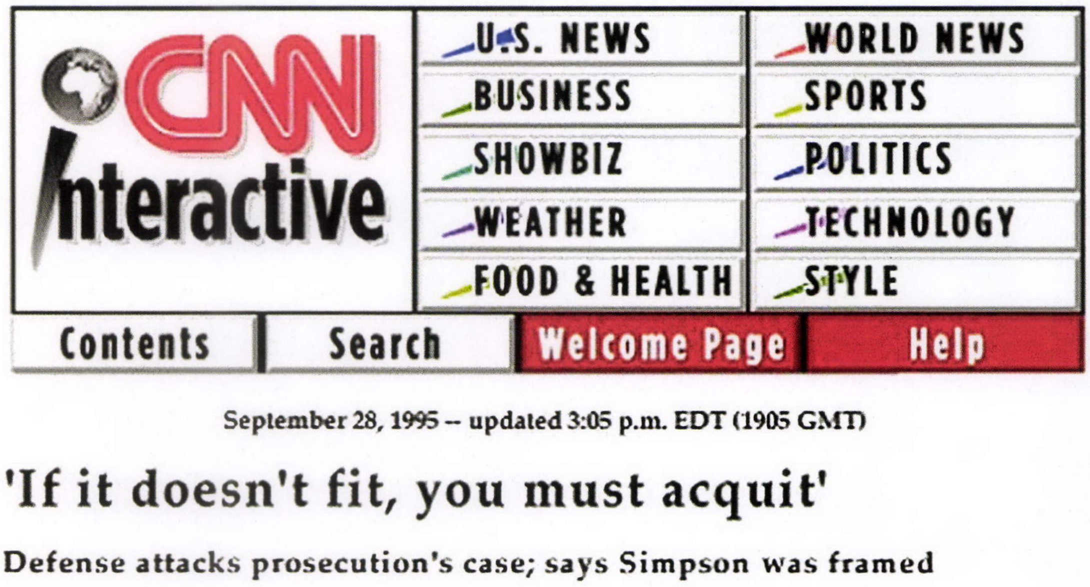
1994 · Plunkett+Kuhr, Max Kisman (ILL) · US · Website



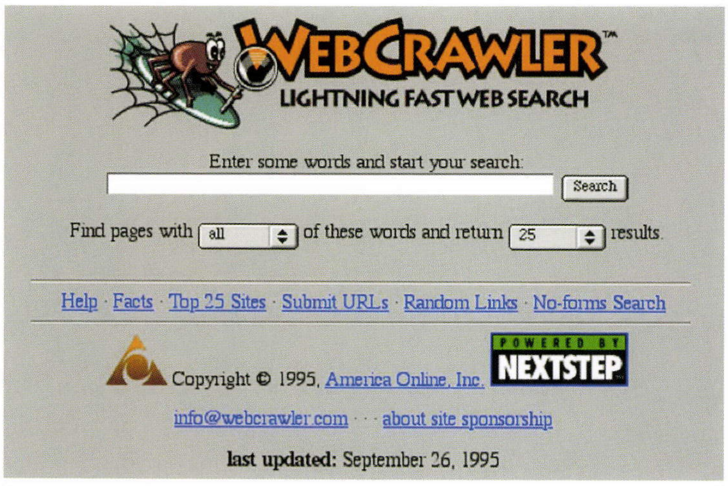
September 28, 1995 -- updated 3:05 p.m. EDT (1905 GMT)

'If it doesn't fit, you must acquit'

Defense attacks prosecution's case; says Simpson was framed

1995 · Anonymous · US · Website

»In the early 1990s, text with blue hyperlinks adorned most websites, as the main focus was sharing information. 1995 saw the start of the dot-com boom with the release of JavaScript, Java, PHP, and MP3. In 1996, websites had more character by using images and animated gifs, and by 1997 Macromedia Flash sites began to transform the web into a vibrant multimedia playground.« Rob Ford, The FWA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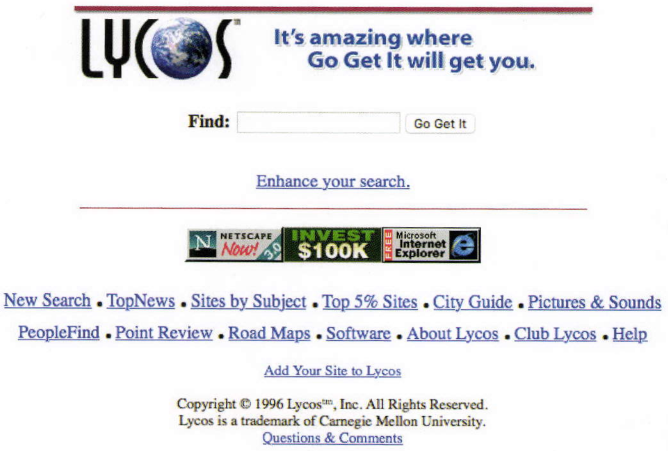
1995 · Anonymous · US · Website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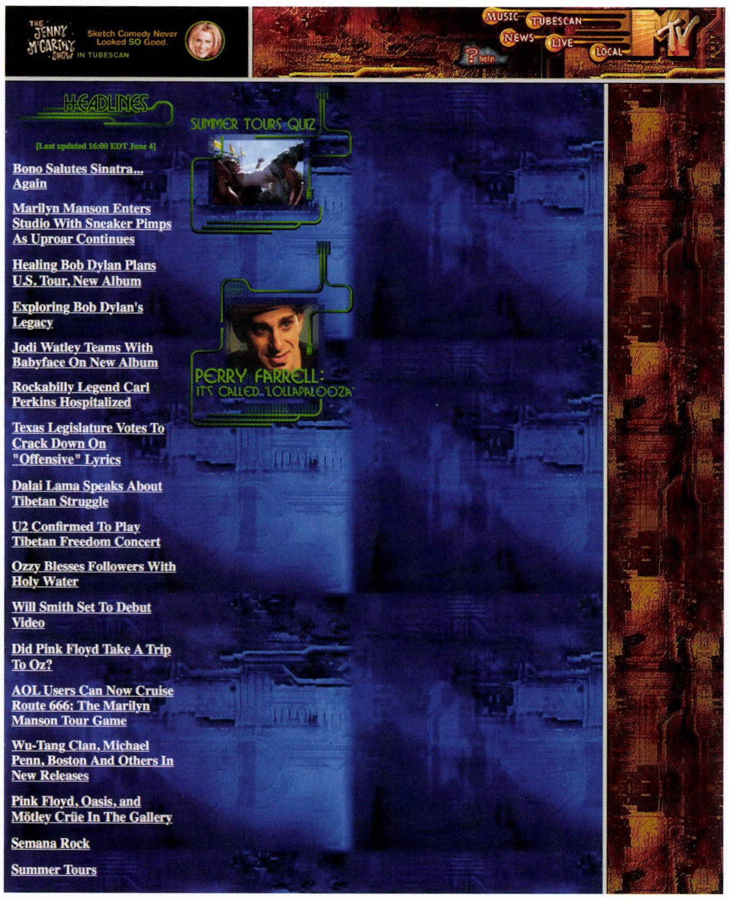
1996 · Anonymous · US · Website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Sketch Comedy Never Looked SO Good.
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TUBESCAN
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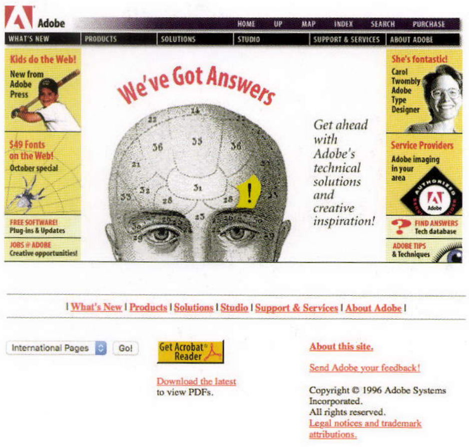
LIVE
LOCAL
help
MTV
EXIT
SUMMER TOURS QUIZ
PERRY FARRELL: IT'S CALLED 'LOLLAPALOOZA'

HEADLINES

[Last updated 16:00 EDT June 4]

- Bono Salutes Sinatra... Again
- Marilyn Manson Enters Studio With Sneaker Pimps As Uproar Continues
- Healing Bob Dylan Plans U.S. Tour, New Album
- Exploring Bob Dylan's Legacy
- Jodi Watley Teams With Babyface On New Album
- Rockabilly Legend Carl Perkins Hospitalized
- Texas Legislature Votes To Crack Down On "Offensive" Lyrics
- Dalai Lama Speaks About Tibetan Struggle
- U2 Confirmed To Play Tibetan Freedom Concert
- Ozzy Blesses Followers With Holy Water
- Will Smith Set To Debut Video
- Did Pink Floyd Take A Trip To Oz?
- AOL Users Can Now Cruise Route 666: The Marilyn Manson Tour Game
- Wu-Tang Clan, Michael Penn, Boston And Others In New Releases
- Pink Floyd, Oasis, and Mötley Crüe In The Gallery
- Semana Rock
- Summer Tours

1996 · Anonymous · US · Website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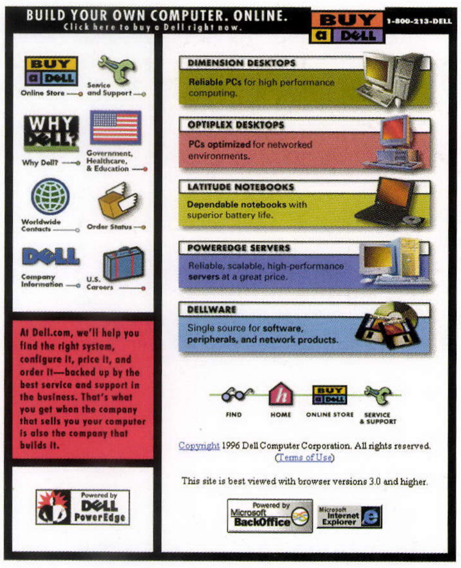
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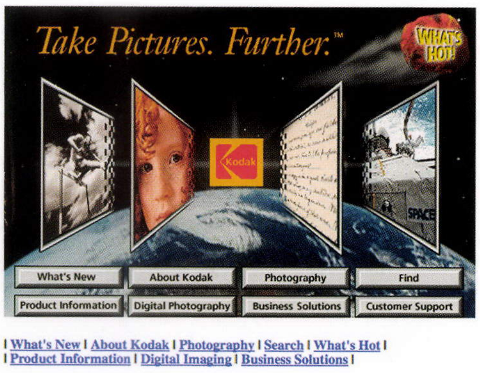
1996 · Anonymous · US · Website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Kodak
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What's New
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Product Information
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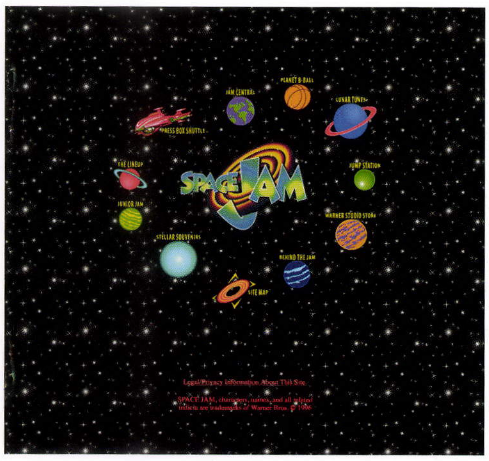
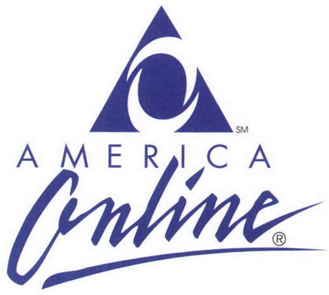
Customer Support

| What's New | About Kodak | Photography | Search | What's Hot |
| Product Information | Digital Imaging | Business Solutions |

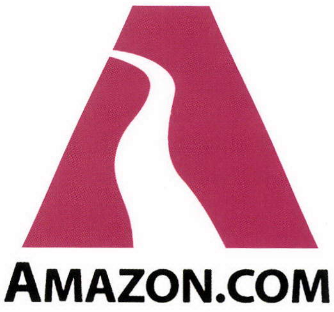
1996 · Anonymous · US · Website


PLANET B-BALL
JAM CENTRAL
LUNAR TUNES
PRESS BOX SHUTTLE
THE LINEUP
SPACE JAM
JUMP STATION
JUNIOR JAM
WARNER STUDIO STORE
STELLAR SOUVENIRS
BEHIND THE JAM
SITE MAP

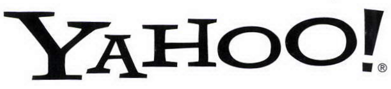
1996 · Anonymous · US · Website


AMERICA Online

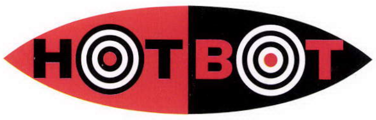
1991 · Anonymous · US · Logo · America Online



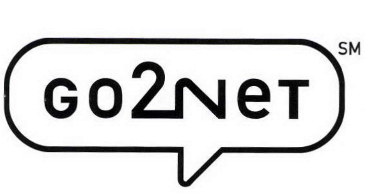
1994 · Anonymous · US · Logo · Amazon.com



1996 · Kevin Farnham, Organic · US · Logo · Yahoo!



1996 · Anonymous · US · Logo · Hotbot



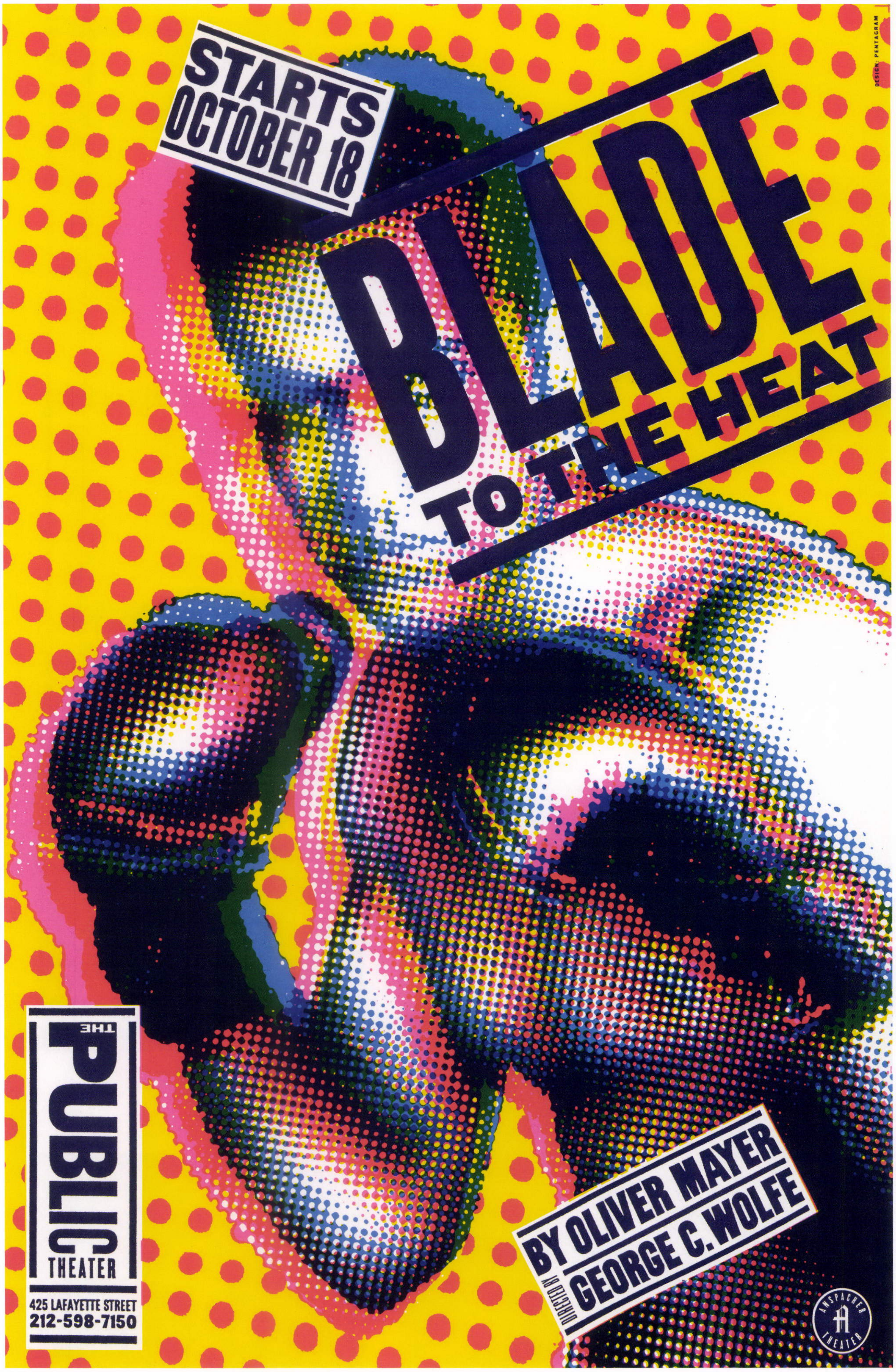
1996 · Rebeca Méndez · US · Logo · Go2net

Paula Scher · United States

Paula Scher (1948, Washington, DC) is one of the most important American graphic designers of modern times. After attending the Tyler School of Art in Pennsylvania, Scher went on to design advertising and record sleeves for CBS and Atlantic, later becoming the first female principal at Pentagram which she joined in 1991. Her most notable works include identities for Citibank, MoMA, the New York Philharmonic, and the Metropolitan Opera. Scher has taught at the School of Visual Arts, Cooper Union, and Yale University, having widely exhibited both her design and fine art work for over three decades.

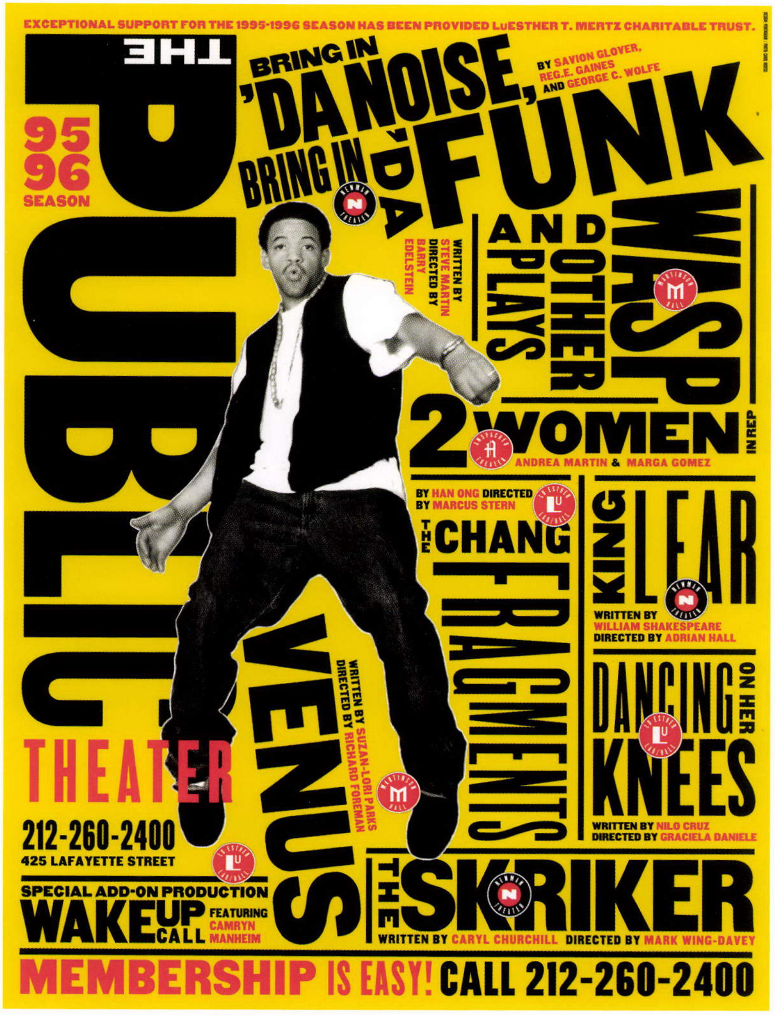
Paula Scher (1948, Washington, D.C.) ist im Bereich Grafikdesign eine der bedeutendsten amerikanischen Persönlichkeiten unserer Zeit. Nach dem Besuch der Tyler School of Art in Pennsylvania gestaltete sie Werbung und Plattencover für CBS und Atlantic, 1991 ging sie zu Pentagram und wurde die erste Frau, die diese Designfirma leitete. Zu ihren bemerkenswertesten Arbeiten gehören das CI für die Citibank, das MoMA, das New York Philharmonic und die Metropolitan Opera. Scher unterrichtet an der School of Visual Arts, an der Cooper Union und der Yale University. Seit über dreißig Jahren kommen ihre Arbeiten – sowohl in der Grafik wie in der Malerei – vielfach zur Ausstellung.

Paula Scher (1948, Washington, D.C.) est une des grandes graphistes américaines contemporaines. Après des études à la Tyler School of Art, Pennsylvanie, Scher enchaîne avec la conception publicitaire et des pochettes d'albums pour CBS et Atlantic, devenant plus tard la première femme à intégrer Pentagram, qu'elle rejoint en 1991. Ses travaux les plus remarqués comptent notamment des identités pour Citibank, le MoMA, le New York Philharmonic et le Metropolitan Opera. Scher a enseigné à la School of Visual Arts, à la Cooper Union et à l'université Yale. Elle expose depuis plus de trois décennies ses œuvres de design et d'art.

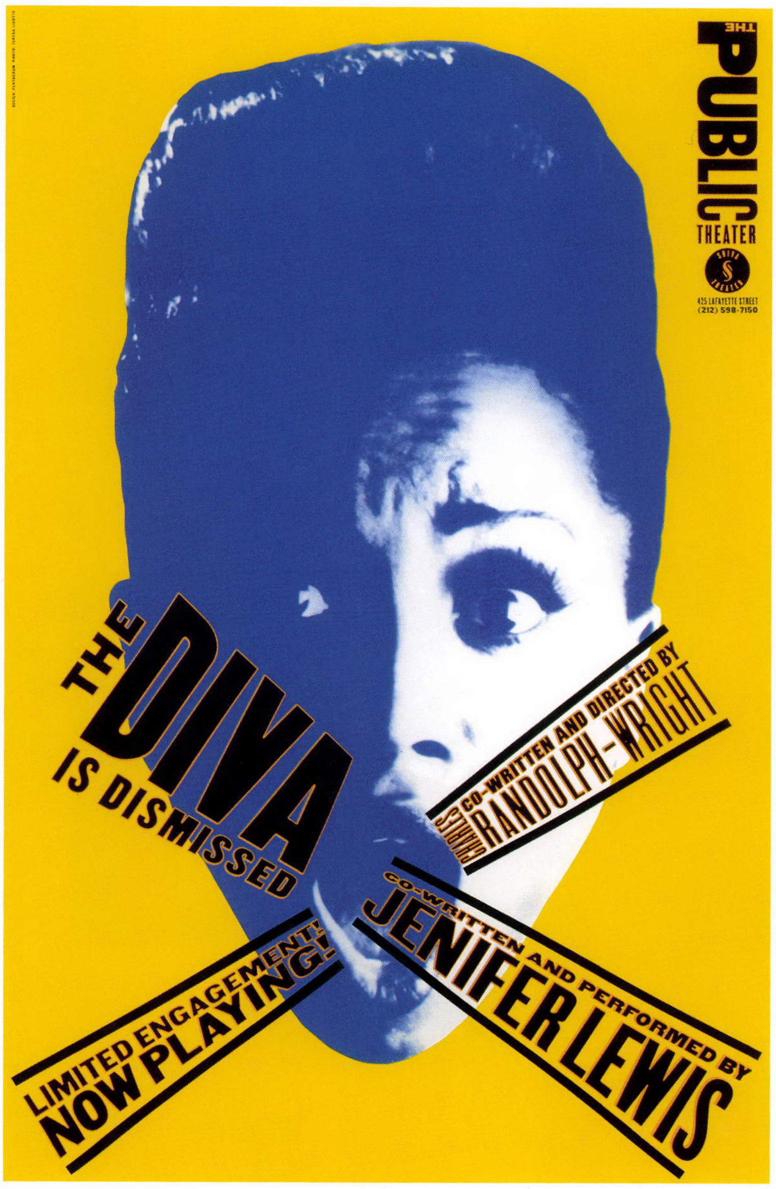


1994 · Paula Scher, Pentagram · US · Poster

> **»The Public Theater identity created a complete visual language for an institution beyond just a logo. [...] The main challenge was, and still is, how to make a complex organization understandable to its audience while promoting individual productions.«**
>
> `Paula Scher, *Works*, 2017`


EXCEPTIONAL SUPPORT FOR THE 1995-1996 SEASON HAS BEEN PROVIDED LUESTHER T. MERTZ CHARITABLE TRUST.
THE PUBLIC THEATER
95 96 SEASON
BRING IN 'DA NOISE, BRING IN 'DA FUNK
WASP AND OTHER PLAYS
2 WOMEN
THE CHANG FRAGMENTS
KING LEAR
VENUS
DANCING ON HER KNEES
THE SKRIKER
212-260-2400
425 LAFAYETTE STREET
SPECIAL ADD-ON PRODUCTION WAKE UP CALL
MEMBERSHIP IS EASY! CALL 212-260-2400

1995 · Paula Scher, Pentagram · US · Poster

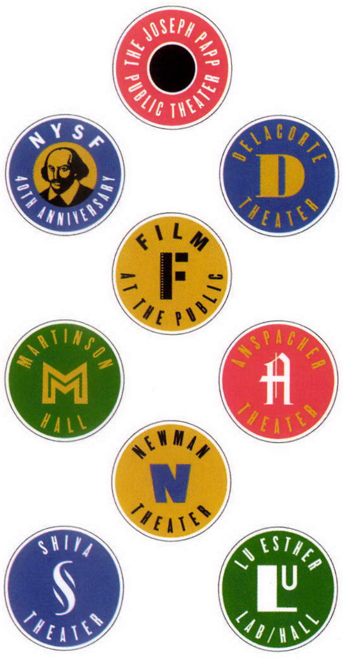

THE PUBLIC THEATER
425 LAFAYETTE STREET (212) 598-7150
THE DIVA IS DISMISSED
CO-WRITTEN AND DIRECTED BY RANDOLPH-WRIGHT
CO-WRITTEN AND PERFORMED BY JENIFER LEWIS
LIMITED ENGAGEMENT! NOW PLAYING!

1994 · Paula Scher, Pentagram · US · Poster

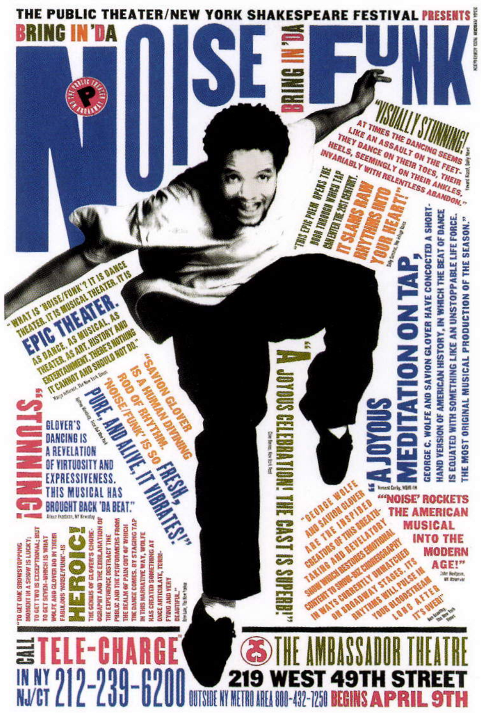
In 1994, Scher was awarded the contract to develop a new visual identity for the Public Theater in New York City. With her unconventional visual vocabulary and playful use of typefaces, she managed to introduce an avant-garde aesthetic to a field which all too often tends towards the unadventurous. At the same time, her designs captured the imagination of potential new theater audiences.

Im Jahr 1994 erhielt Paula Scher den Auftrag zur Entwicklung einer neuen visuellen Identität für das Public Theater in New York City. Mit unkonventioneller Bildsprache und spielerisch eingesetzter Typografie gelang es ihr, eine neuartige Ästhetik in diesem ansonsten oft konservativ auftretenden Bereich zu etablieren. Damit ließen sich auch neue Zielgruppen für das Programm begeistern.

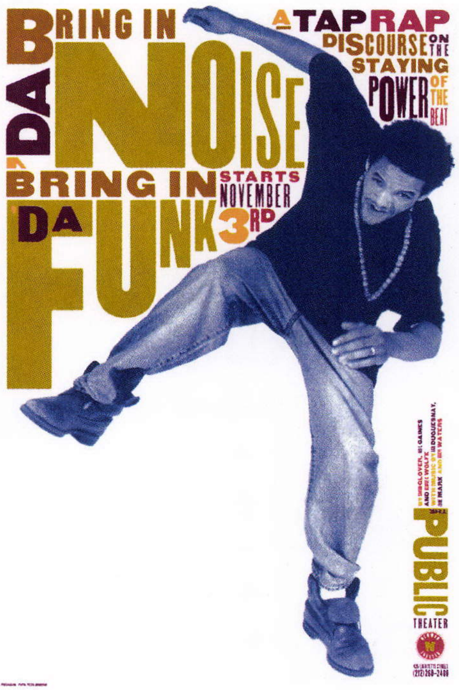
En 1994, Paula Scher fut chargée de développer la nouvelle identité visuelle du Public Theater à New York. Son langage visuel anticonformiste et son utilisation ludique de la typographie lui permirent de créer une esthétique d'un nouveau genre dans un secteur qui se donne volontiers une image conservatrice. Cette approche a aussi eu le mérite d'attirer et de passionner de nouvelles cibles pour le programme du théâtre.


THE JOSEPH PAPP PUBLIC THEATER
NYSF 40TH ANNIVERSARY
DELACORTE THEATER
FILM AT THE PUBLIC
MARTINSON HALL
ANSPACHER THEATER
NEWMAN THEATER
SHIVA THEATER
LU ESTHER LAB/HALL

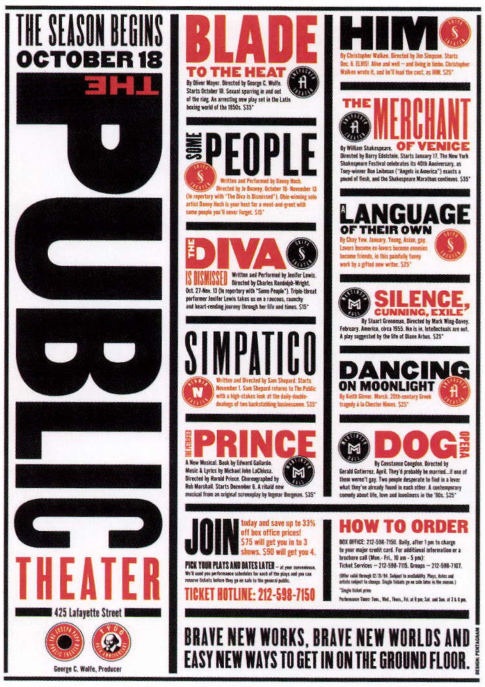
1994 · Paula Scher, Pentagram · US · Identity


THE PUBLIC THEATER/NEW YORK SHAKESPEARE FESTIVAL PRESENTS
BRING IN 'DA NOISE BRING IN 'DA FUNK
"A JOYOUS CELEBRATION! THE CAST IS SUPERB!"
A JOYOUS MEDITATION ON TAP
TELE-CHARGE 212-239-6200
THE AMBASSADOR THEATRE 219 WEST 49TH STREET
BEGINS APRIL 9TH

1990s · Paula Scher, Pentagram · US · Poster


BRING IN 'DA NOISE BRING IN DA FUNK
A TAP RAP DISCOURSE ON THE STAYING POWER OF THE BEAT
STARTS NOVEMBER 3RD
PUBLIC THEATER

1995 · Paula Scher, Pentagram · US · Poster


THE SEASON BEGINS OCTOBER 18
THE PUBLIC THEATER
425 Lafayette Street
BLADE TO THE HEAT
HIM
SOME PEOPLE
THE MERCHANT OF VENICE
LANGUAGE OF THEIR OWN
DIVA
SILENCE, CUNNING, EXILE
SIMPATICO
DANCING ON MOONLIGHT
PRINCE
DOG OPERA
JOIN
HOW TO ORDER
TICKET HOTLINE: 212-598-7150
BRAVE NEW WORKS, BRAVE NEW WORLDS AND EASY NEW WAYS TO GET IN ON THE GROUND FLOOR.

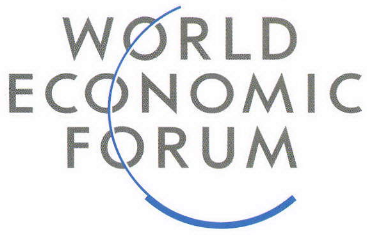
1990s · Paula Scher, Pentagram · US · Poster

1995

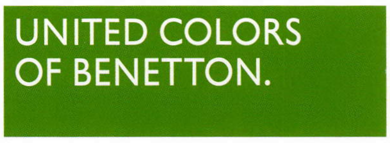
Dutch designer Albert-Jan Pool creates a new digital version of the German standard typeface **DIN**, which becomes one of the most influential typefaces of the following years

The FUSE 95 design conference is held, later renamed **TYPO Berlin**

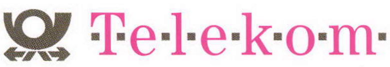
David Carson's book **The End of Print** is published


WORLD
ECONOMIC
FORUM

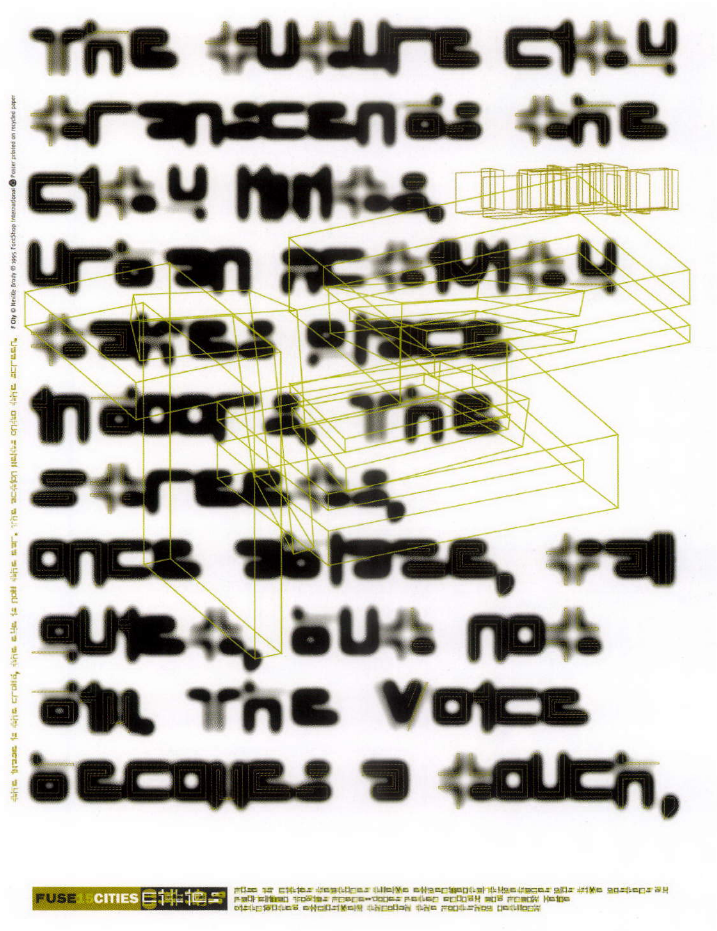
1995 · Justus Oehler, Pentagram · DE/US · Logo · World Economic Forum


UNITED COLORS
OF BENETTON.

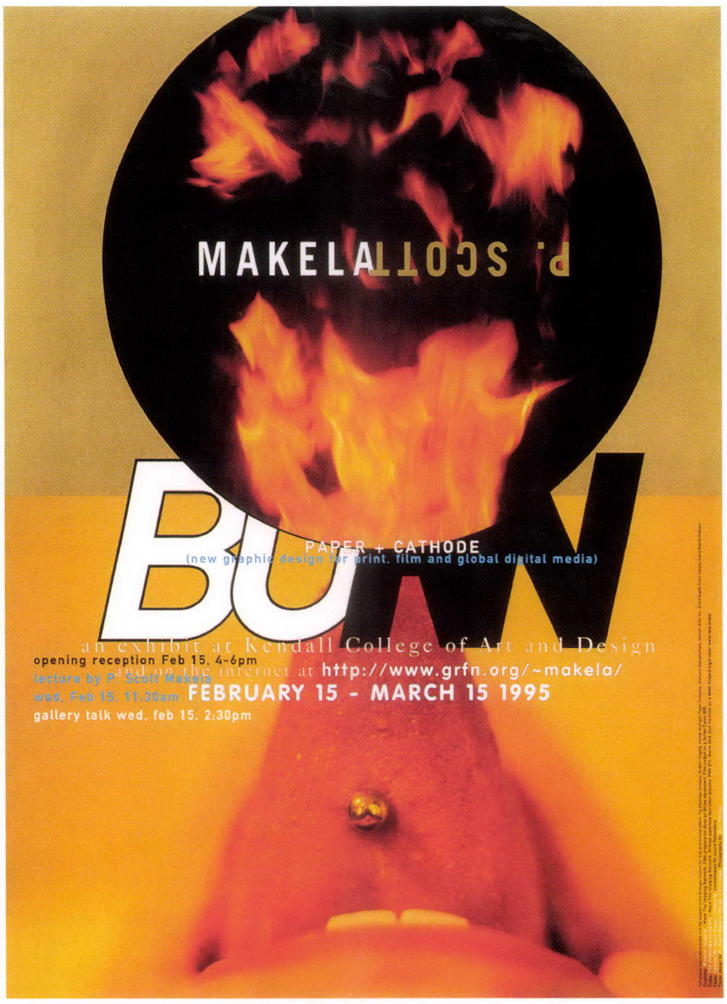
1995 · Vignelli Associates · US/IT · Logo · United Colors of Benetton



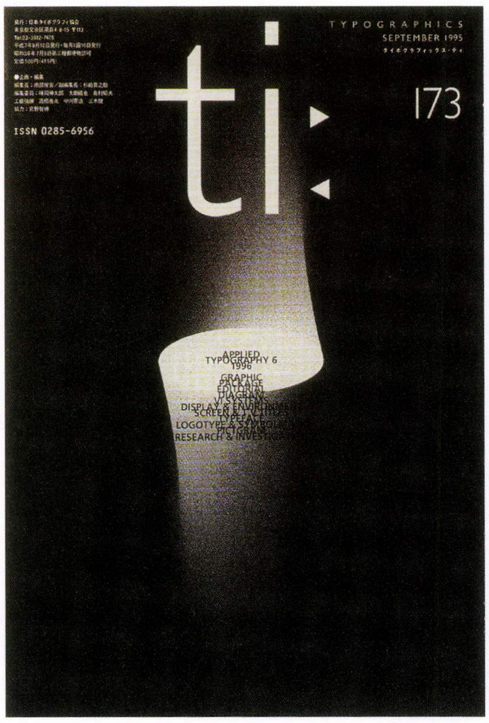
1995 · Zintzmeyer & Lux · CH/DE · Logo · Deutsche Telekom


The future city transcends the city limits, urban activity takes place today, the streets, once ablaze, fall quiet but not till the voice becomes a touch,
FUSE CITIES

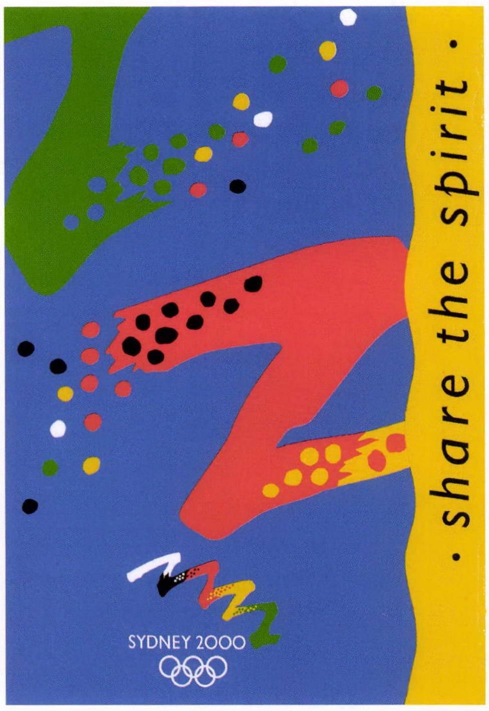
1995 · Neville Brody · UK · Poster


MAKELA P. SCOTT
BURN
PAPER + CATHODE
(new graphic design for print, film and global digital media)
an exhibit at Kendall College of Art and Design
opening reception Feb 15, 4-6pm
lecture by P. Scott Makela
and on the internet at http://www.grfn.org/~makela/
wed. Feb 15, 11:30am
FEBRUARY 15 - MARCH 15 1995
gallery talk wed. feb 15, 2:30pm

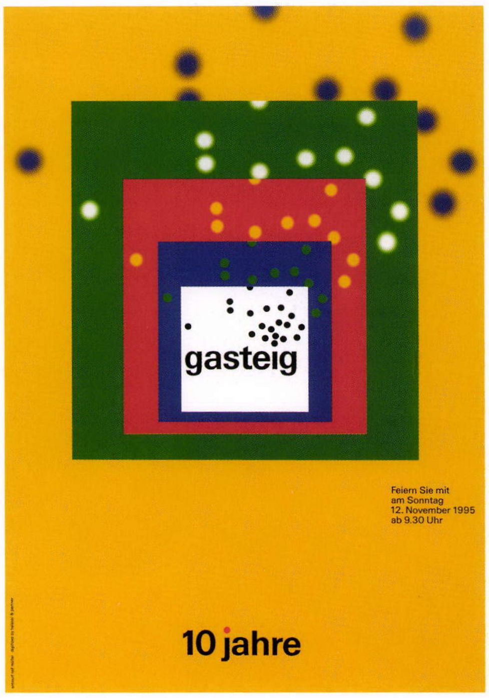
1995 · P. Scott Makela, Billy Phelps (PH) · US · Magazine cover


TYPOGRAPHICS
SEPTEMBER 1995
ti:
173
ISSN 0285-6956

1995 · Yoshimaru Takahashi · JP · Magazine cover

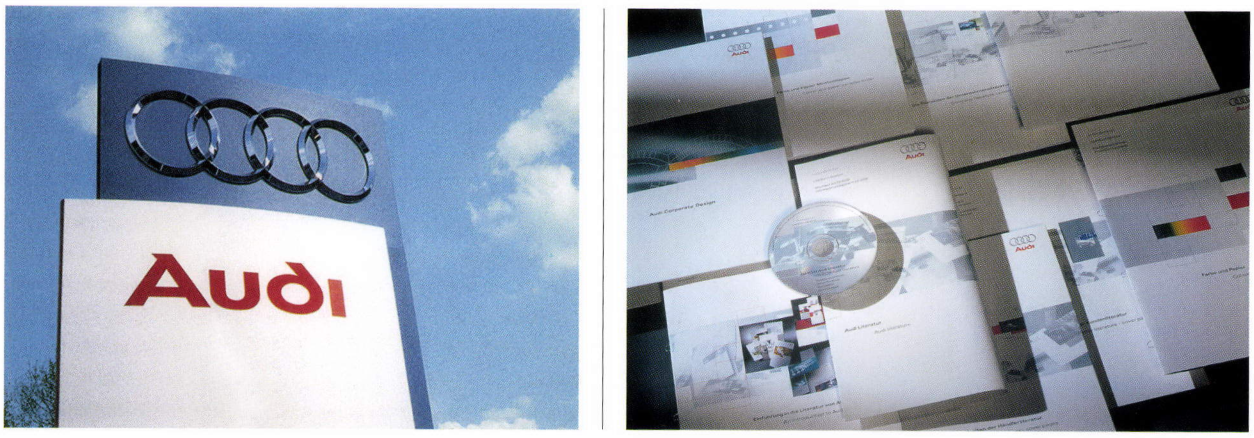

· share the spirit ·
SYDNEY 2000

1995 · Michael Bryce · AU · Poster

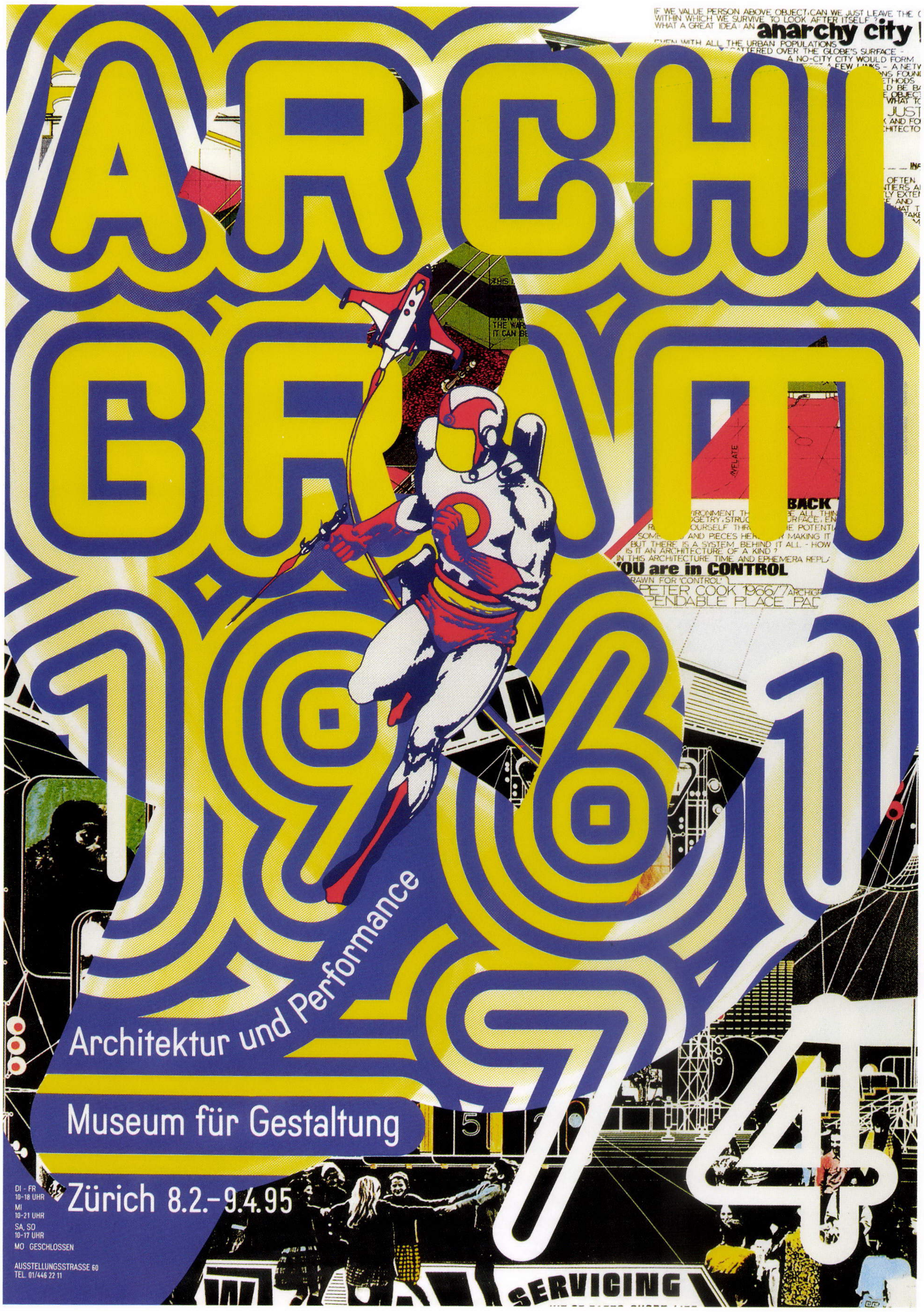

gasteig
Feiern Sie mit am Sonntag 12. November 1995 ab 9.30 Uhr
10 jahre

1995 · Rolf Müller · DE · Poster

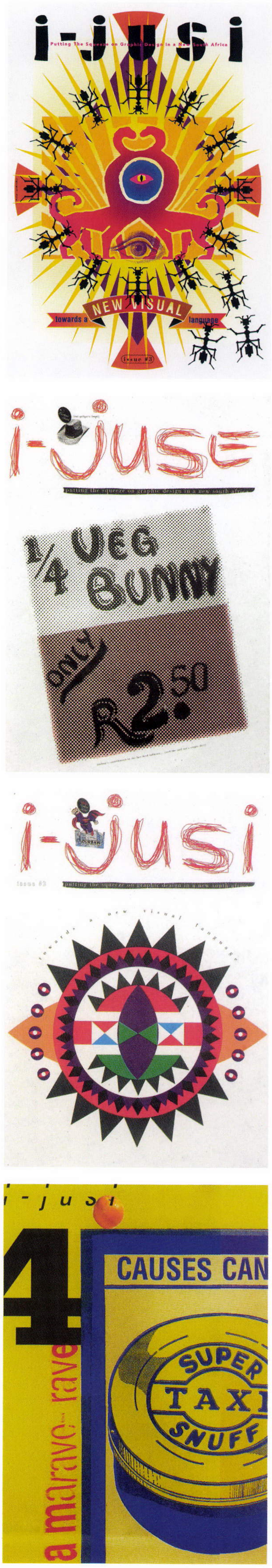
The **Razorfish** web design company opens for business in New York City



1995 · Erik Spiekermann, MetaDesign · DE · Identity · Audi

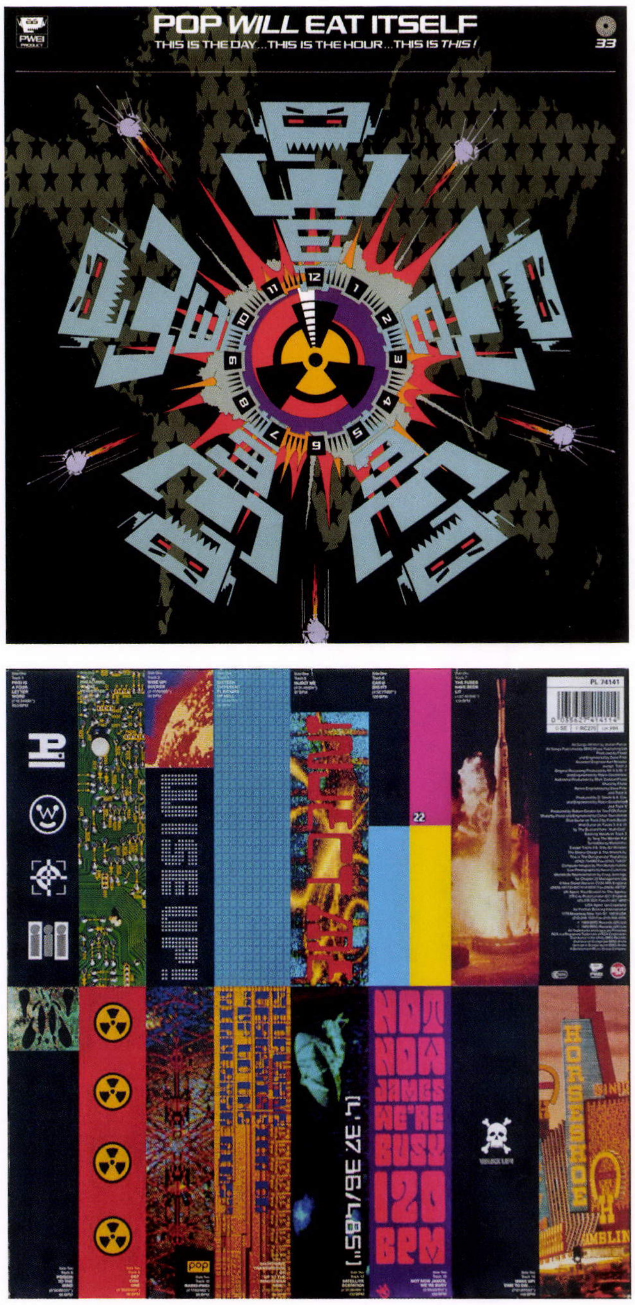

ARCHIGRAM
1961
74
anarchy city
YOU are in CONTROL
SERVICING
Architektur und Performance
Museum für Gestaltung
Zürich 8.2.–9.4.95
DI - FR 10-18 UHR
MI 10-21 UHR
SA, SO 10-17 UHR
MO GESCHLOSSEN
AUSSTELLUNGSSTRASSE 60
TEL. 01/446 22 11

1995 · Ralph Schraivogel · CH · Poster

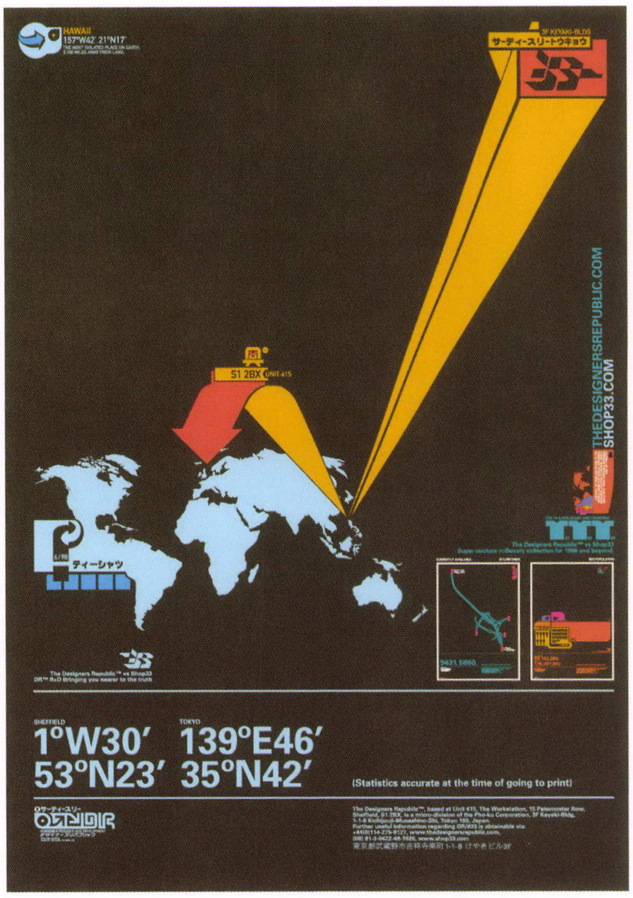

i-jusi
Putting The Squeeze on Graphic Design in a New South Africa
towards a NEW VISUAL language
issue #3
i-juse
putting the squeeze on graphic design in a new south africa
1/4 VEG BUNNY
ONLY R2.50
i-jusi
issue #3
i-jusi
4
CAUSES CAN
SUPER TAXI SNUFF
a maravo rave

1995 · Garth Walker · ZA · Magazine covers

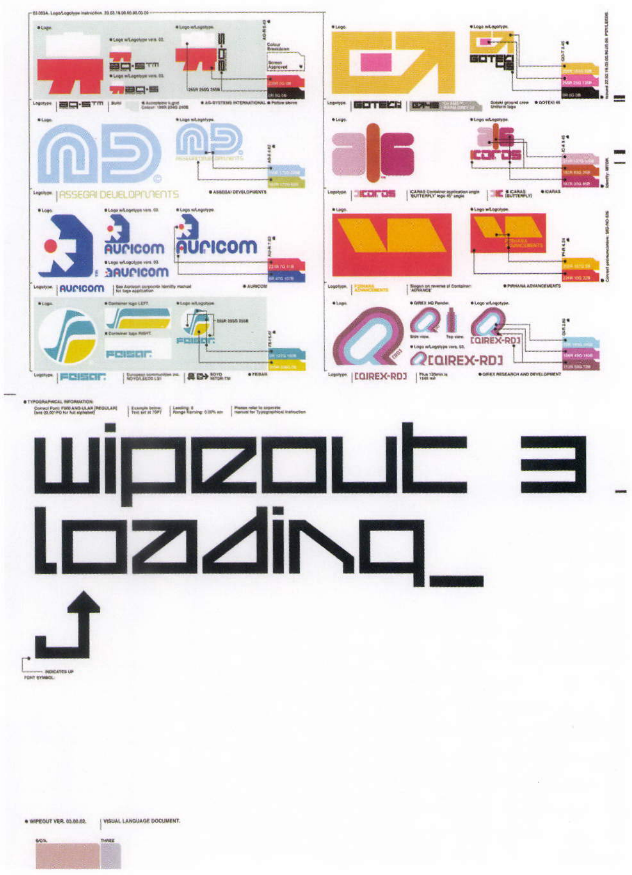
The Designers Republic™ · United Kingdom


POP WILL EAT ITSELF
THIS IS THE DAY... THIS IS THE HOUR... THIS IS THIS!
33

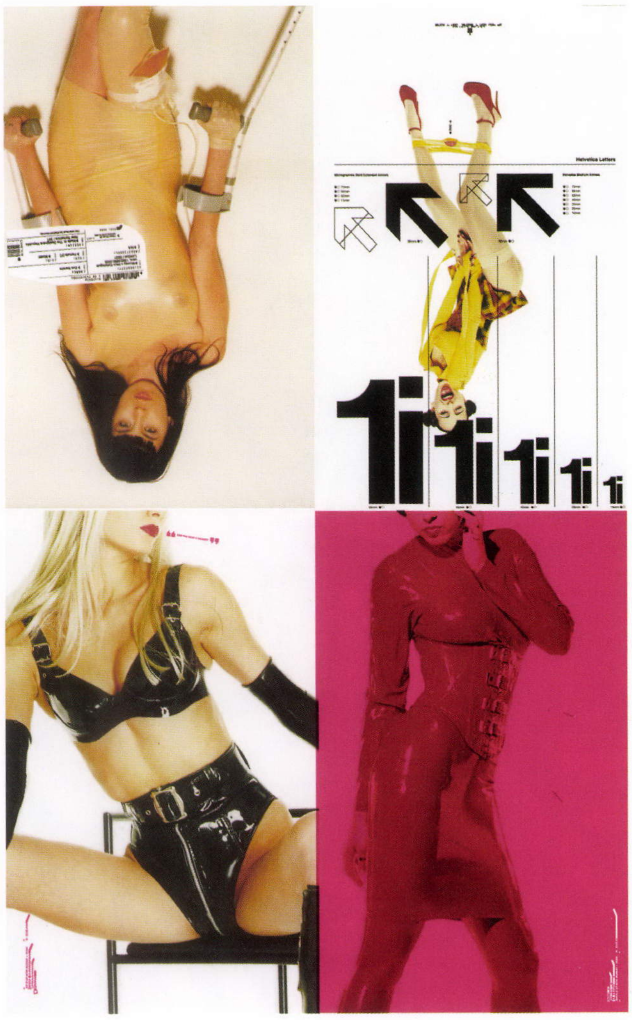
1989 · The Designers Republic™ · UK · Record cover



1990s · The Designers Republic™ · UK · Poster



1990s · The Designers Republic™ · UK · Poster



1990s · The Designers Republic™ · UK · Poster

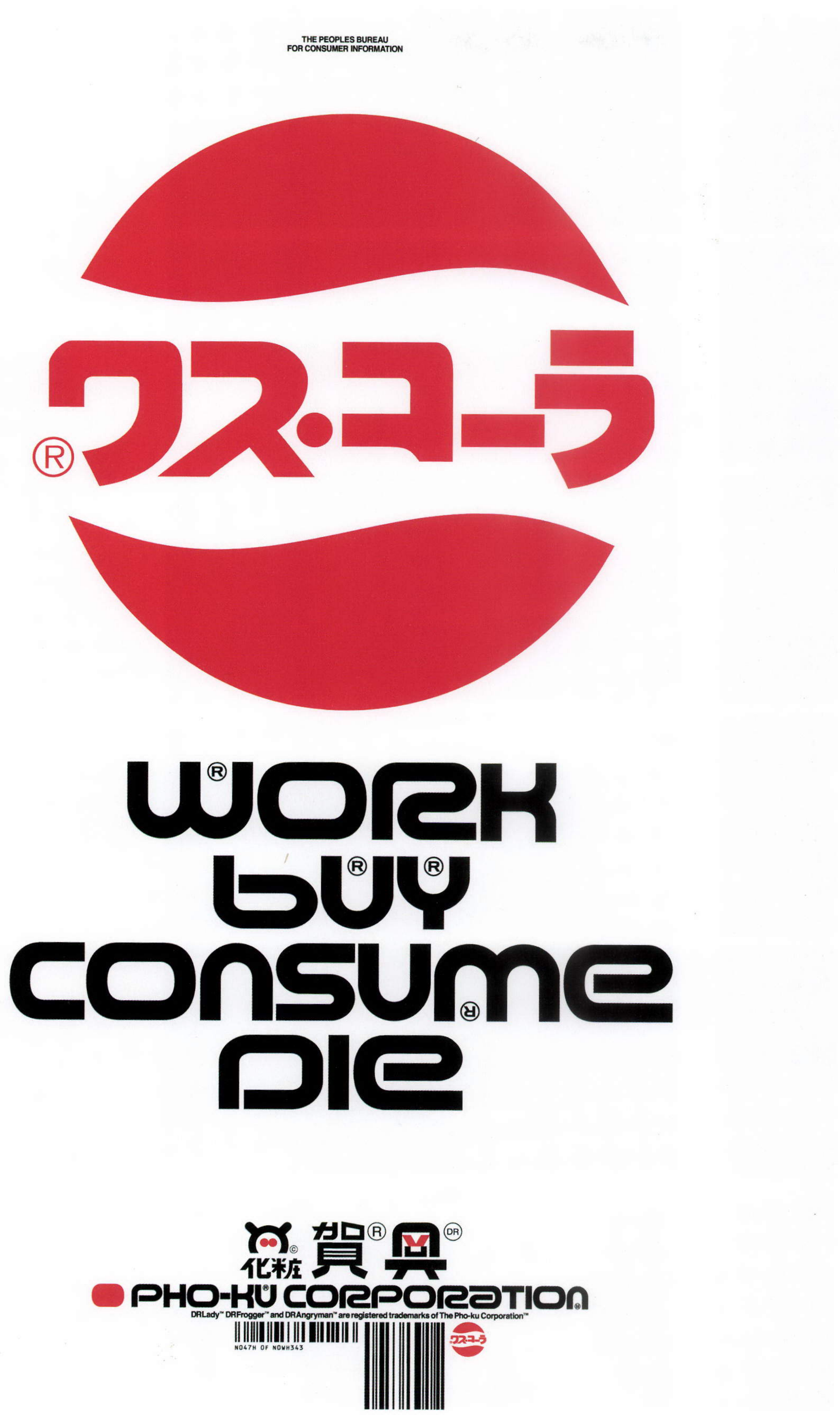
The Designers Republic™ (tDR; 1986, Sheffield, England) was a British multimedia design studio formed by Ian Anderson (1961, London) and Nick Phillips (1962, London). With a subversive take on consumerism and corporate branding, the duo produced groundbreaking work for film festivals, computer games, Sony's AIBO robot pets, and Coca-Cola, while perhaps most notably designing album covers for cult UK electronica label Warp Records. The company closed its doors in 2009, with Anderson relaunching tDR as a slimmed-down enterprise. Their work is in the permanent collections of MoMA and the V&A.

The Designers Republic™ (tDR; 1986, Sheffield, England) war ein britisches Multimediadesignbüro, gegründet von Ian Anderson (1961, London) und Nick Phillips (1962, London). Mit seinem subversiven Blick auf Konsumdenken und Unternehmensbranding schuf das Duo bahnbrechende Arbeiten für Computerspiele, Filmfestivals, Sonys AIBO-Robotertiere und für Coca-Cola; am bekanntesten sind allerdings wohl ihre Albumcover für das britische Electronica-Kultlabel Warp Records. Das Büro wurde 2009 aufgelöst, Anderson eröffnete das Studio im kleineren Format neu. Arbeiten von tDR liegen in der ständigen Sammlung des MoMA und des V&A.

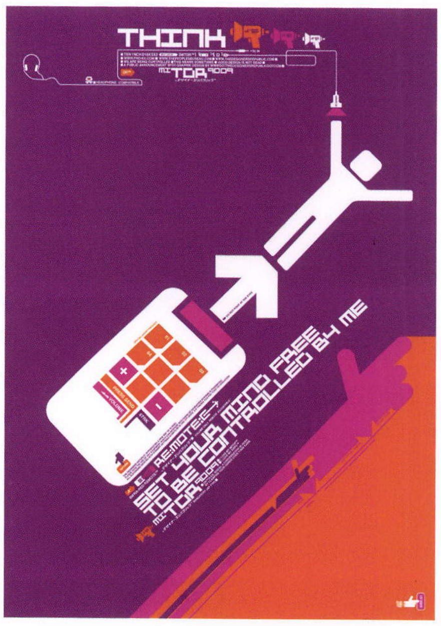
The Designers Republic™ (tDR; 1986, Sheffield, Angleterre) fut un studio de design multimédia britannique formé par Ian Anderson (1961, Londres) et Nick Phillips (1962, Londres). Avec une approche subversive du consumérisme et de l'image de marque, le duo a produit des projets révolutionnaires pour des jeux vidéo, des festivals de cinéma, les chiens robots AIBO de Sony et Coca-Cola. Mais leur travail le plus remarquable reste peut-être les pochettes d'albums pour Warp Records, le très culte label britannique de musique électronique. tDR a fermé ses portes en 2009, Anderson relançant une version réduite de la firme. Leur travail a sa place dans les collections permanentes du MoMA et du V&A.

»The inspiration, motivation, drive, starting point for my work is pop culture: why people do what they do, why they believe what they believe, what enriches their lives, and why and how that can be tapped into—what makes people tick.«

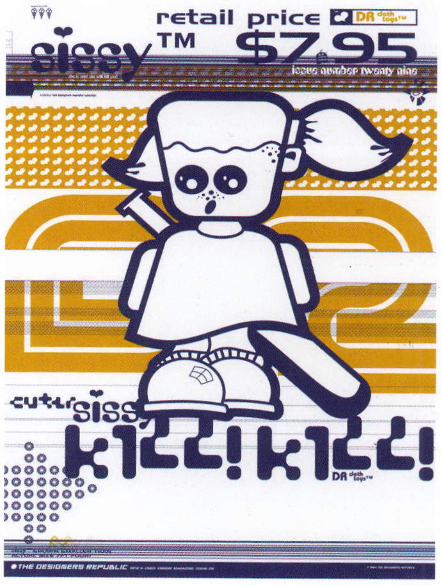
Ian Anderson, *Eye* #71, 2009


THE PEOPLES BUREAU FOR CONSUMER INFORMATION
ワス・コーラ
WORK
BUY
CONSUME
DIE
PHO-KU CORPORATION
DRLady™ DRFrogger™ and DRAngryman™ are registered trademarks of The Pho-ku Corporation™

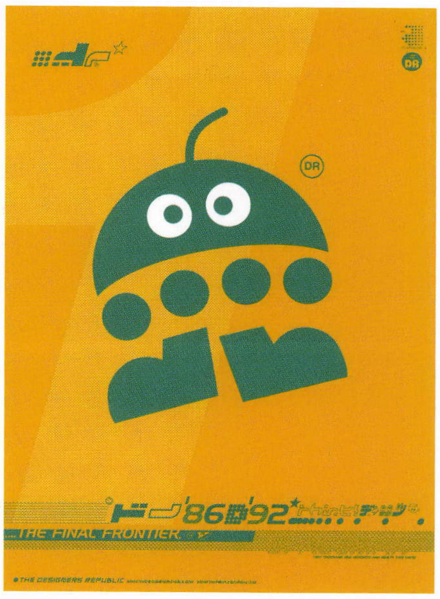
1995 · The Designers Republic™ · UK · Poster


THINK
SET YOUR MIND FREE TO BE CONTROLLED BY ME

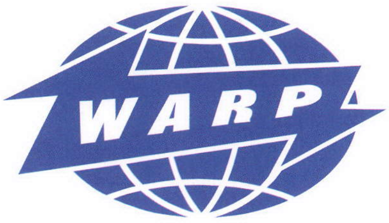
1990s · The Designers Republic™ · UK · Poster


retail price
sissy TM
$7.95
kill!kill!
THE DESIGNERS REPUBLIC

1994 · The Designers Republic™ · UK · Poster

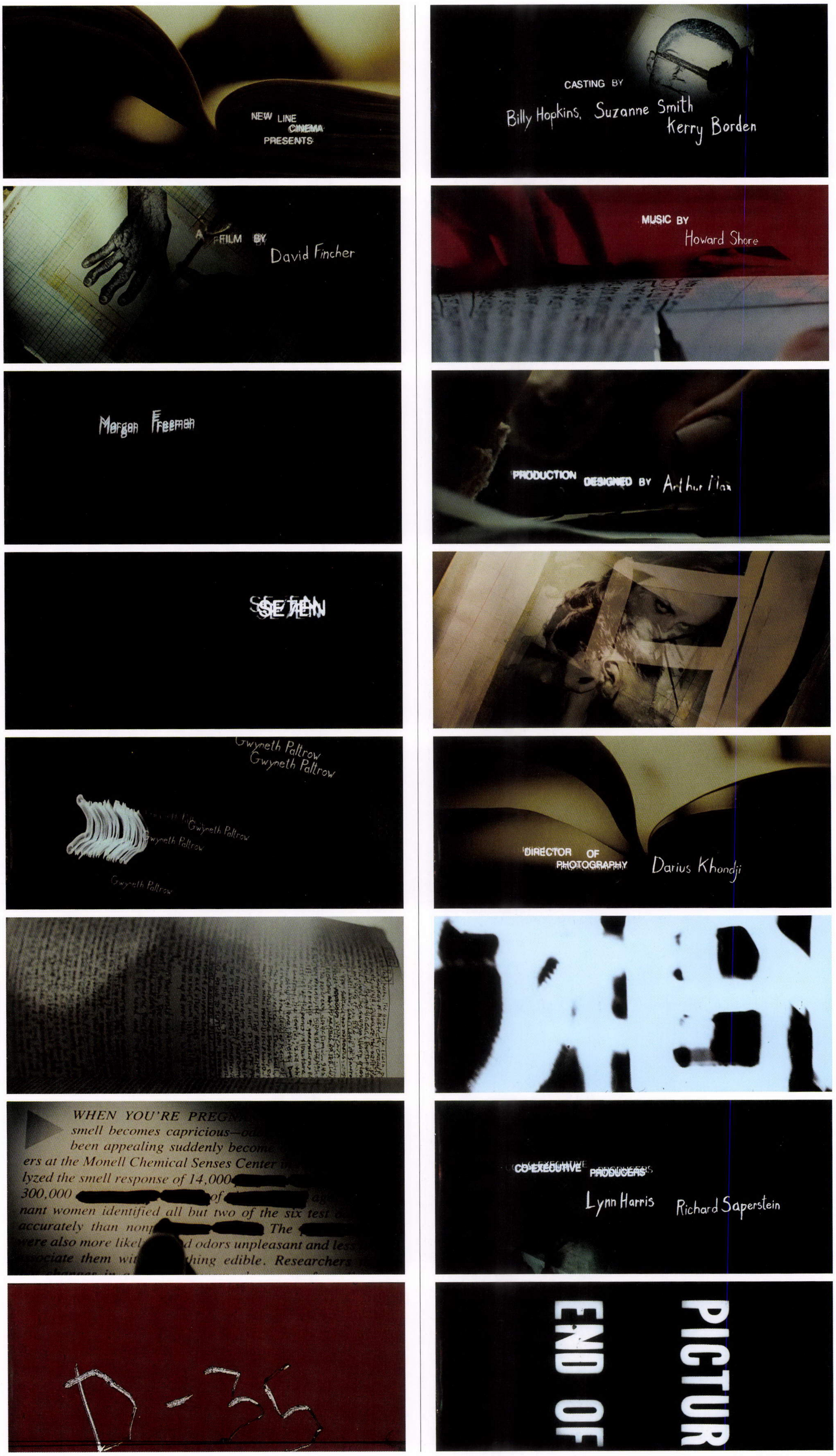

'86'92
THE FINAL FRONTIER
THE DESIGNERS REPUBLIC

1992 · The Designers Republic™ · UK · Poster



1989 · The Designers Republic™ · UK · Logo · Warp Records

Kyle Cooper · United States


NEW LINE CINEMA PRESENTS
CASTING BY
Billy Hopkins, Suzanne Smith
Kerry Borden
A FILM BY
David Fincher
MUSIC BY
Howard Shore
Morgan Freeman
PRODUCTION DESIGNED BY
SE7EN
Gwyneth Paltrow
DIRECTOR OF PHOTOGRAPHY
Darius Khondji
WHEN YOU'RE PREGN
CO-EXECUTIVE PRODUCERS
Lynn Harris
Richard Saperstein
D-35
END OF
PICTUR

1995 · Kyle Cooper, R/GA · US · Opening titles

Kyle Cooper (1962, Salem, Massachusetts) is a leading Hollywood motion picture designer who specializes in film and TV title sequences. After taking architecture at UMass Amherst, Cooper studied graphic design under Paul Rand at Yale School of Art, gaining his Master's in 1988. Following in the footsteps of Saul Bass, his creative agencies Imaginary Forces (1996) and Prologue Films (2003) have revitalized the visual narrative of the title sequence, over 150 of which he has helped to produce, including for *Seven* (1995) and *Iron Man* (2008). Cooper received an AIGA medal in 2014.

Kyle Cooper (1962, Salem, Massachusetts) ist in Hollywood ein führender Filmdesigner, der sich auf Titelsequenzen von Kino- und Fernsehfilmen spezialisiert hat. Zunächst studierte er Architektur an der UMass Amherst und dann Gestaltung bei Paul Rand an der Yale School of Art; 1988 machte er seinen Magister. Dem Beispiel Saul Bass' folgend, hat Cooper mit seinen Kreativagenturen Imaginary Forces (1996) und Prologue Films (2003) dazu beigetragen, die bildliche Erzählung der Titelsequenz zu beleben. Bislang hat er an mehr als 150 derartigen Sequenzen mitgewirkt, u.a. für *Sieben* (1995) und *Iron Man* (2008). 2014 wurde Cooper mit einer AIGA-Medaille geehrt.

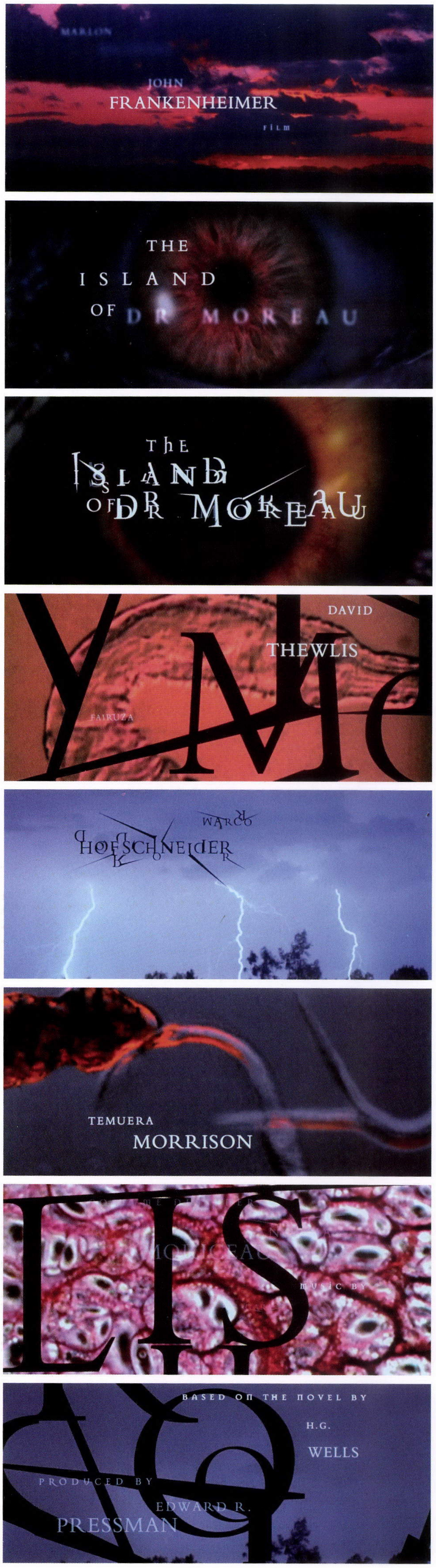
Kyle Cooper (1962, Salem, Massachusetts) est un graphiste de cinéma de premier plan à Hollywood, spécialisé dans les génériques de films et de télévision. Après des études d'architecture à l'université du Massachusetts à Amherst, Cooper étudie le graphisme auprès de Paul Rand à la Yale School of Art et décroche son master en 1988. Suivant les pas de Saul Bass, ses agences créatives Imaginary Forces (1996) et Prologue Films (2003) ont redynamisé le visuel des génériques de films, dont il a aidé à produire plus de 150, notamment *Seven* (1995) et *Iron Man* (2008). Cooper a reçu une médaille de l'AIGA en 2014.

»A great title sequence sets an expectation. You are in the theater, you see this sequence and you forget about everything else and you don't want to be anywhere else but right here at the moment.« Kyle Cooper, 2009

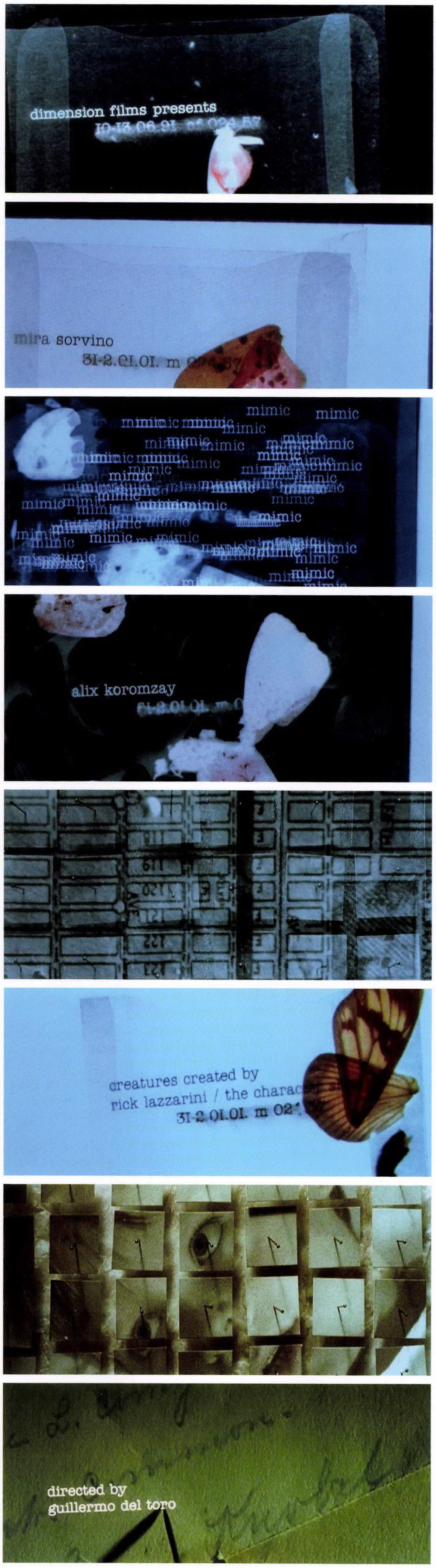
As far back as the 1950s, Saul Bass had set about revolutionizing the art of the movie title sequence. With his groundbreaking computer-generated titles for the thriller *SE7EN*, Kyle Cooper renewed them once again, and made a lasting impact on the sector. Using the very latest techniques, he set new benchmarks in title design, in terms of both atmosphere and typographic effects.

Schon Saul Bass hatte in den 1950er- und 1960er-Jahren das Medium Filmvorspann revolutioniert. Mit seiner wegweisenden Titelsequenz für den Thriller *SE7EN* gelang Kyle Cooper eine nachhaltige Belebung des Sektors mittels digitaler Bearbeitung. Mit diesen modernen Möglichkeiten setzte er neue atmosphärische und typografische Maßstäbe.

Dès les années 1950, Saul Bass avait déjà révolutionné l'esthétique du générique de film. Avec celui résolument novateur qu'il créa pour le thriller *SE7EN*, Kyle Cooper a redynamisé de façon durable ce domaine grâce à la conception numérique. Les nouvelles technologies lui ont permis d'établir de nouveaux standards en termes d'ambiance et de typographie.


MARLON
JOHN
FRANKENHEIMER
FILM
THE
ISLAND
OF DR MOREAU
THE
ISLAND
OF DR MOREAU
DAVID
THEWLIS
FAIRUZA
MARCO
HOFSCHNEIDER
TEMUERA
MORRISON
MUSIC BY
BASED ON THE NOVEL BY
H.G.
WELLS
PRODUCED BY
EDWARD R.
PRESSMAN

1996 · Kyle Cooper, R/GA · US · Opening titles


dimension films presents
mira sorvino
mimic
alix koromzay
creatures created by
rick lazzarini / the charac
directed by
guillermo del toro

1997 · Kyle Cooper, Imaginary Forces · US · Opening titles

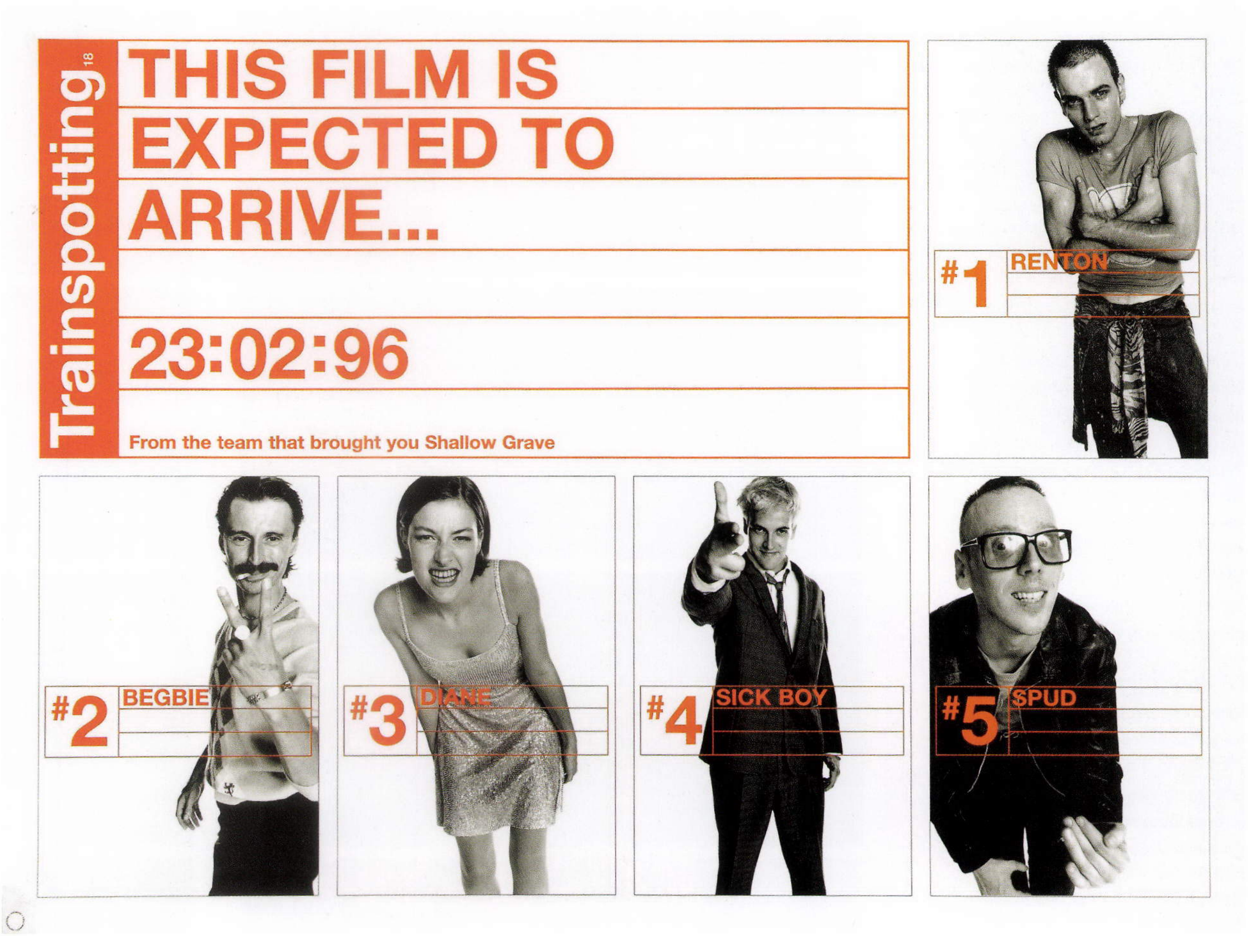
1996

British designer Matthew Carter creates the **Georgia** and **Verdana** typefaces

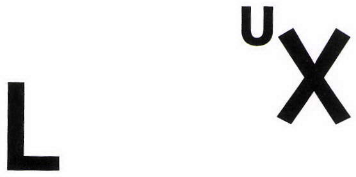
Karel Martens publishes his book **Drukwerk**

The **Lithuanian Graphic Design Association** (LGDA) is founded

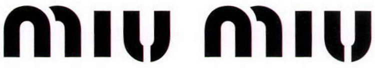
Zuzana Licko creates the **Mrs Eaves** typeface


Trainspotting 18
THIS FILM IS EXPECTED TO ARRIVE...
23:02:96
From the team that brought you Shallow Grave
#1 RENTON
#2 BEGBIE
#3 DIANE
#4 SICK BOY
#5 SPUD

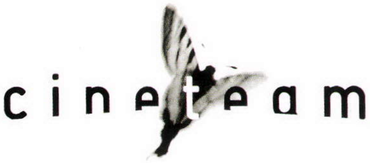
1996 · Mark Blamire, Rob O'Connor, Stylorouge, Lorenzo Agius (PH) · UK · Poster



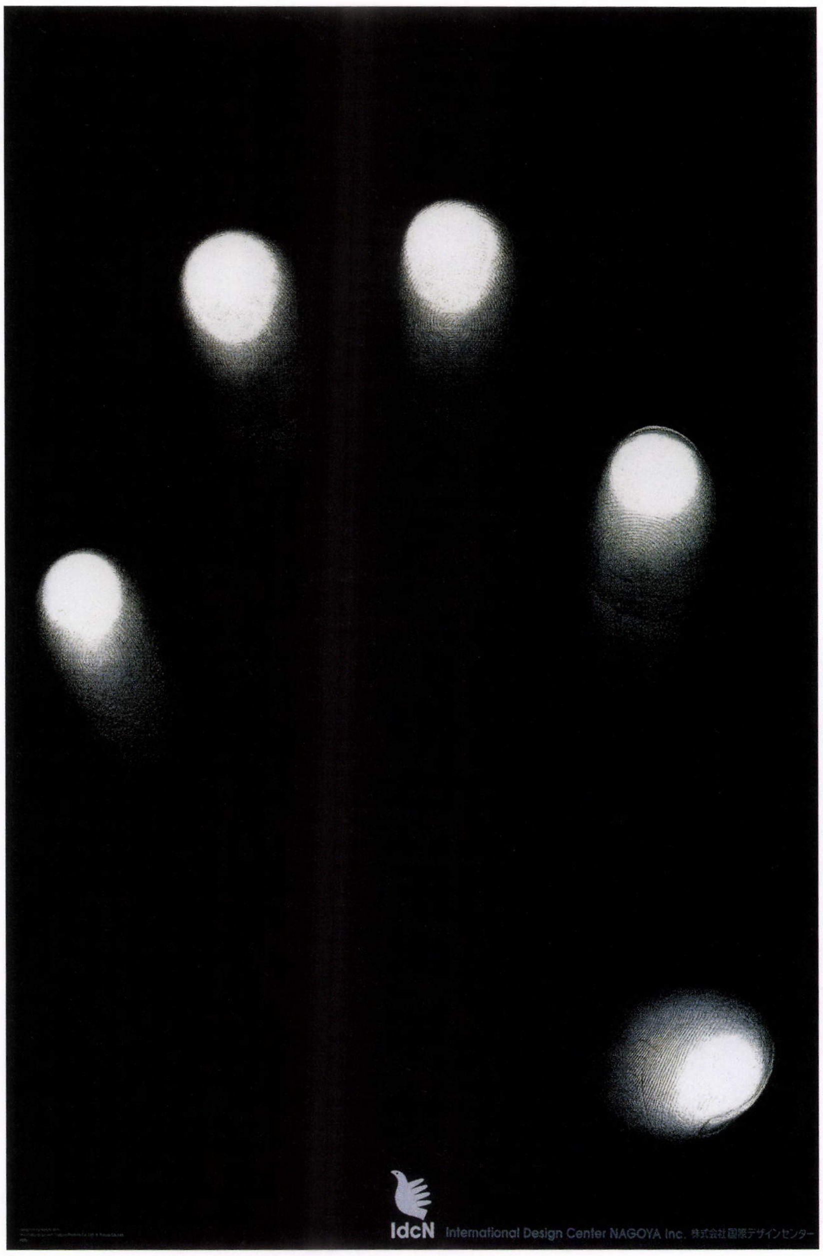
1996 · April Greiman · US · Logo · Lux Pictures



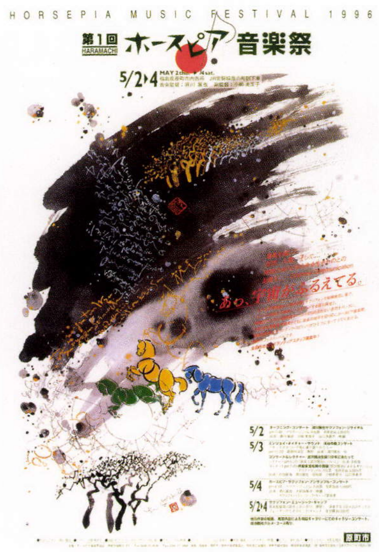
1996 · Italo Lupi · IT · Logo · Miu Miu



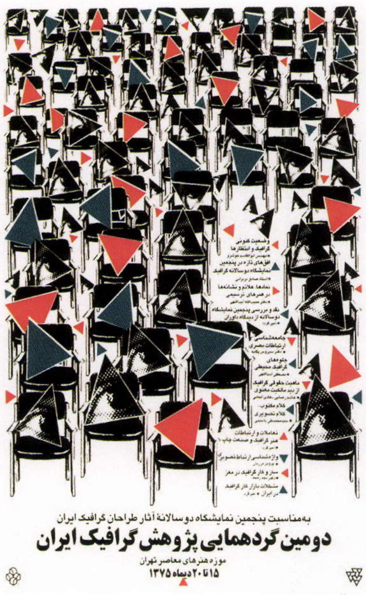
1996 · Koeweiden Postma · NL · Logo · Cineteam


IdcN International Design Center NAGOYA Inc.

1996 · Koichi Sato · JP · Poster


HORSEPIA MUSIC FESTIVAL 1996
第1回 ホースピア音楽祭
5/2·4

1996 · Jin Sato · JP · Poster

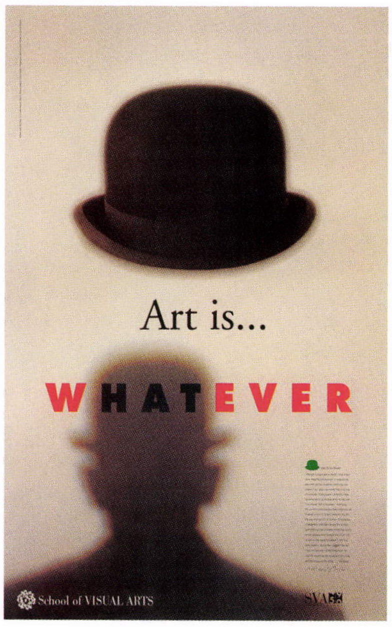

دومین گردهمایی پژوهش گرافیک ایران

1996 · Mostafa Assadollahi · IR · Poster

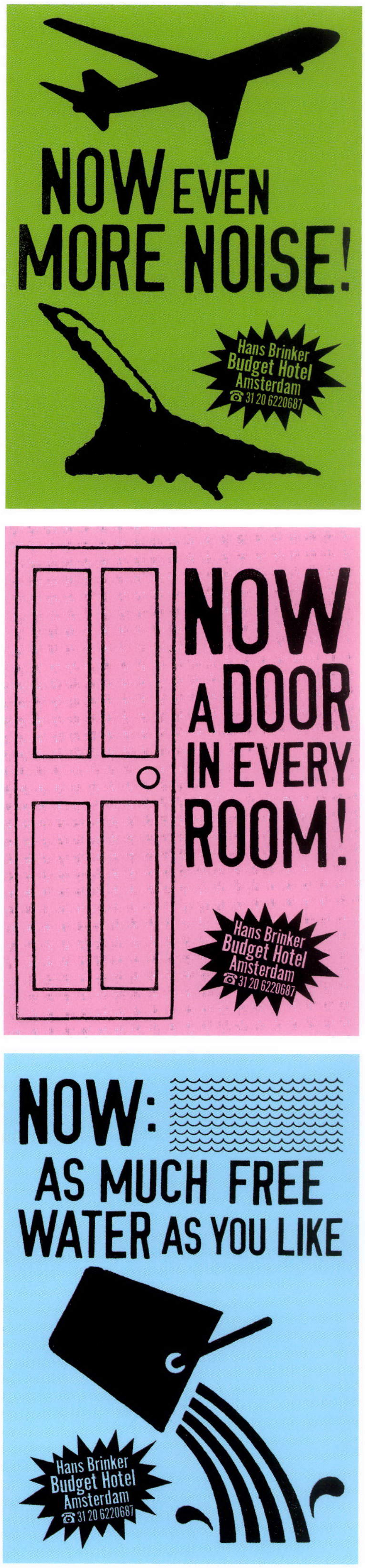
Imaginary Forces, a motion graphics studio based in Hollywood and New York, is founded by Kyle Cooper, Peter Frankfurt, and Chip Houghton

BLAH
Electronic
Bernard Sumner & Johnny Marr's post-Prozac pop life
Jarvis Cocker ill in America
BLAH
everything's gone blur-shaped...
BLAH
BLAH BLAH
Sleeper
Oasis
Shaun Ryder
dirty rotten scoundrel
Robert Rodriguez
Kaliphz vs Prince Naseem

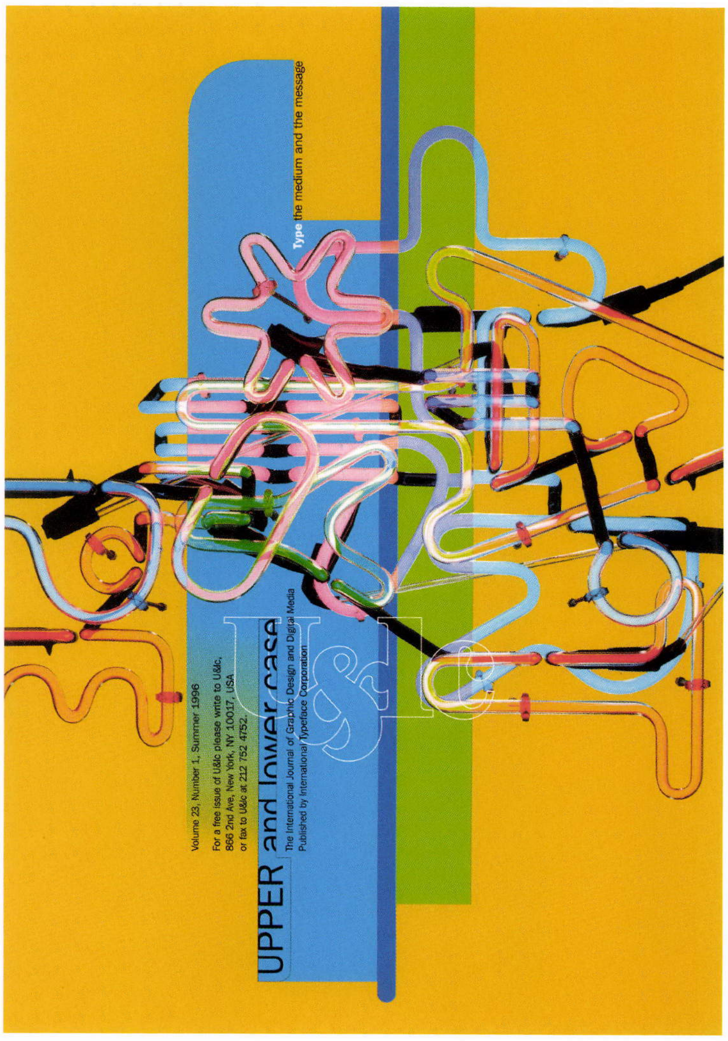
1996 · Chris Ashworth, Neil Fletcher · UK · Magazine covers


Art is...
WHATEVER
School of VISUAL ARTS
SVA

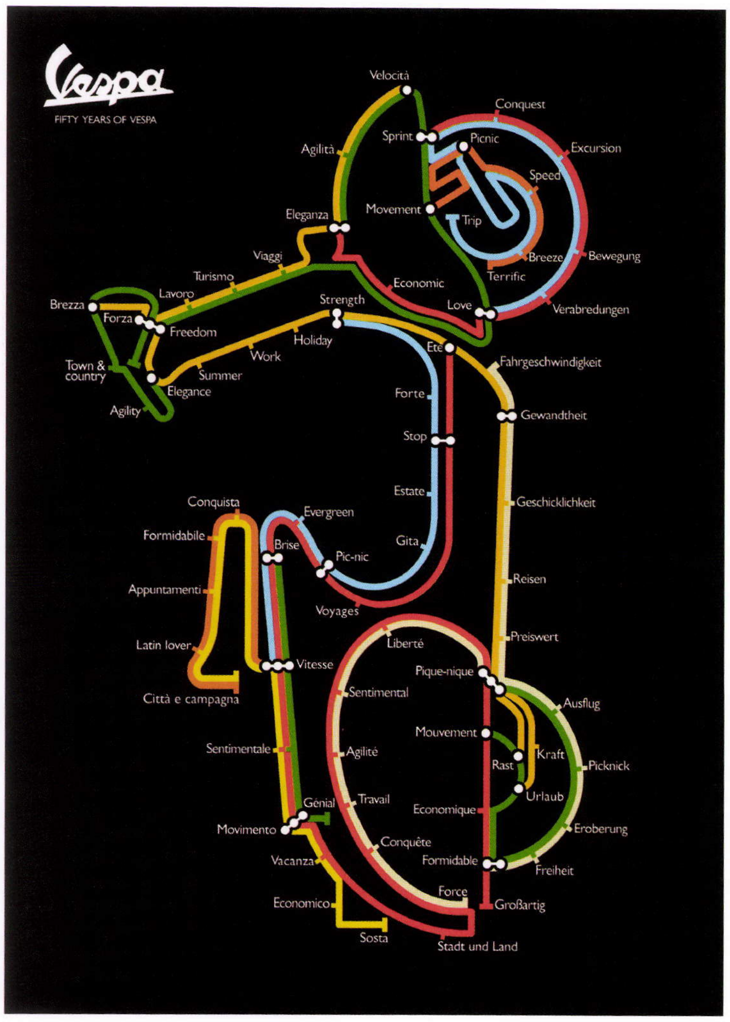
1996 · Milton Glaser · US · Poster


NOW EVEN MORE NOISE!
Hans Brinker Budget Hotel Amsterdam ☎ 31 20 6220687
NOW A DOOR IN EVERY ROOM!
Hans Brinker Budget Hotel Amsterdam ☎ 31 20 6220687
NOW: AS MUCH FREE WATER AS YOU LIKE
Hans Brinker Budget Hotel Amsterdam ☎ 31 20 6220687

1996 · Anthony Burrill, KesselsKramer · NL · Ads

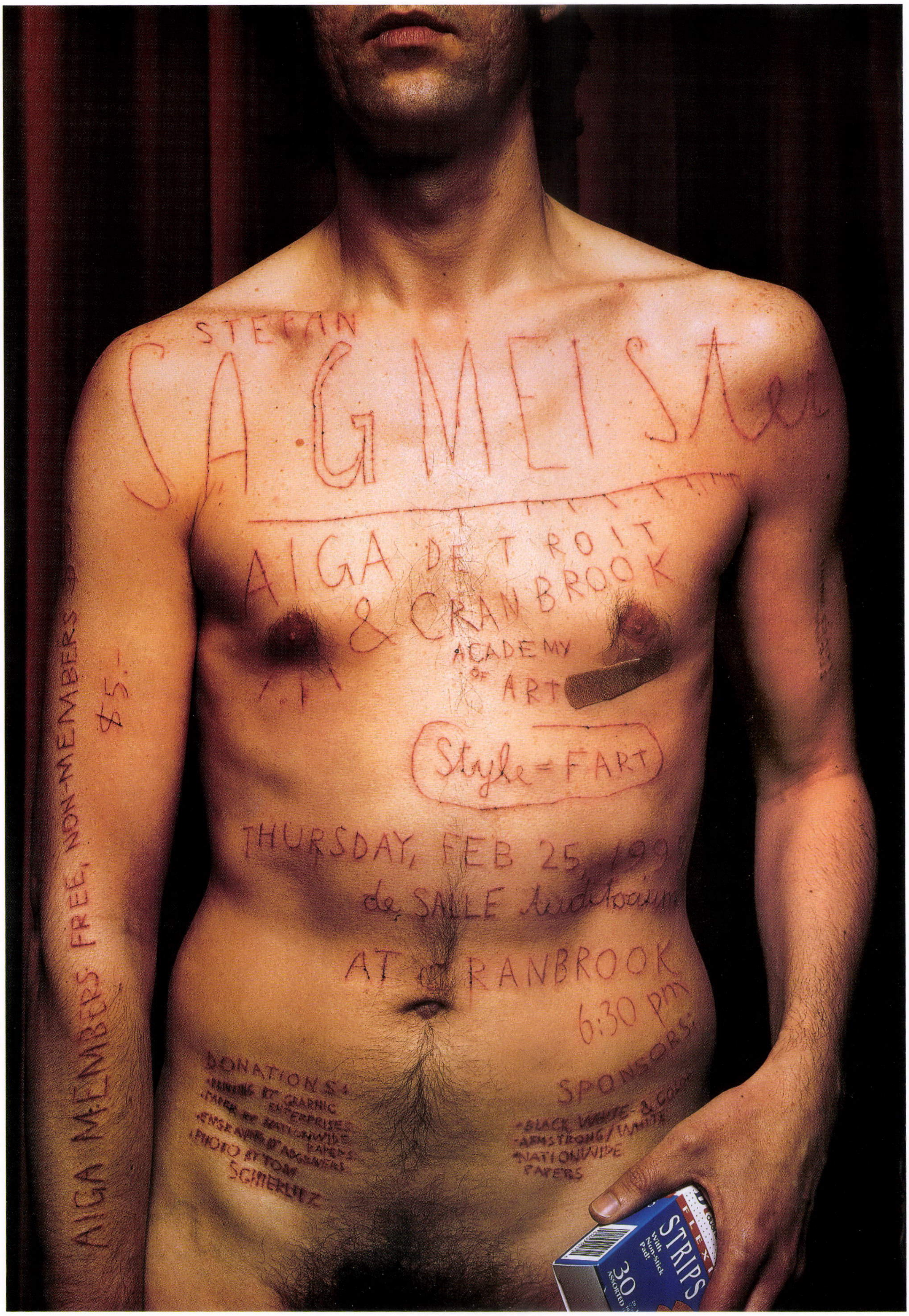

Type the medium and the message
U&lc
UPPER and lower case
The International Journal of Graphic Design and Digital Media
Published by International Typeface Corporation
Volume 23, Number 1, Summer 1996
For a free issue of U&lc please write to U&lc
866 2nd Ave, New York, NY 10017, USA
or fax to U&lc at 212 752 4752.

1996 · Why Not Associates · UK · Magazine cover


Vespa
FIFTY YEARS OF VESPA
Velocità
Conquest
Sprint
Picnic
Excursion
Agilità
Speed
Movement
Trip
Eleganza
Breeze
Bewegung
Viaggi
Terrific
Turismo
Economic
Lavoro
Strength
Love
Verabredungen
Brezza
Forza
Freedom
Holiday
Ete
Fahrgeschwindigkeit
Work
Town & country
Summer
Elegance
Forte
Gewandtheit
Agility
Stop
Estate
Geschicklichkeit
Conquista
Evergreen
Formidabile
Brise
Gita
Pic-nic
Reisen
Appuntamenti
Voyages
Preiswert
Latin lover
Liberté
Vitesse
Pique-nique
Città e campagna
Sentimental
Ausflug
Mouvement
Sentimentale
Agilité
Kraft
Rast
Picknick
Urlaub
Génial
Travail
Economique
Eroberung
Movimento
Conquête
Vacanza
Formidable
Freiheit
Force
Economico
Großartig
Sosta
Stadt und Land

1996 · Italo Lupi · IT · Poster

Stefan Sagmeister · Austria/United States


STEFAN
SAGMEISter
AIGA DETROIT
& CRANBROOK
ACADEMY OF ART
Style = FART
THURSDAY, FEB 25, 199
de SALLE Auditorium
AT CRANBROOK
6:30 pm
AIGA MEMBERS FREE, NON-MEMBERS $5.-
DONATIONS:
PRINTING BY GRAPHIC ENTERPRISES
PAPER BY NATIONWIDE PAPERS
PHOTO BY TOM SCHIERLITZ
SPONSORS:
BLACK, WHITE & COLOR
ARMSTRONG/WHITE
NATIONWIDE PAPERS
STRIPS
30

1999 · Stefan Sagmeister · AT/US · Poster

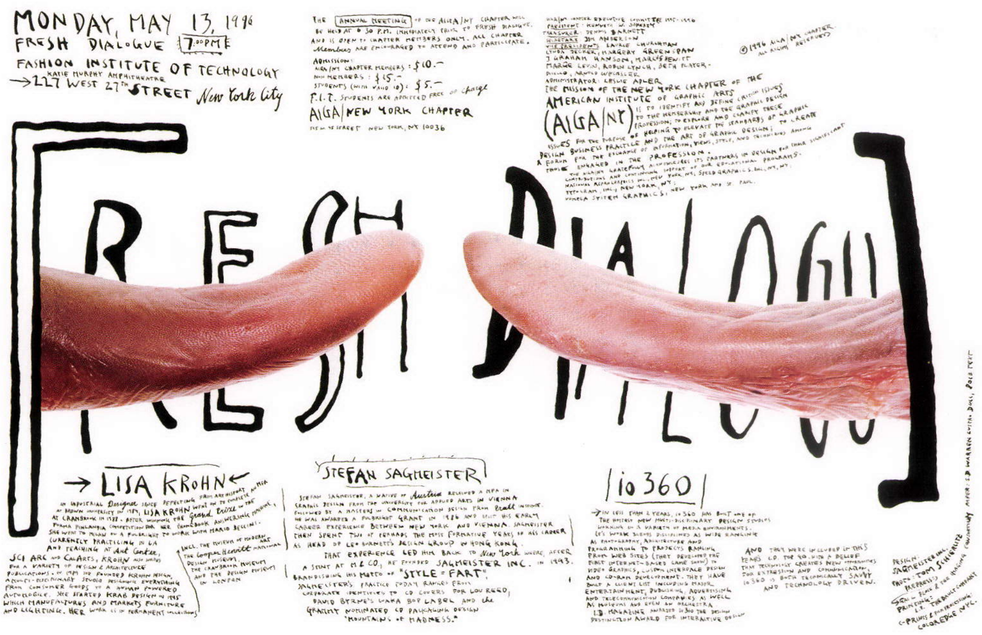
Stefan Sagmeister (1962, Bregenz, Austria) is an Austrian-American designer and typographer based in New York, where he runs Sagmeister & Walsh with Jessica Walsh (1986, New York). Always challenging visual conventions and the reach of a designer's influence, Sagmeister's design work ranges from record covers to software, besides creating new aesthetics and interactions. He has received Grammy Awards for packaging designs for Talking Heads, David Byrne, and Brian Eno. After originally studying in Vienna, and at New York's Pratt Institute, he worked in advertising in Hong Kong and then in New York with Tibor Kalman, before starting Sagmeister Inc. in 1993.

Stefan Sagmeister (1962, Bregenz, Österreich) ist ein österreichisch-amerikanischer Grafikdesigner und Typograf mit Sitz in New York, wo er gemeinsam mit Jessica Walsh (1986, New York) Sagmeister & Walsh leitet. In seiner Arbeit fordert er die visuellen Konventionen und den herkömmlichen Einflussbereich von Design heraus und gestaltet vor diesem Hintergrund Plattencover ebenso wie Software; zudem schafft er eine neue Ästhetik und neue Interaktionen. Für seine Packagingdesigns für Talking Heads, David Byrne und Brian Eno wurde Sagmeister jeweils mit einem Grammy Award ausgezeichnet. Er studierte in Wien und am Pratt Institute in New York, anschließend arbeitete er in Hongkong in der Werbebranche und dann in New York bei Tibor Kalman, ehe er 1993 Sagmeister Inc. gründete.

Stefan Sagmeister (1962, Bregenz, Autriche) est un designer et typographe austro-américain basé à New York, où il dirige Sagmeister & Walsh avec Jessica Walsh (1986, New York). Défiant toujours les conventions visuelles et le champ d'influence du designer, le travail de Sagmeister va de pochettes d'albums aux logiciels, sans compter la création de nouvelles esthétiques et interactions. Il a reçu des Grammy Awards récompensant ses designs d'emballages pour Talking Heads, David Byrne et Brian Eno. Après des études à Vienne et l'Institut Pratt de New York, Sagmeister a travaillé dans la publicité à Hong Kong, puis à New York avec Tibor Kalman, avant de lancer Sagmeister Inc. en 1993.

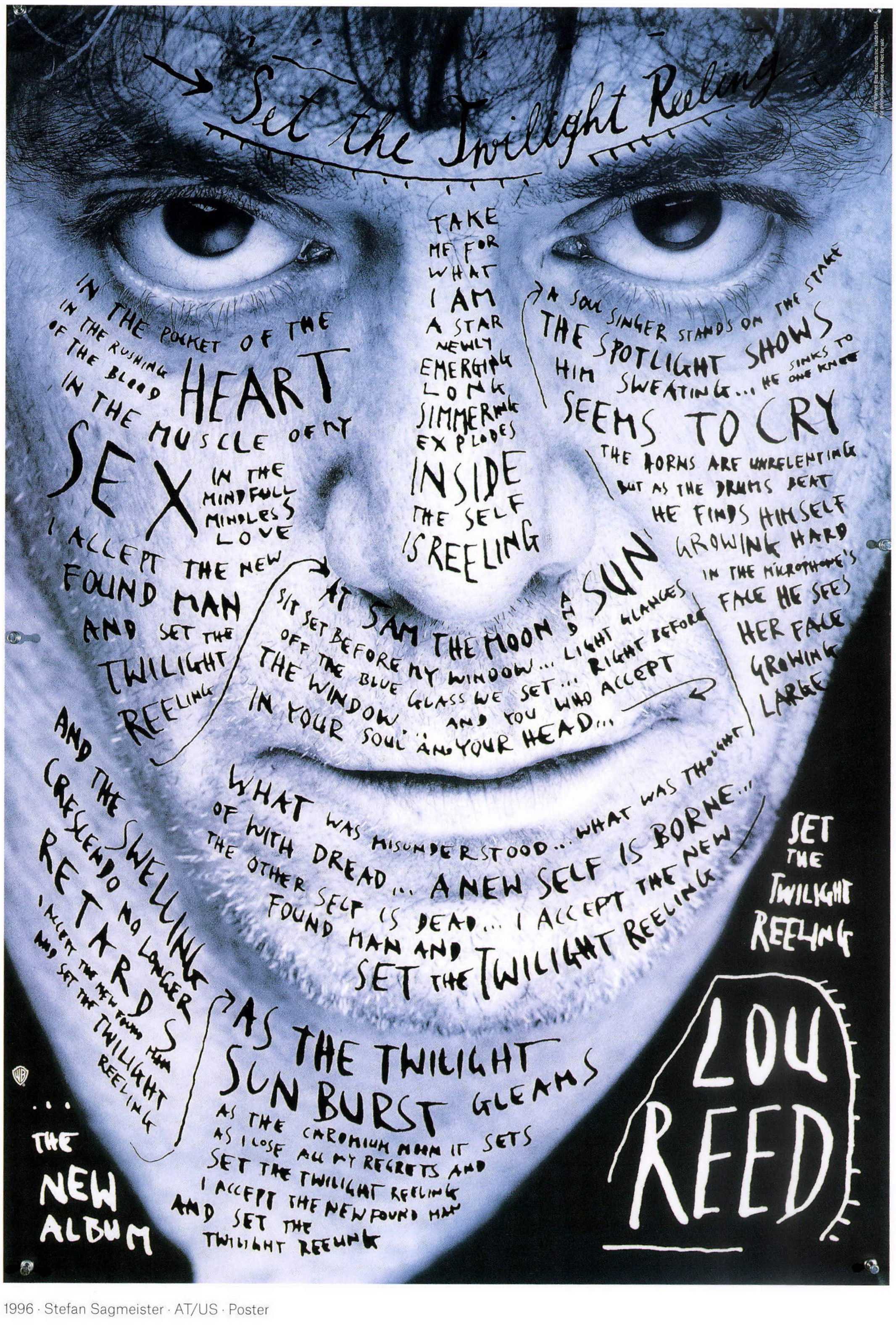
»Beauty is something you have to work at, it doesn't happen automatically. The simpler things are the better, the whole Bauhaus idea involved a lot of jiggery-pokery. If you want to make beautiful things, you must make beauty your ultimate goal.«

Stefan Sagmeister, *Novum*, 2016



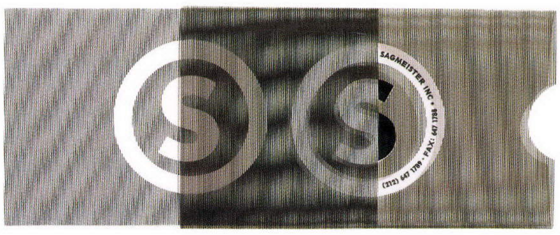
MONDAY, MAY 13, 1996
FRESH DIALOGUE 7:00PM
FASHION INSTITUTE OF TECHNOLOGY
KATIE MURPHY AMPHITHEATRE
→227 WEST 27TH STREET New York City
THE ANNUAL MEETING OF THE AIGA/NY CHAPTER WILL BE HELD AT 6:30 P.M. IMMEDIATELY PRIOR TO FRESH DIALOGUE AND IS OPEN TO CHAPTER MEMBERS ONLY. ALL CHAPTER Members ARE ENCOURAGED TO ATTEND AND PARTICIPATE.
ADMISSION:
AIGA/NY CHAPTER MEMBERS: $10.–
NON MEMBERS: $15.–
STUDENTS (WITH VALID ID): $5.–
F.I.T. STUDENTS ARE ADMITTED FREE OF charge
AIGA/NEW YORK CHAPTER
NEW YORK, NY 10036
FRESH DIALOGUE
→ LISA KROHN
STEFAN SAGMEISTER
io 360

1996 · Stefan Sagmeister · AT/US · Poster



Set the Twilight Reeling
TAKE ME FOR WHAT I AM A STAR NEWLY EMERGING LONG SIMMERING EXPLODES INSIDE THE SELF IS REELING
IN THE POCKET OF THE HEART
IN THE RUSHING OF THE BLOOD
IN THE MUSCLE OF MY SEX
IN THE MINDFULL MINDLESS LOVE
I ACCEPT THE NEW FOUND MAN AND SET THE TWILIGHT REELING
A SOUL SINGER STANDS ON THE STAGE
THE SPOTLIGHT SHOWS HIM SWEATING... HE SINKS TO ONE KNEE
SEEMS TO CRY
THE HORNS ARE UNRELENTING
BUT AS THE DRUMS BEAT
HE FINDS HIMSELF GROWING HARD
IN THE MICROPHONE'S FACE HE SEES HER FACE GROWING LARGE
AT 5AM THE MOON AND SUN
SIT SET BEFORE MY WINDOW... LIGHT GLANCES OFF THE BLUE GLASS WE SET... RIGHT BEFORE THE WINDOW... AND YOU WHO ACCEPT IN YOUR SOUL AND YOUR HEAD...
WHAT WAS MISUNDERSTOOD... WHAT WAS THOUGHT OF WITH DREAD... A NEW SELF IS BORNE... THE OTHER SELF IS DEAD... I ACCEPT THE NEW FOUND MAN AND SET THE TWILIGHT REELING
AND THE SWELLING CRESCENDO NO LONGER RETARDS
I ACCEPT THE NEW FOUND MAN AND SET THE TWILIGHT REELING
AS THE TWILIGHT SUNBURST GLEAMS
AS THE CHROMIUM MOON IT SETS
AS I LOSE ALL MY REGRETS AND SET THE TWILIGHT REELING
I ACCEPT THE NEW FOUND MAN AND SET THE TWILIGHT REELING
SET THE TWILIGHT REELING
... THE NEW ALBUM
LOU REED

1996 · Stefan Sagmeister · AT/US · Poster

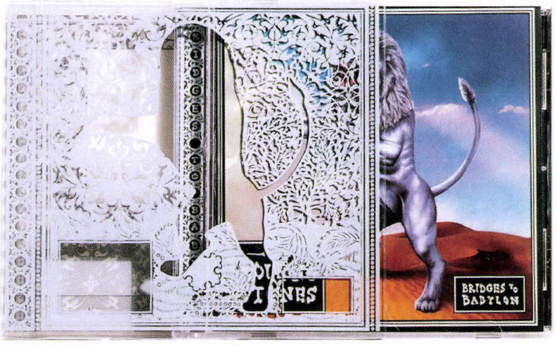


SAGMEISTER INC.

1998 · Stefan Sagmeister · AT/US · Business card

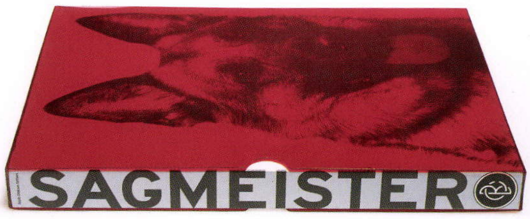
MOUNTAINS OF MADNESS

1994 · Stefan Sagmeister · US · Record cover



BRIDGES to BABYLON

1997 · Stefan Sagmeister · AT/US · Record cover



SAGMEISTER

SAGMEISTER

2001 · Stefan Sagmeister · AT/US · Book covers

After the idea of branding had taken over the product marketing departments of the world, it was time for cities to wake up to the concept and revamp their images, with the result that some of the most renowned creative minds in the industry were frequently hired for the jobs. For cities it became important to communicate what made them special individually and what they stood for, as changing times meant that they were about to become as relevant as countries in terms of geopolitics, as well as being the focus for the future of urban planning and a general base for democracy.

Nachdem der Gedanke der Markenbildung in die Marketingabteilungen weltweit Einzug gehalten hatte, war es an der Zeit, dass auch Städte das Konzept übernahmen und ihr Image aufwerteten. Zu dem Zweck wurden häufig die angesehensten kreativen Köpfe in dem Gewerbe engagiert. Für Städte wurde es wichtig zu vermitteln, wodurch sie sich jeweils auszeichneten und wofür sie standen, denn durch den Wandel der Zeiten wurden sie geopolitisch ebenso bedeutsam wie ganze Länder. Zudem sind sie nicht nur das Fundament der Demokratie, sondern auch der Dreh- und Angelpunkt der Stadtplanung.

Après que l'idée de branding eut conquis les services de marketing produit du monde entier, le temps était venu pour les villes de s'éveiller à ce concept et de repenser leur image. Elles firent alors souvent appel à quelques-uns des grands créatifs du secteur pour communiquer ce qui les rendait spéciales et ce qu'elles représentaient. La démarche était essentielle car l'évolution historique les transformait en acteurs géopolitiques aussi importants que les pays, en centres de la planification urbaine du futur et de bases universelles de la démocratie.

Berlin

1998 · Erik Spiekermann, MetaDesign · DE · Logo · Berlin

Hamburg

1998 · Peter Schmidt Group · DE · Logo · Hamburg

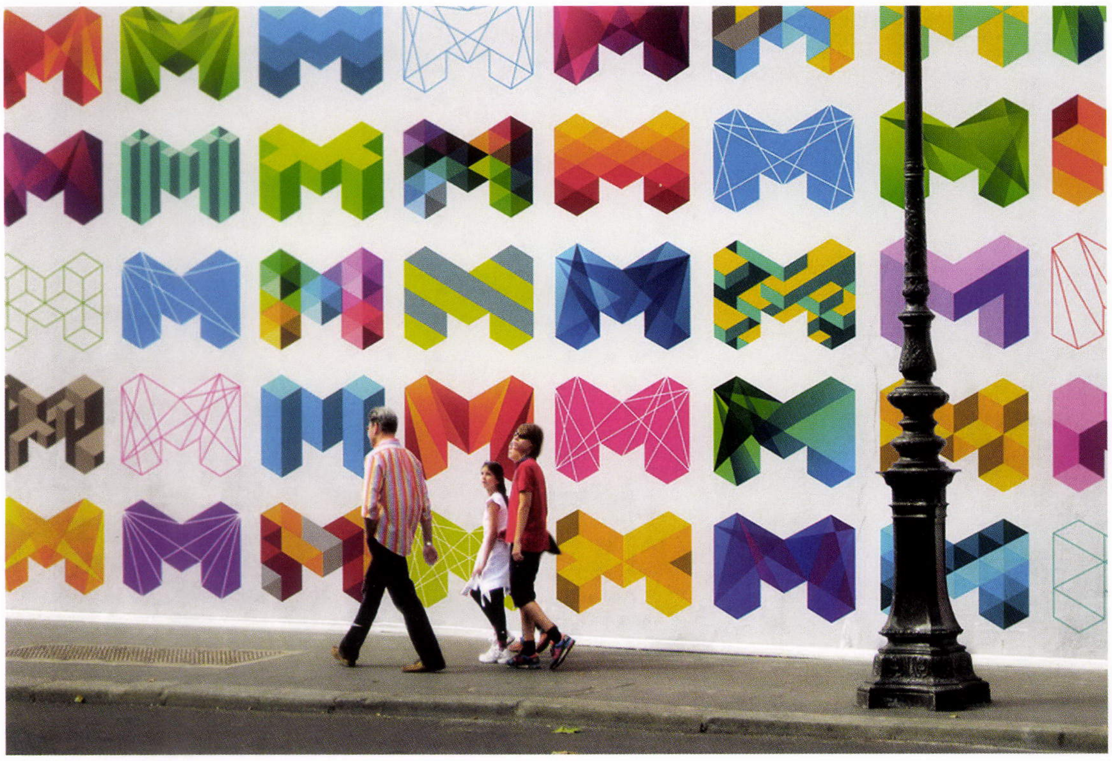
1999 · Studio Dumbar · NL · Logo · Rotterdam

CITY OF MELBOURNE

2009 · Landor · US/AU · Logo · Melbourne

LONDON

2000 · Euro RSCG · UK · Logo · London



2009 · Landor · US/AU · Identity · Melbourne

»A city's identity encompasses not only its individual character but also what makes it unique. The various key aspects of its urban identity allow a city to stand out, to be both distinguished from other places and recognized for itself, thereby elevated from neutral anonymity. [...] A city's image is also more than just an expression of its particular assets since it enables people to find their own identification with it.« Matthias Beyrow, *Mut zum Profil*, 1998

MISSISSAUGA

2014 · Anonymous · US · Logo · Mississauga

¡MADRID!

2004 · Landor · US/ES · Logo · Madrid

AbuDhabi

2010 · M&C Saatchi · UK/AE · Logo · Abu Dhabi

Belfast

2008 · Lloyd Northover · UK · Logo · Belfast

LISBOA
CÂMARA MUNICIPAL

2004 · Anonymous · PT · Logo · Lisbon

2009 · Peter Saville · UK · Logo · Manchester

DUBAI

2014 · Anonymous · AE · Logo · Dubai

INNS'
BRUCK

2010 · AD Partners · AT · Logo · Innsbruck

HONG
KONG
ASIA'S WORLD CITY

2010 · Landor · US/HK · Logo · Hong Kong

SãoPaulo

2011 · Romulo Castilho · BR · Logo · São Paulo

KOSTROMA
SOUL OF RUSSIA

2013 · Natalia Chobanu · RU · Logo · Kostroma

CITY OF
COVINGTON

2015 · Landor · US · Logo · Covington

Gemeente
Amsterdam

2002 · Eden, Thonik · NL · Logo · Amsterdam

ville de
lille

2013 · Graphèmes · FR · Logo · Lille

YourSingapore

2010 · BBH Asia-Pacific · UK/SG · Logo · Singapore

DALLAS
BIG THINGS HAPPEN HERE

2012 · Anonymous · US · Logo · Dallas

PRA HA
PRA GUE
PRA GA
PRA G

2003 · Studio Najbrt · CZ · Logo · Prague

BUR
GOS

2012 · Anuncian Tormenta · ES · Logo · Burgos

PARIS
REGION
SOURCE OF INSPIRATION

2013 · MMAP · FR · Logo · Paris Region

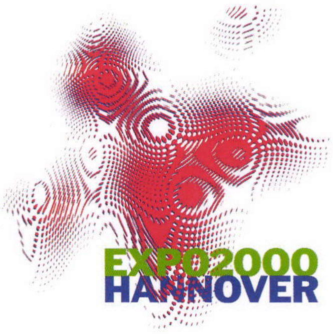
2011 · Art. Lebedev Studio · RU · Logo · Kaluga

1997

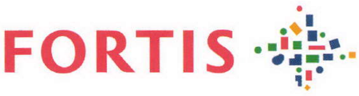
Per Mollerup's book on trademarks is published, **Marks of Excellence**

Rene Wanner's **Poster Page** goes online

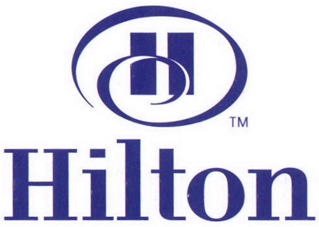
The **Iranian Graphic Designers Society** (IGDS) is founded


EXPO2000
HANNOVER

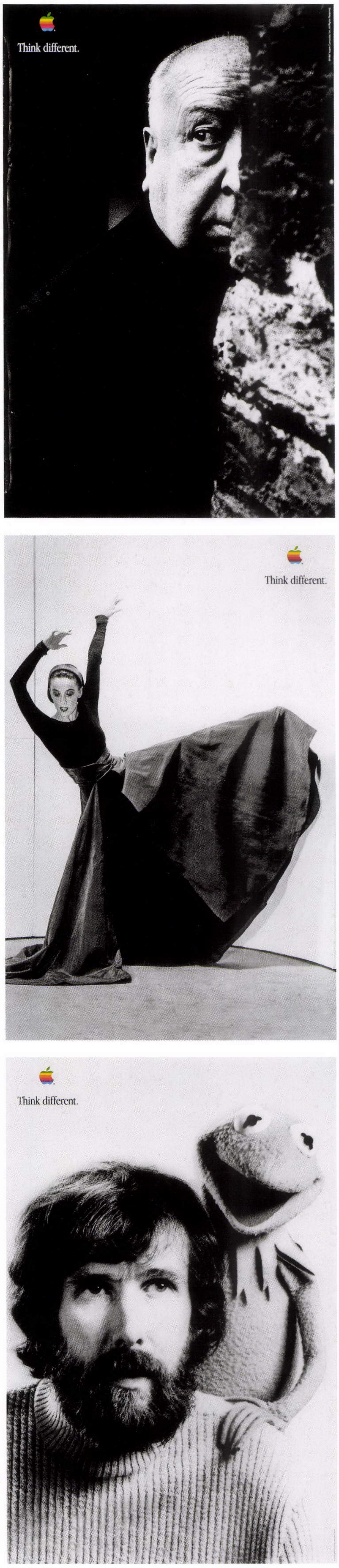
1997 · Iris Utikal, Michael Gais, Qwer · DE · Logo · Expo 2000 Hannover



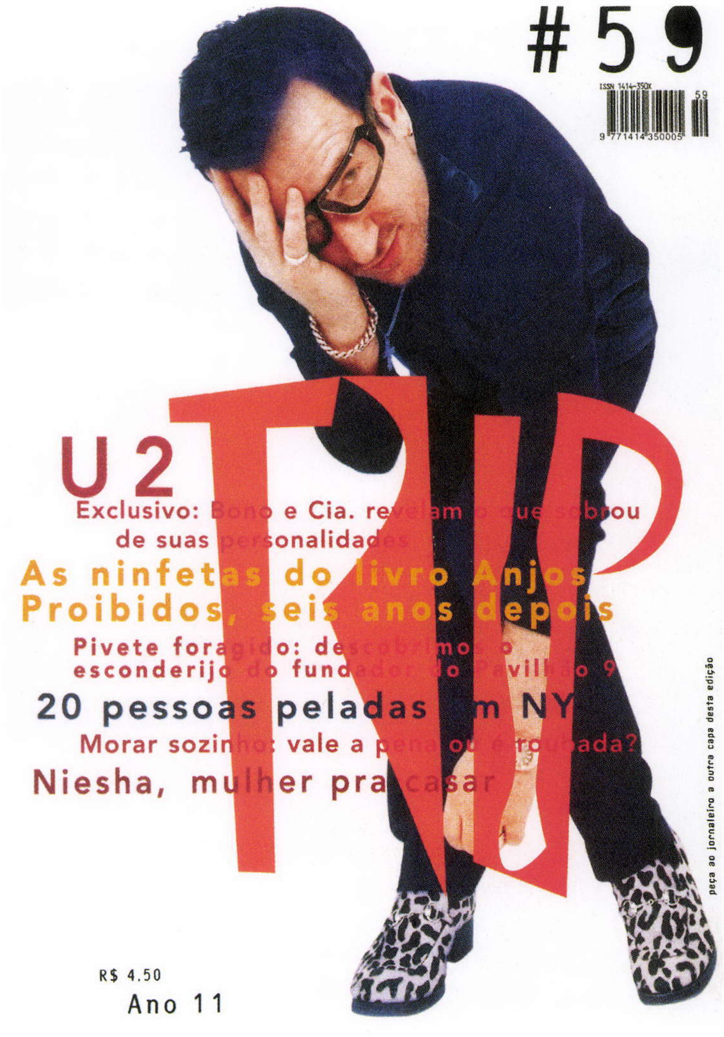
1997 · Landor · US · Logo · Fortis



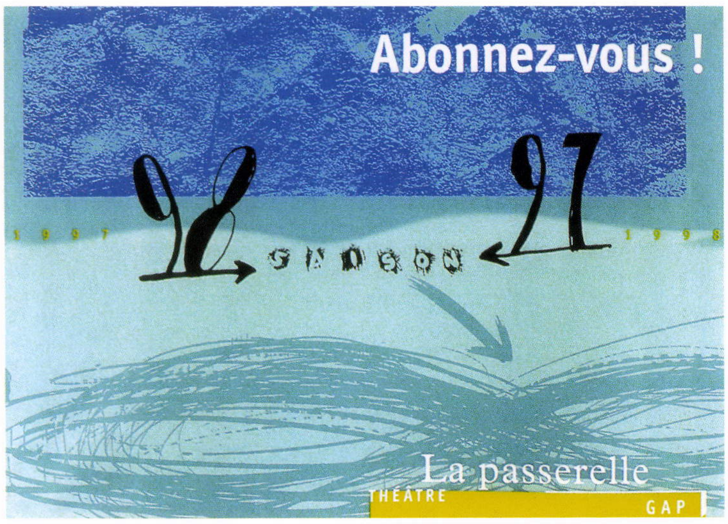
1997 · Enterprise IG · US · Logo · Hilton Hotels


Think different.
Think different.
Think different.

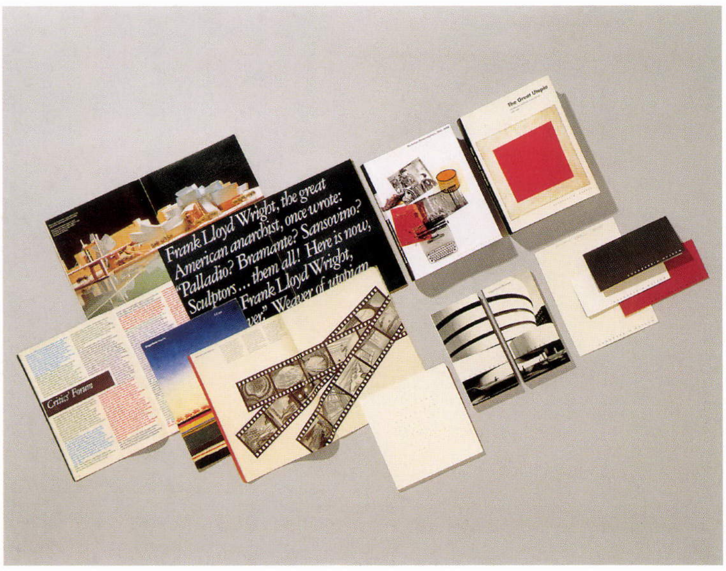
1997 · TBWA\Chiat\Day · US · Posters


#59
ISSN 1414-350X
9 771414 350005
U2
Exclusivo: Bono e Cia. revelam o que sobrou de suas personalidades
As ninfetas do livro Anjos Proibidos, seis anos depois
Pivete foragido: descobrimos o esconderijo do fundador do Pavilhão 9
20 pessoas peladas em NY
Morar sozinho: vale a pena ou é roubada?
Niesha, mulher pra casar
TRIP
R$ 4,50
Ano 11
peça ao jornaleiro a outra capa desta edição

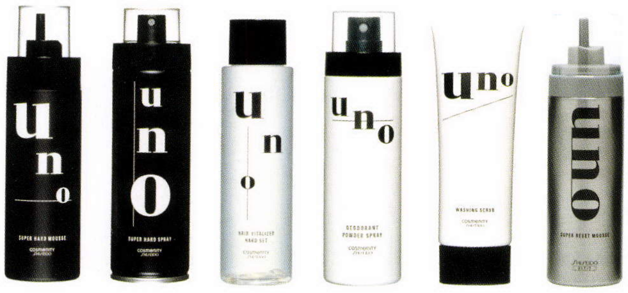
1992 · David Carson · US/BR · Magazine cover


Abonnez-vous !
98
97
1997
1998
saison
La passerelle
THÉATRE
GAP

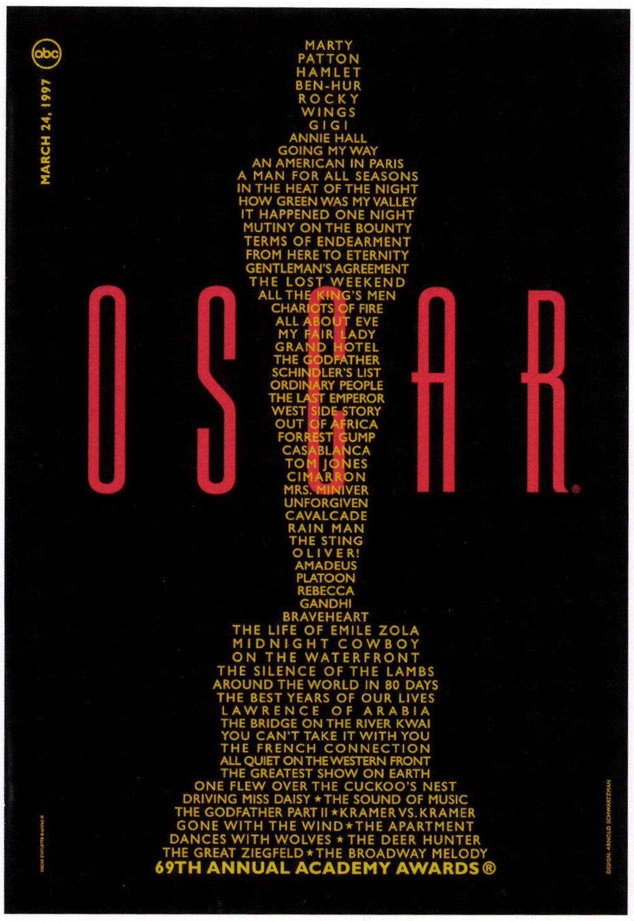
1997 · Thérèse Troika · FR · Poster


Frank Lloyd Wright, the great American anarchist, once wrote: Palladio? Bramante? Sansovino? Sculptors... them all! Here is now, Frank Lloyd Wright, Weaver of ...

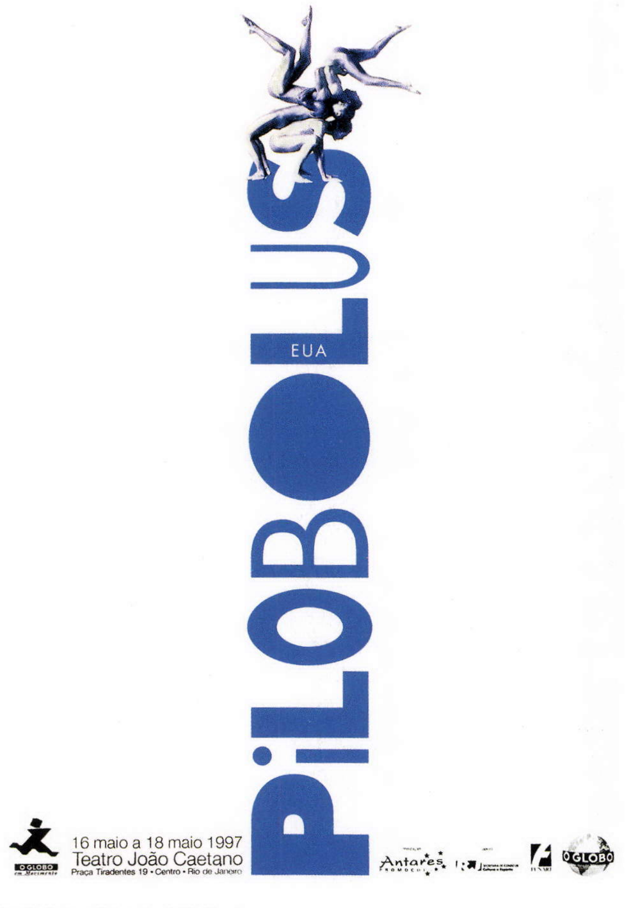
1997 · Vignelli Associates · US · Identity · Guggenheim Museum



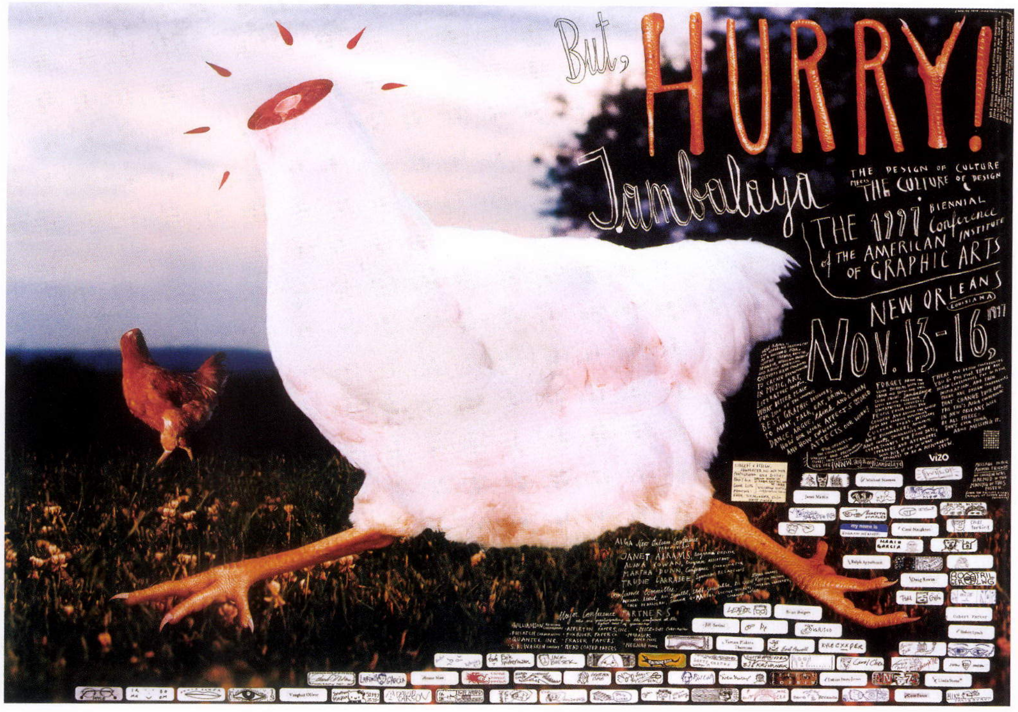
1997 · Shin Matsunaga · JP · Packaging


MARCH 24, 1997
OSCAR
MARTY
PATTON
HAMLET
BEN-HUR
ROCKY
WINGS
GIGI
ANNIE HALL
GOING MY WAY
AN AMERICAN IN PARIS
A MAN FOR ALL SEASONS
IN THE HEAT OF THE NIGHT
HOW GREEN WAS MY VALLEY
IT HAPPENED ONE NIGHT
MUTINY ON THE BOUNTY
TERMS OF ENDEARMENT
FROM HERE TO ETERNITY
GENTLEMAN'S AGREEMENT
THE LOST WEEKEND
ALL THE KING'S MEN
CHARIOTS OF FIRE
ALL ABOUT EVE
MY FAIR LADY
GRAND HOTEL
THE GODFATHER
SCHINDLER'S LIST
ORDINARY PEOPLE
THE LAST EMPEROR
WEST SIDE STORY
OUT OF AFRICA
FORREST GUMP
CASABLANCA
TOM JONES
CIMARRON
MRS. MINIVER
UNFORGIVEN
CAVALCADE
RAIN MAN
THE STING
OLIVER!
AMADEUS
PLATOON
REBECCA
GANDHI
BRAVEHEART
THE LIFE OF EMILE ZOLA
MIDNIGHT COWBOY
ON THE WATERFRONT
THE SILENCE OF THE LAMBS
AROUND THE WORLD IN 80 DAYS
THE BEST YEARS OF OUR LIVES
LAWRENCE OF ARABIA
THE BRIDGE ON THE RIVER KWAI
YOU CAN'T TAKE IT WITH YOU
THE FRENCH CONNECTION
ALL QUIET ON THE WESTERN FRONT
THE GREATEST SHOW ON EARTH
ONE FLEW OVER THE CUCKOO'S NEST
DRIVING MISS DAISY ★ THE SOUND OF MUSIC
THE GODFATHER PART II ★ KRAMER VS. KRAMER
GONE WITH THE WIND ★ THE APARTMENT
DANCES WITH WOLVES ★ THE DEER HUNTER
THE GREAT ZIEGFELD ★ THE BROADWAY MELODY
69TH ANNUAL ACADEMY AWARDS®
DESIGN: ARNOLD SCHWARTZMAN

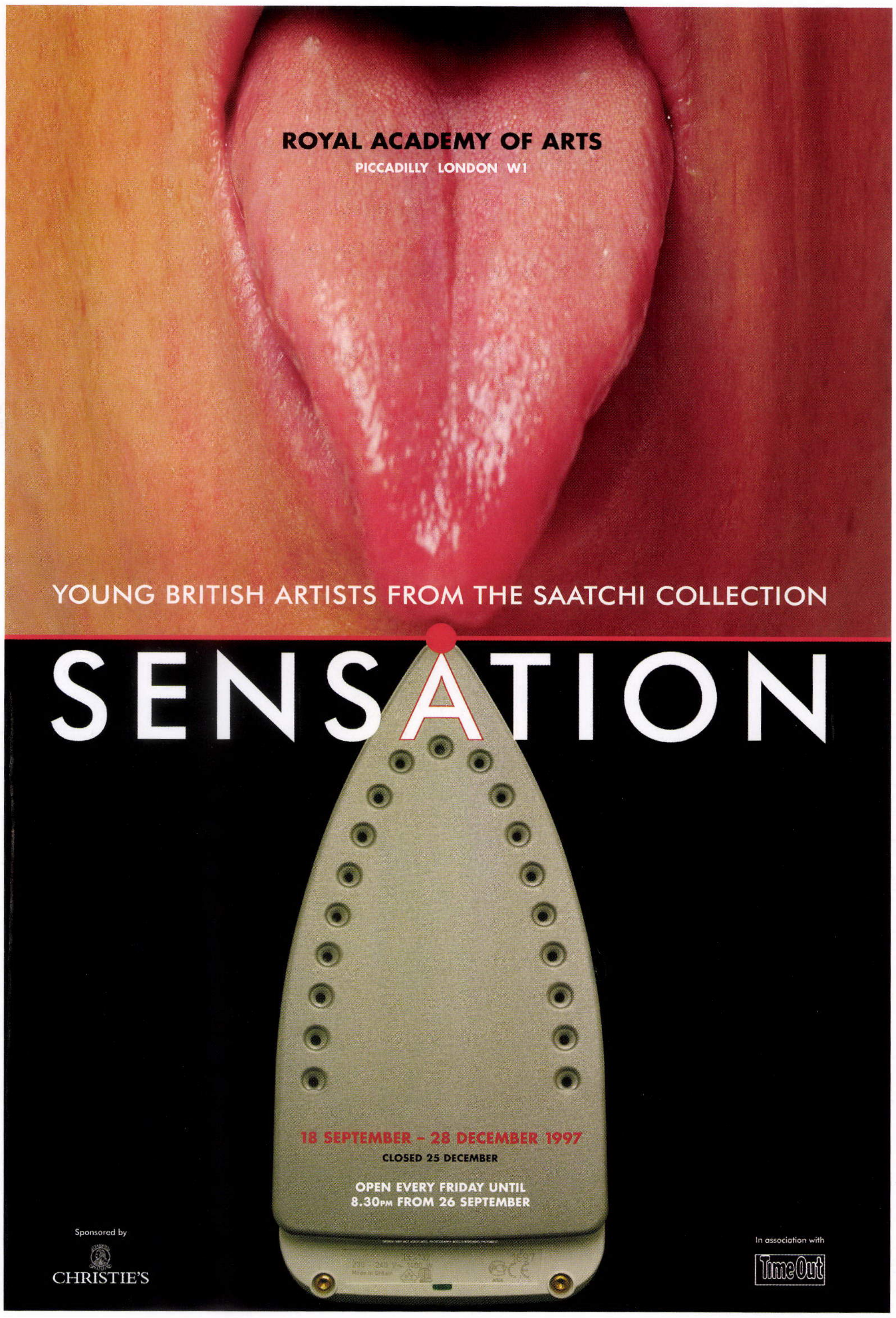
1997 · Arnold Schwartzman · UK/US · Poster


PiLOBOLUS
EUA
16 maio a 18 maio 1997
Teatro João Caetano
Praça Tiradentes 19 • Centro • Rio de Janeiro
Antares
O GLOBO

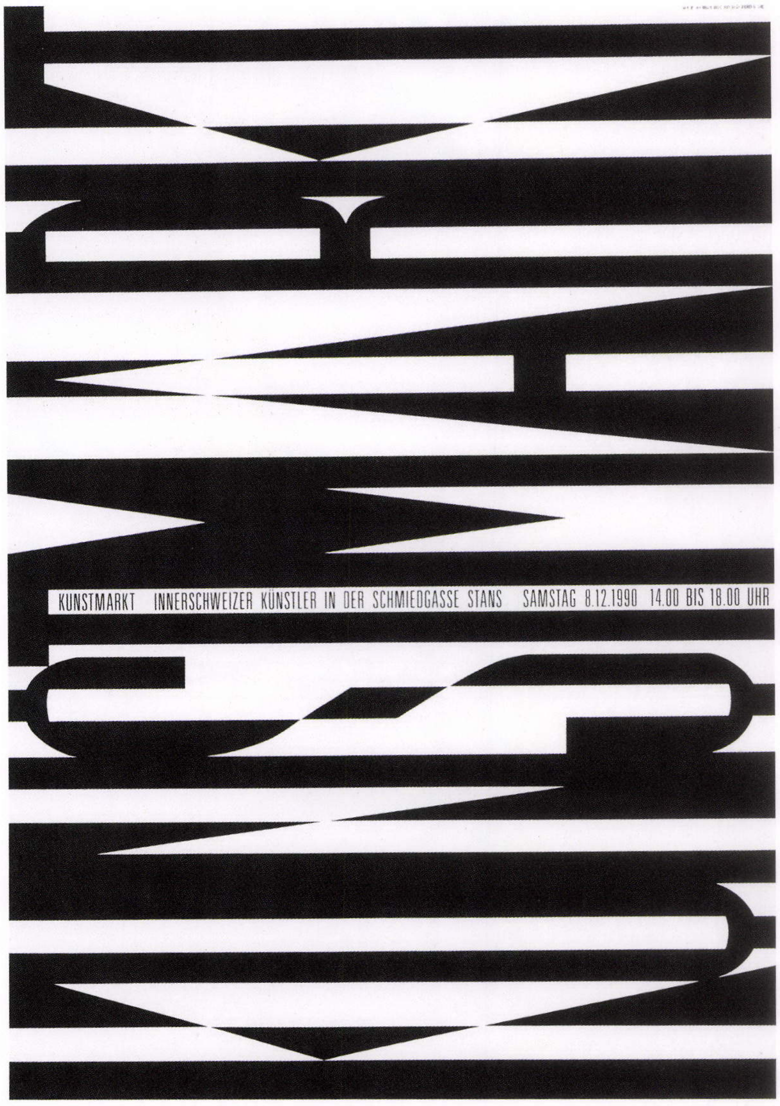
1997 · Felipe Taborda · BR · Poster


But, HURRY!
Jambalaya
THE DESIGN OF CULTURE MEETS THE CULTURE OF DESIGN
THE 1997 BIENNIAL Conference of THE AMERICAN INSTITUTE OF GRAPHIC ARTS
NEW ORLEANS LOUISIANA
NOV. 13-16, 1997
WWW.aiga.org/jambalaya
VIZO

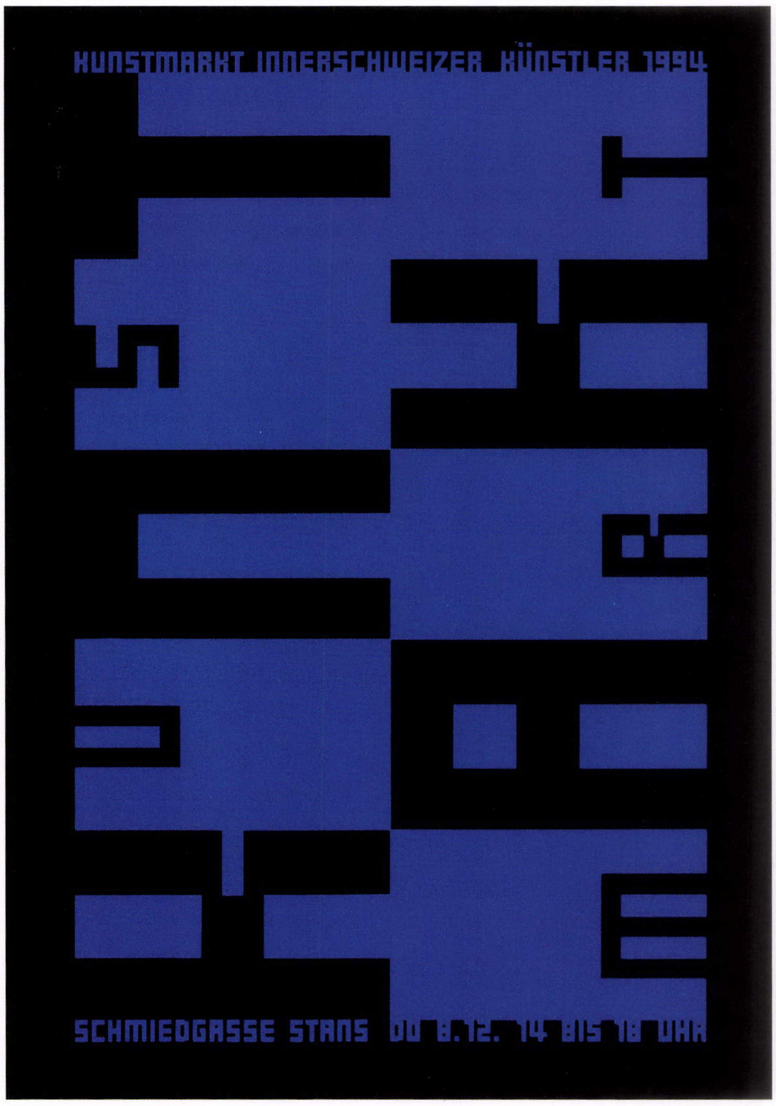
1997 · Stefan Sagmeister · AT/US · Poster


ROYAL ACADEMY OF ARTS
PICCADILLY LONDON W1
YOUNG BRITISH ARTISTS FROM THE SAATCHI COLLECTION
SENSATION
18 SEPTEMBER – 28 DECEMBER 1997
CLOSED 25 DECEMBER
OPEN EVERY FRIDAY UNTIL
8.30PM FROM 26 SEPTEMBER
Sponsored by
CHRISTIE'S
In association with
Time Out

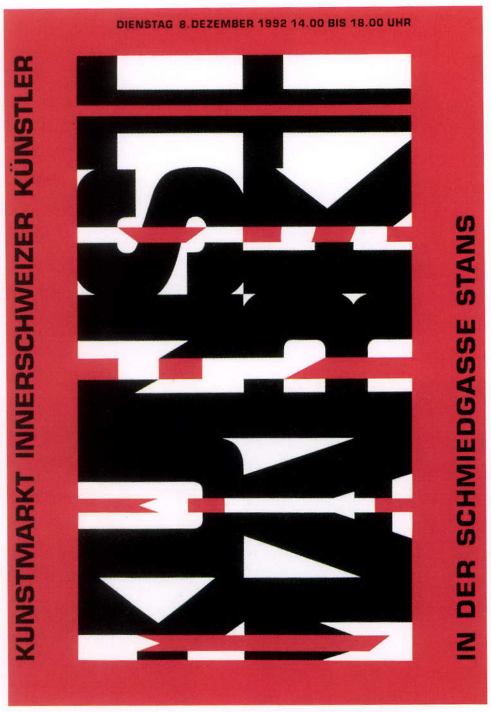
1997 · Why Not Associates · UK · Poster


KUNSTMARKT INNERSCHWEIZER KÜNSTLER IN DER SCHMIEDGASSE STANS SAMSTAG 8.12.1990 14.00 BIS 18.00 UHR

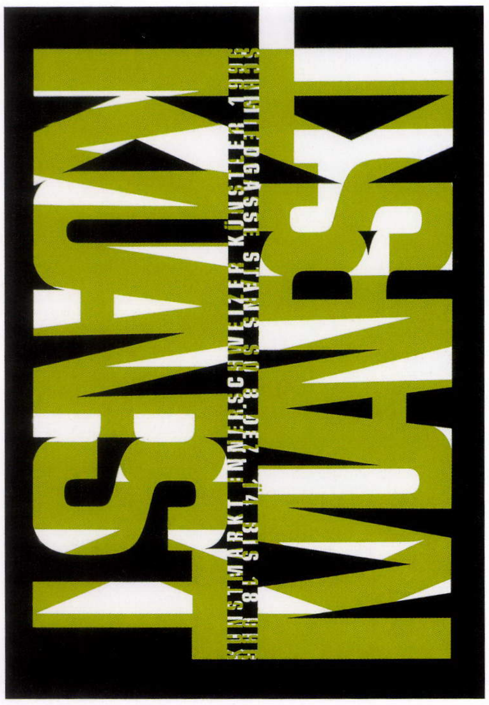
1990 · Melchior Imboden · CH · Poster


KUNSTMARKT INNERSCHWEIZER KÜNSTLER 1994
SCHMIEDGASSE STANS DO 8.12. 14 BIS 18 UHR

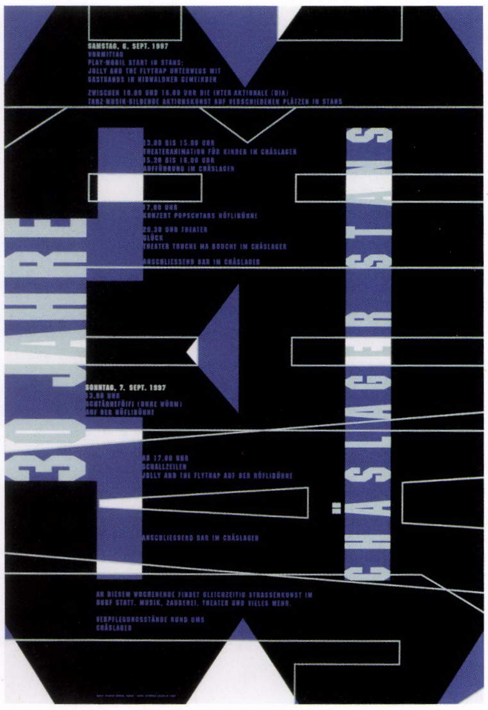
1994 · Melchior Imboden · CH · Poster


DIENSTAG 8.DEZEMBER 1992 14.00 BIS 18.00 UHR
KUNSTMARKT INNERSCHWEIZER KÜNSTLER
IN DER SCHMIEDGASSE STANS

1992 · Melchior Imboden · CH · Poster


KUNSTMARKT

1996 · Melchior Imboden · CH · Poster


30 JAHRE
CHÄSLAGER STANS

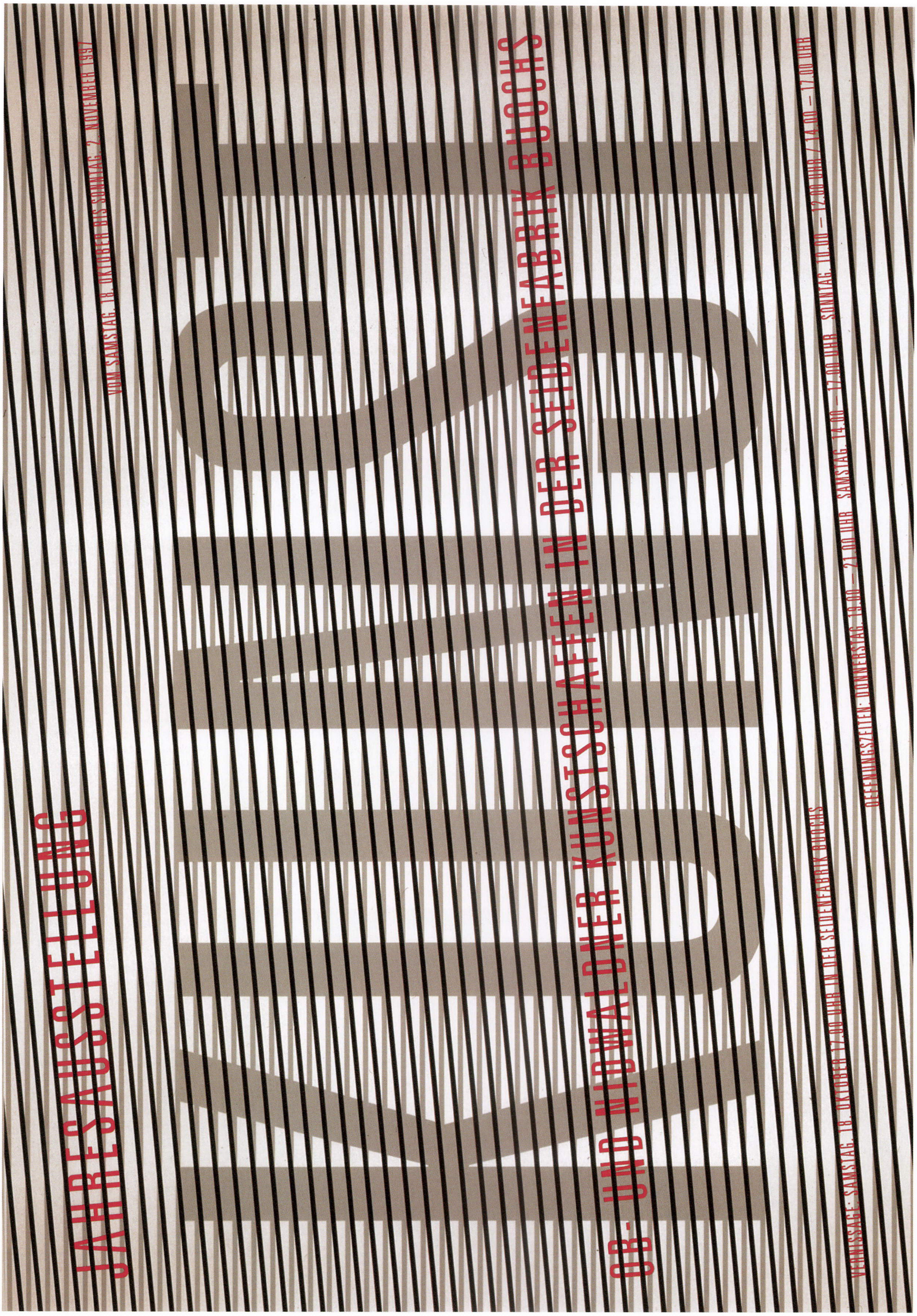
1997 · Melchior Imboden · CH · Poster

Melchior Imboden (1956, Stans, Switzerland) is a Swiss poster artist and photographer. After briefly studying interior design, Imboden enrolled at the School of Art and Design in Lucerne (1984–89) to study graphic design, during which time he worked in advertising, later starting his own practice in 1992. He has taught graphic design and photography in Karlsruhe, and poster design in Berlin. Imboden's landmark works include over 500 photographic portraits of designers, and his numerous posters, often using rural images to reflect his connection with his homeland. From 2006 to 2010 he was President of AGI Switzerland.

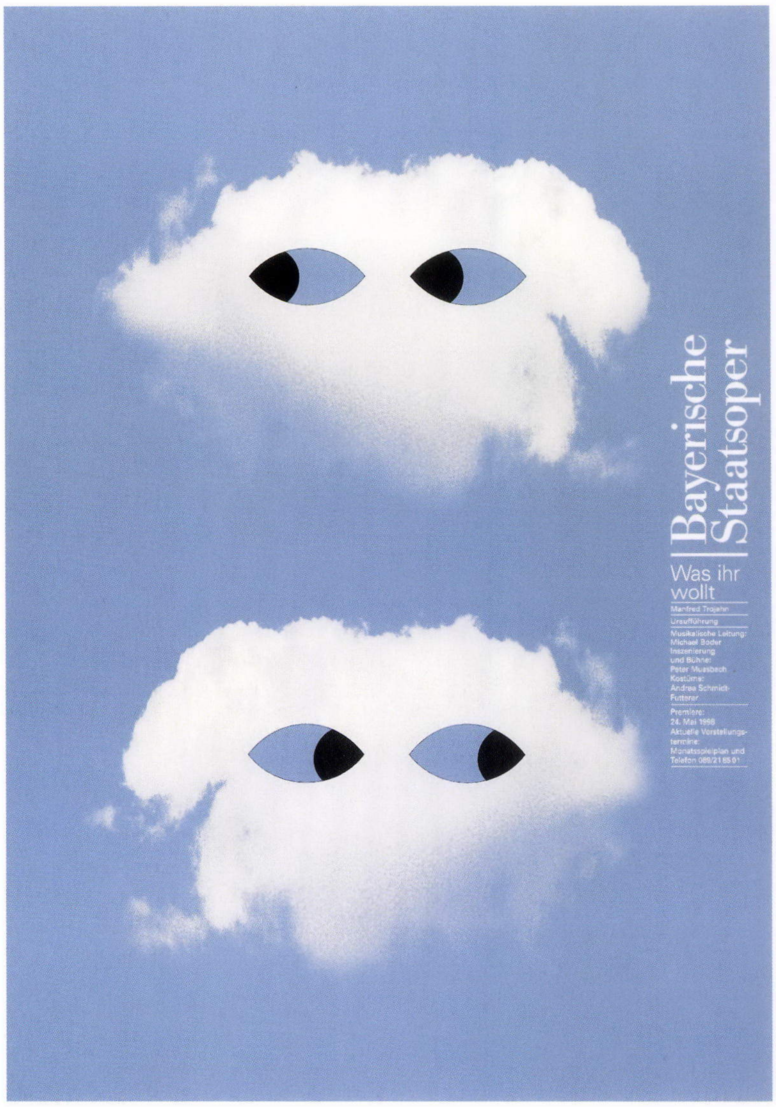
Melchior Imboden (1956, Stans, Schweiz) ist ein Schweizer Plakatkünstler und Fotograf. Nach einem kurzen Studium der Innenarchitektur besuchte er von 1984 bis 1989 die Grafikfachklasse der Hochschule Luzern Design & Kunst und arbeitete unterdessen als Werbegrafiker; seit 1992 ist er als selbstständiger Grafikdesigner tätig. Er hat Grafikdesign und Fotografie in Karlsruhe sowie Plakatdesign in Berlin unterrichtet. Zu Imbodens bedeutendsten Arbeiten zählen über 500 Fotoporträts von Designern sowie seine zahlreichen Plakate, die häufig ländliche Bilder zeigen und die Verbundenheit mit seiner Heimat verdeutlichen. Von 2006 bis 2010 war er Präsident der AGI Schweiz.

Melchior Imboden (1956, Stans, Suisse) est un affichiste et photographe suisse. Après de brèves études de design d'intérieur, Imboden se forme au graphisme à la Haute École de Lucerne (1984–89) tout en travaillant dans la publicité. Il ouvre son propre studio en 1992. Il a enseigné le graphisme et la photographie à Karlsruhe et la conception d'affiches à Berlin. Ses réalisations de référence comptent plus de 500 portraits photographiques de designers, et ses nombreuses affiches, qui utilisent souvent des images rurales, évoquent ses liens avec son pays natal. Imboden a été président de l'AGI Suisse de 2006 à 2010.

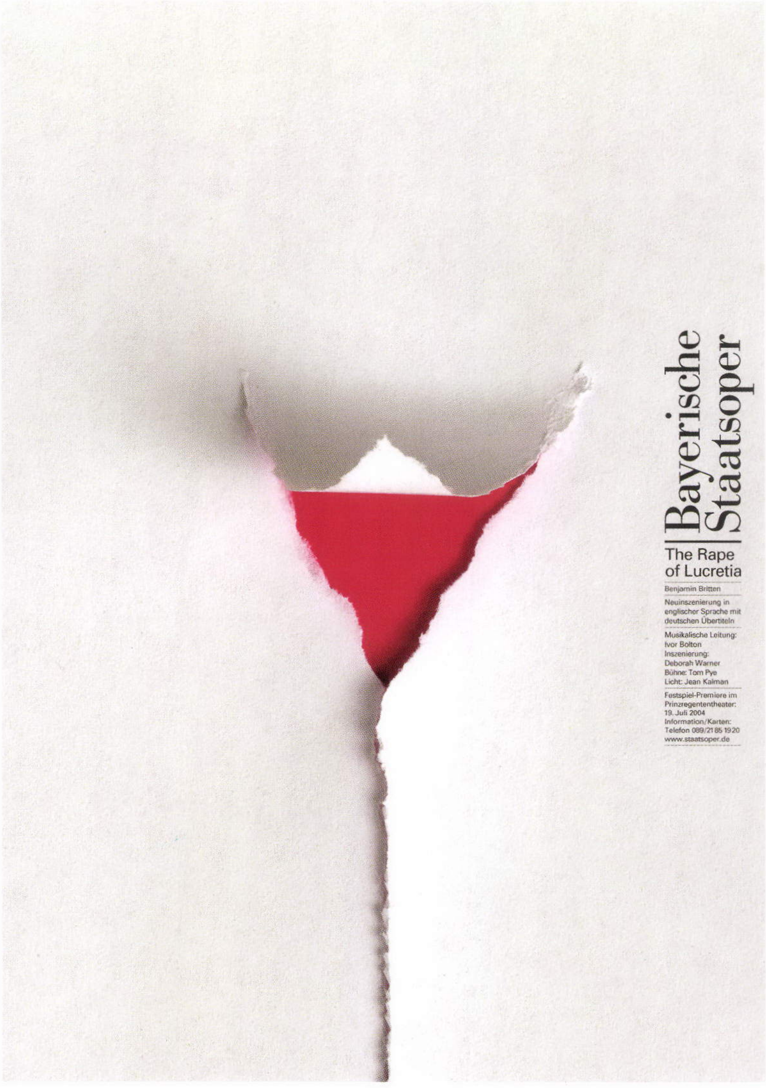
»Switzerland has a long tradition of graphic design—especially when it comes to typographic posters. I do understand it when people see the Swiss Style in my work, but it's a fresh reinterpretation, no question.« `Melchior Imboden, *arttv.ch*, 2011`


VOM SAMSTAG, 18. OKTOBER BIS SONNTAG, 2. NOVEMBER 1997
KUNST
JAHRESAUSSTELLUNG
OB- UND NIDWALDNER KUNSTSCHAFFEN IN DER SEIDENFABRIK BUOCHS
OEFFNUNGSZEITEN: DONNERSTAG 19.00 – 21.00 UHR SAMSTAG 14.00 – 17.00 UHR SONNTAG 10.00 – 12.00 UHR / 14.00 – 17.00 UHR
VERNISSAGE: SAMSTAG, 18. OKTOBER 17.00 UHR IN DER SEIDENFABRIK BUOCHS

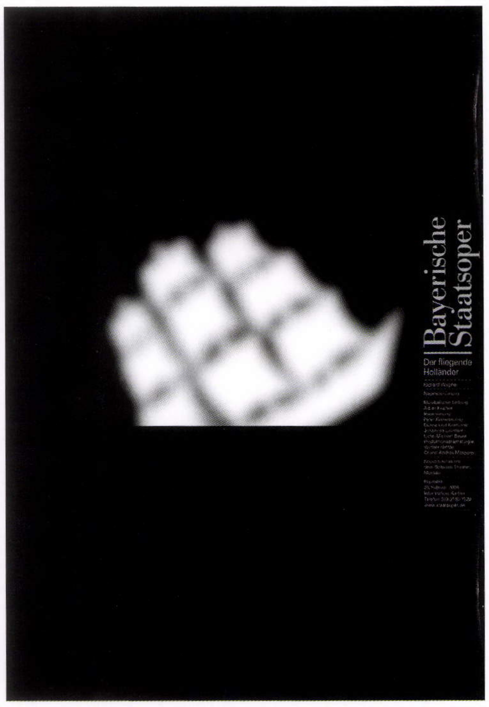
1997 · Melchior Imboden · CH · Poster


Bayerische
Staatsoper
Was ihr wollt
Manfred Trojahn
Uraufführung
Musikalische Leitung:
Michael Boder
Inszenierung
und Bühne:
Peter Mussbach
Kostüme:
Andrea Schmidt-Futterer
Premiere:
24. Mai 1998
Aktuelle Vorstellungstermine:
Monatsspielplan und
Telefon 089/21 85 01

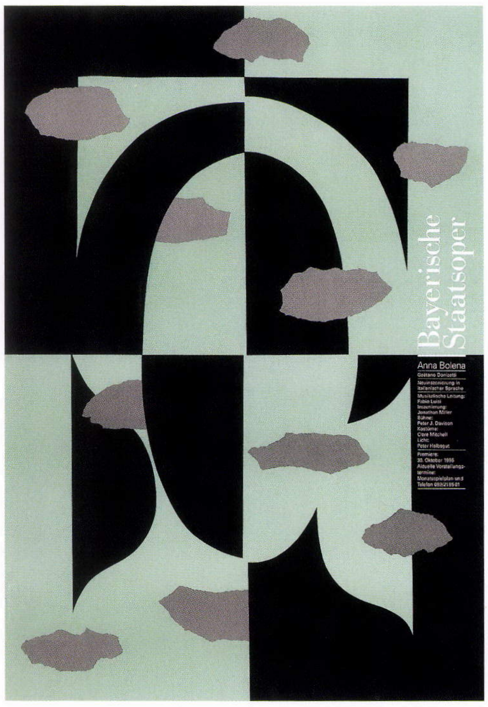
1997 · Pierre Mendell · DE · Poster


Bayerische
Staatsoper
The Rape of Lucretia
Benjamin Britten
Neuinszenierung in englischer Sprache mit deutschen Übertiteln
Musikalische Leitung:
Ivor Bolton
Inszenierung:
Deborah Warner
Bühne: Tom Pye
Licht: Jean Kalman
Festspiel-Premiere im
Prinzregententheater:
19. Juli 2004
Information/Karten:
Telefon 089/21 85 19 20
www.staatsoper.de

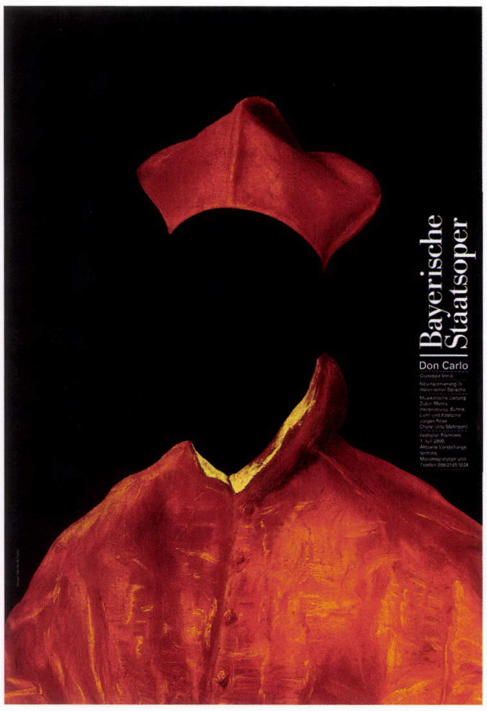
2004 · Pierre Mendell · DE · Poster


Bayerische
Staatsoper
Der fliegende Holländer

2008 · Pierre Mendell · DE · Poster


Bayerische
Staatsoper
Anna Bolena

1995 · Pierre Mendell · DE · Poster


Bayerische
Staatsoper
Don Carlo

1999 · Pierre Mendell · DE · Poster

Pierre Mendell (1929, Essen – 2008, Munich) was a forward-looking designer, known for his minimalist approach to poster work. Mendell's family fled Nazi Germany in 1934 for the Netherlands and then France, before emigrating to America in 1945. On returning to Europe he began studying graphic design at the age of 29 in Basel, under Armin Hofmann. He later founded the Mendell & Oberer studio in Munich, with photographer Klaus Oberer (1937, Basel), eventually going solo in 2000. With a portfolio ranging from social causes to cultural institutions, Mendell's achievements included several pieces for the prestigious Neue Sammlung design museum and the Bayern Opera House, both in Munich.

Pierre Mendell (1929, Essen – 2008, München) war ein zukunftsweisender Grafikdesigner, der berühmt war wegen seiner minimalistisch geprägten Plakate. Seine Familie floh 1934 aus Deutschland in die Niederlande und weiter nach Frankreich, ehe sie 1945 in die Vereinigten Staaten auswanderte. Nach der Rückkehr nach Europa studierte Mendell im Alter von 29 Jahren in Basel Grafikdesign bei Armin Hofmann. In der Folge gründete er zusammen mit dem Fotografen Klaus Oberer (1937, Basel) in München das Studio Mendell & Oberer, ab 2000 schließlich arbeitete er alleine. Mendell übernahm Aufträge für gesellschaftsrelevante Anliegen ebenso wie für Kulturinstitutionen und gestaltete u. a. mehrere Entwürfe für die renommierte Neue Sammlung im Museum für angewandte Kunst, München, und für die Bayerische Staatsoper.

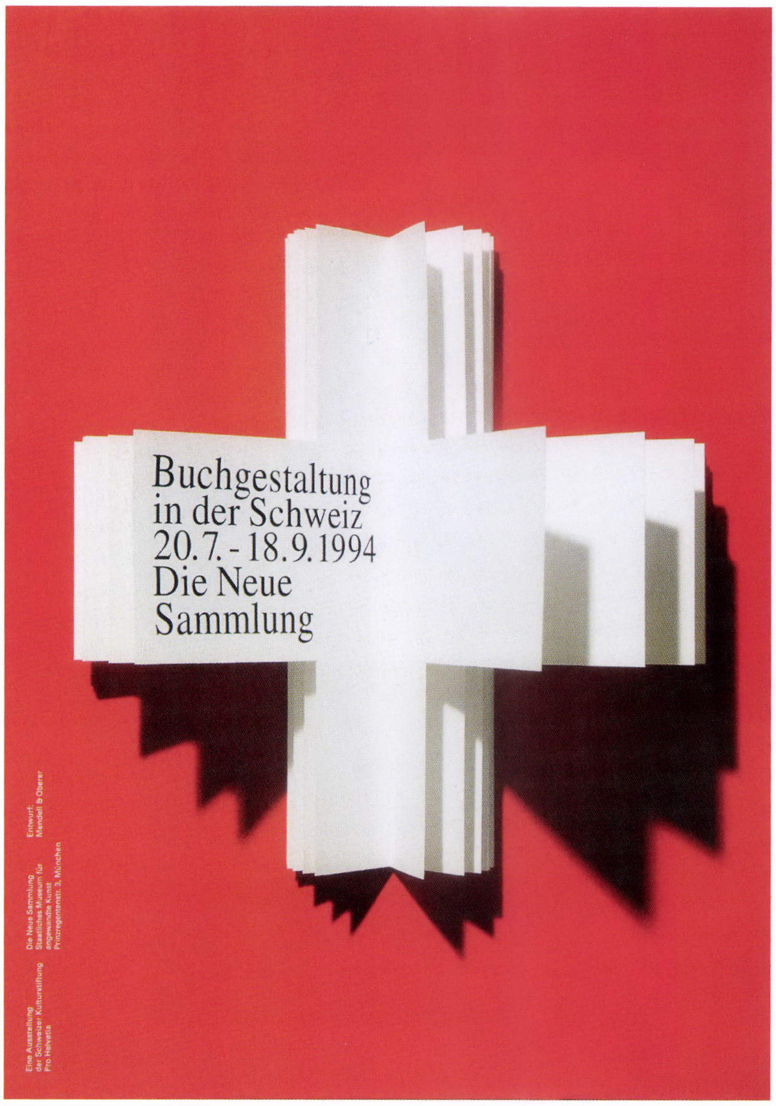
Pierre Mendell (1929, Essen – 2008, Munich) fut un graphiste allemand tourné vers l'avenir et connu pour son approche minimaliste de l'affiche. En 1934, fuyant le régime nazi, la famille de Mendell se réfugia aux Pays-Bas, puis en France, avant d'émigrer aux États-Unis en 1945. De retour en Europe, Mendell commença des études de graphisme à l'âge de 29 ans à Bâle auprès d'Armin Hofmann. Il fonda ensuite le studio Mendell & Oberer à Munich avec le photographe Klaus Oberer (1937, Bâle), avant de s'installer en indépendant en 2000. Avec un portefeuille de projets allant de causes sociales à des institutions culturelles, Mendell est l'auteur de réalisations pour le musée du design Die Neue Sammlung et l'opéra d'État de Bavière, tous deux situés à Munich.

»Pierre Mendell is pragmatic. He is convinced that a simple, direct formulation conveys the message best among the floods of images in our world of today.« `Florian Hufnagl, *Plakate für die Oper*, 2006`

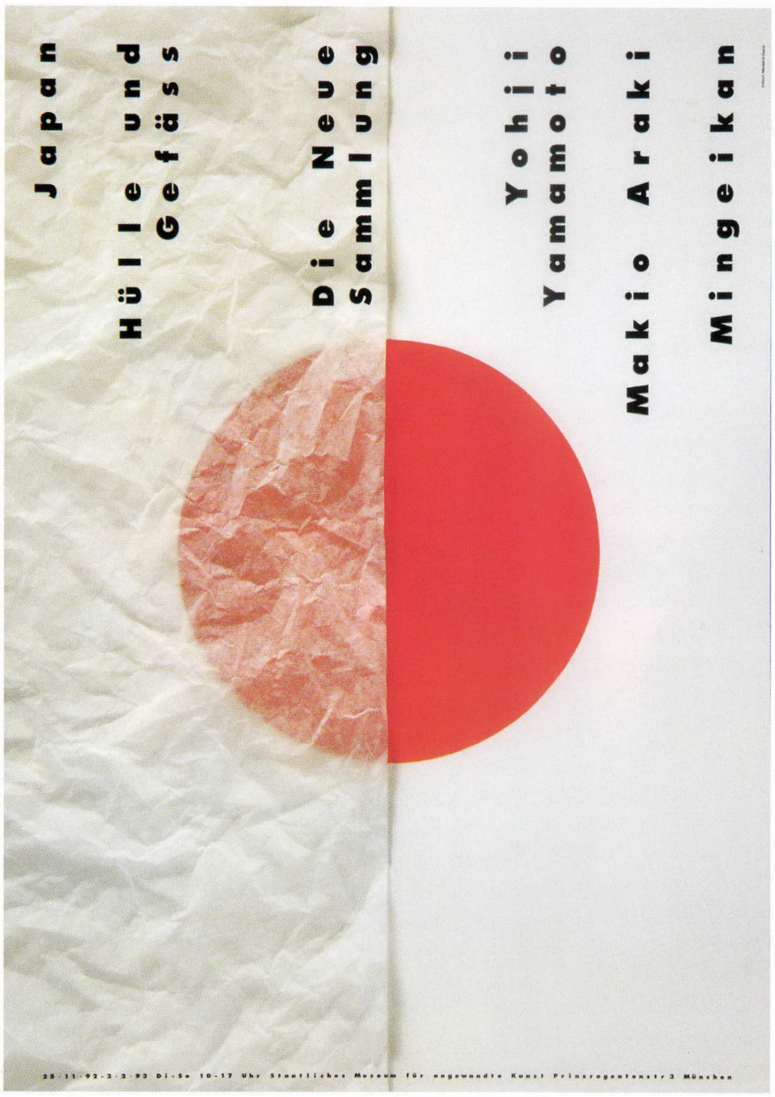
In 1980, Mendell was appointed to create the brand image for Die Neue Sammlung, Munich's Design Museum. His poster designs transformed the subjects of the museum's various exhibitions into memorable images, whose minimalist virtuosity alone was enough to draw attention across the city. To this day they remain an impressive example of how design can itself be used to promote design.

Ab 1980 war Mendell für den visuellen Auftritt des Münchner Designmuseums Die Neue Sammlung verantwortlich. Seine Plakate übersetzten die unterschiedlichen Ausstellungsthemen in einprägsame Bilder, die im Stadtraum allein schon durch ihre geniale Reduktion auffielen. Bis heute sind sie eindrucksvolle Beispiele dafür, wie Design für Design werben kann.

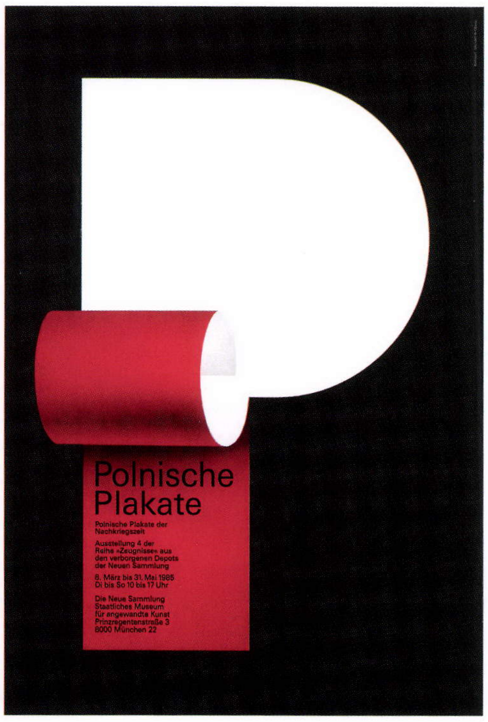
En 1980, l'identité visuelle du Die Neue Sammlung, le musée du design de Munich, fut confiée à Mendell. Ses affiches traduisirent les thèmes des expositions en images frappantes dont le génial minimalisme les rendaient inratables dans l'espace urbain. Elles sont aujourd'hui encore un impressionnant exemple de promotion du graphisme par le graphisme.


Buchgestaltung
in der Schweiz
20.7.-18.9.1994
Die Neue
Sammlung
Eine Ausstellung der Schweizer Kulturstiftung Pro Helvetia
Die Neue Sammlung Staatliches Museum für angewandte Kunst Prinzregentenstr. 3, München
Entwurf: Mendell & Oberer

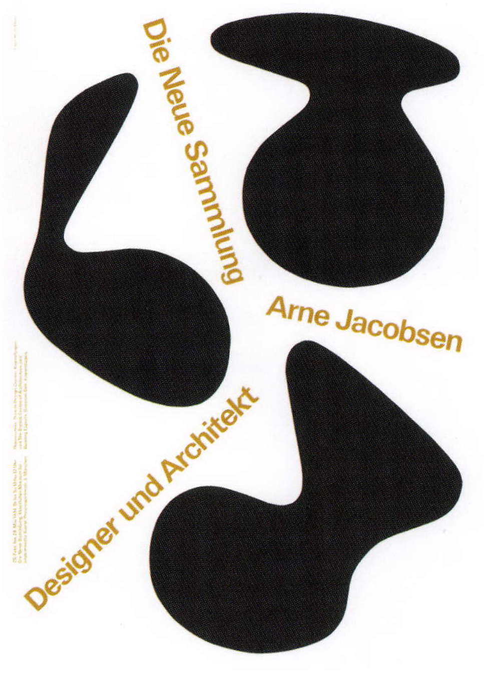
1994 · Pierre Mendell · DE · Poster


Japan
Hülle und
Gefäss
Die Neue
Sammlung
Yohji
Yamamoto
Makio Araki
Mingeikan
25·11·92-2·2·93 Di-So 10-17 Uhr Staatliches Museum für angewandte Kunst Prinzregentenstr.3 München

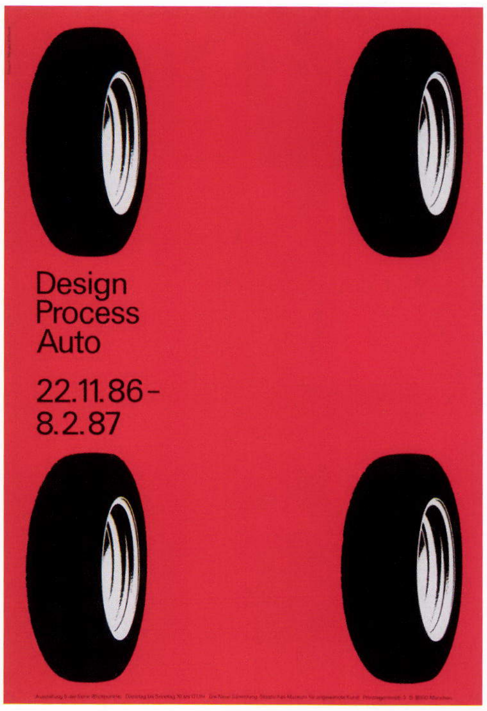
1992 · Pierre Mendell · DE · Poster


Polnische
Plakate
Polnische Plakate der Nachkriegszeit
Ausstellung 4 der Reihe »Zeugnisse« aus den verborgenen Depots der Neuen Sammlung
8. März bis 31. Mai 1985
Di bis So 10 bis 17 Uhr
Die Neue Sammlung
Staatliches Museum
für angewandte Kunst
Prinzregentenstraße 3
8000 München 22

1985 · Pierre Mendell · DE · Poster


Die Neue Sammlung
Arne Jacobsen
Designer und Architekt

1994 · Pierre Mendell · DE · Poster


Design
Process
Auto
22.11.86–
8.2.87

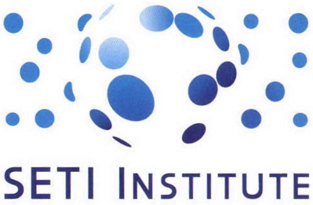
1986 · Pierre Mendell · DE · Poster

1998

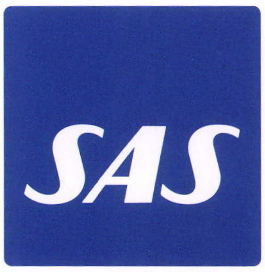
Publication of the reference book **Typography: When Who How** by Friedrich Friedl, Nicolaus Ott, and Bernard Stein

The international branding corporation **Moving Brands** is founded by graduates of Central Saint Martins College in London

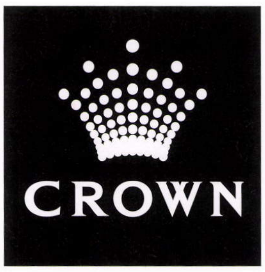
The **Werkplaats Typografie** Master's course in typography is founded in Arnhem, Netherlands, by Wigger Bierma and Karel Martens


SETI INSTITUTE

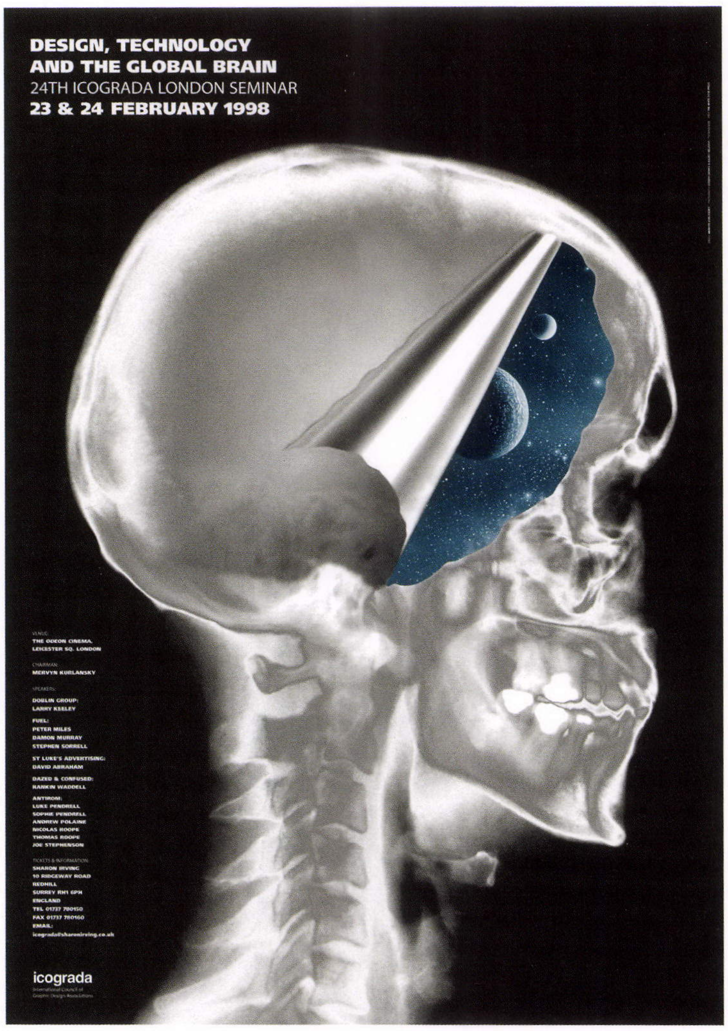
1998 · Turner Duckworth · US · Logo · SETI Institute



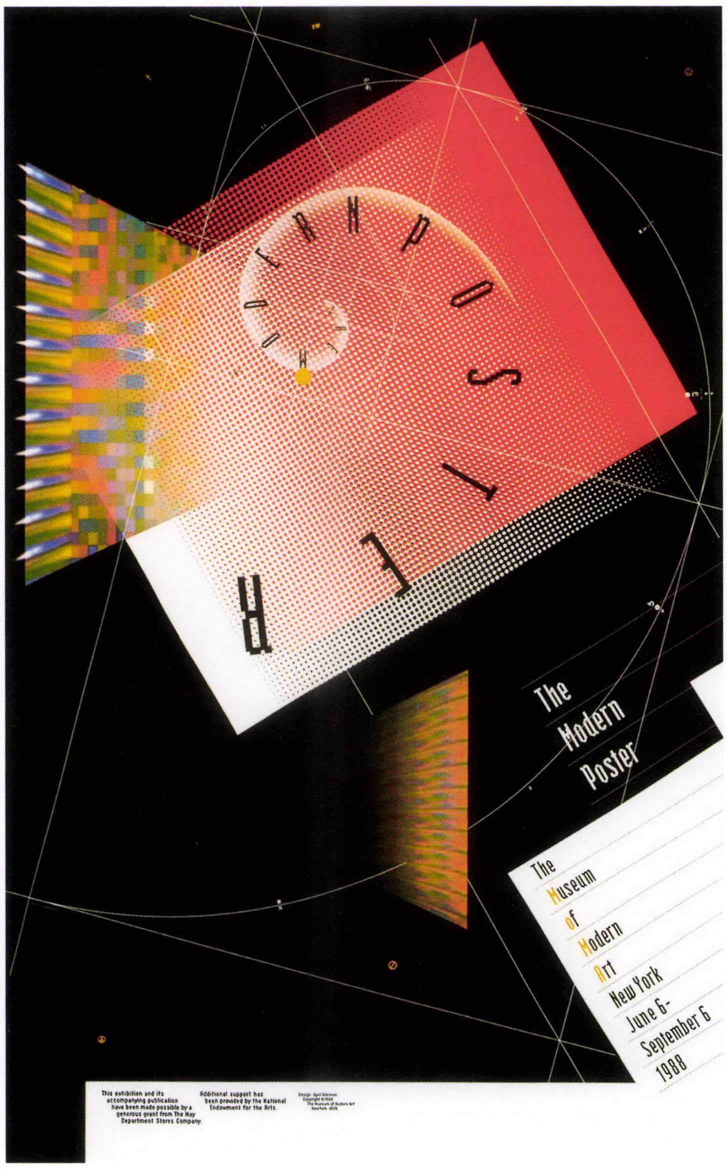
1998 · Stockholm Design Lab · SE · Logo · SAS Scandinavian Airlines



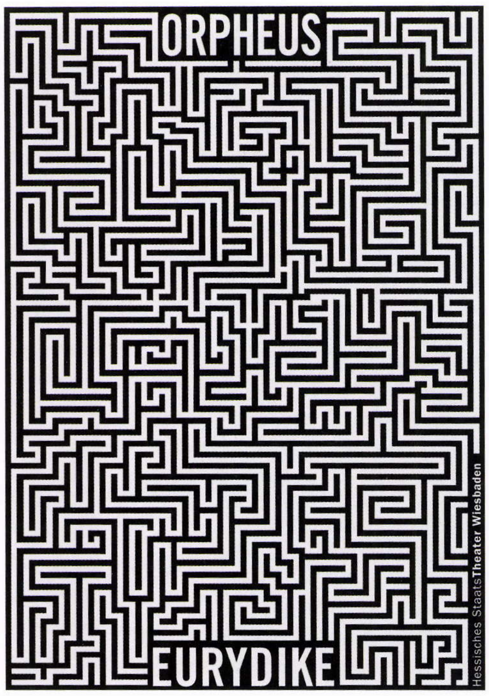
1998 · FutureBrand · AU · Logo · Crown Melbourne


DESIGN, TECHNOLOGY
AND THE GLOBAL BRAIN
24TH ICOGRADA LONDON SEMINAR
23 & 24 FEBRUARY 1998
icograda

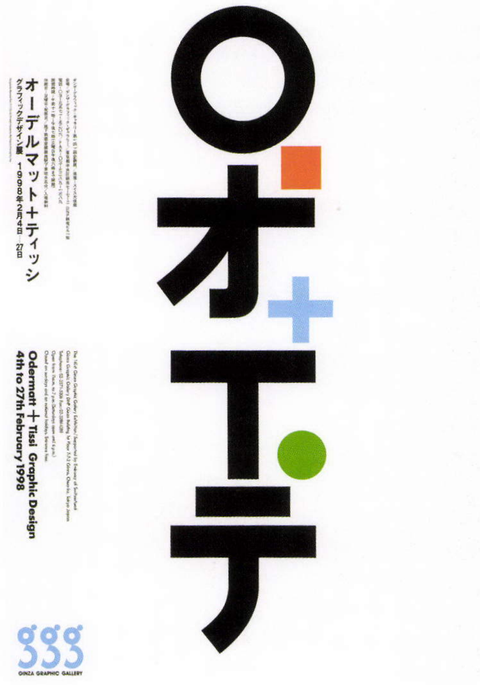
1998 · Mervyn Kurlansky · UK · Poster


POSTER
The Modern Poster
The Museum of Modern Art New York
June 6- September 6 1988

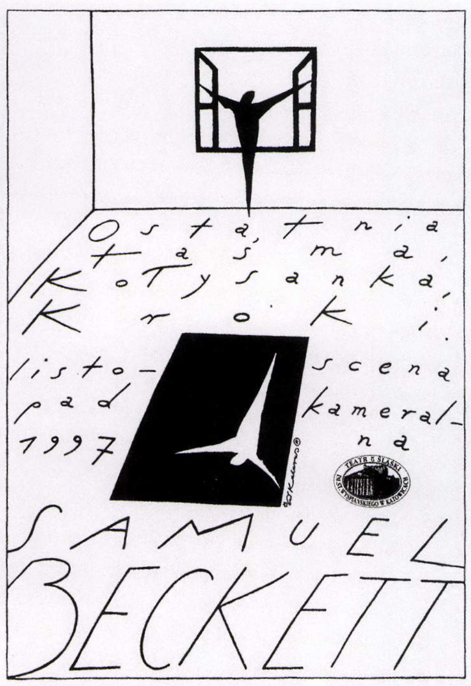
1998 · April Greiman · US · Poster


ORPHEUS
EURYDIKE
Hessisches Staats Theater Wiesbaden

1998 · Gunter Rambow, Rambow van de Sand · DE · Poster

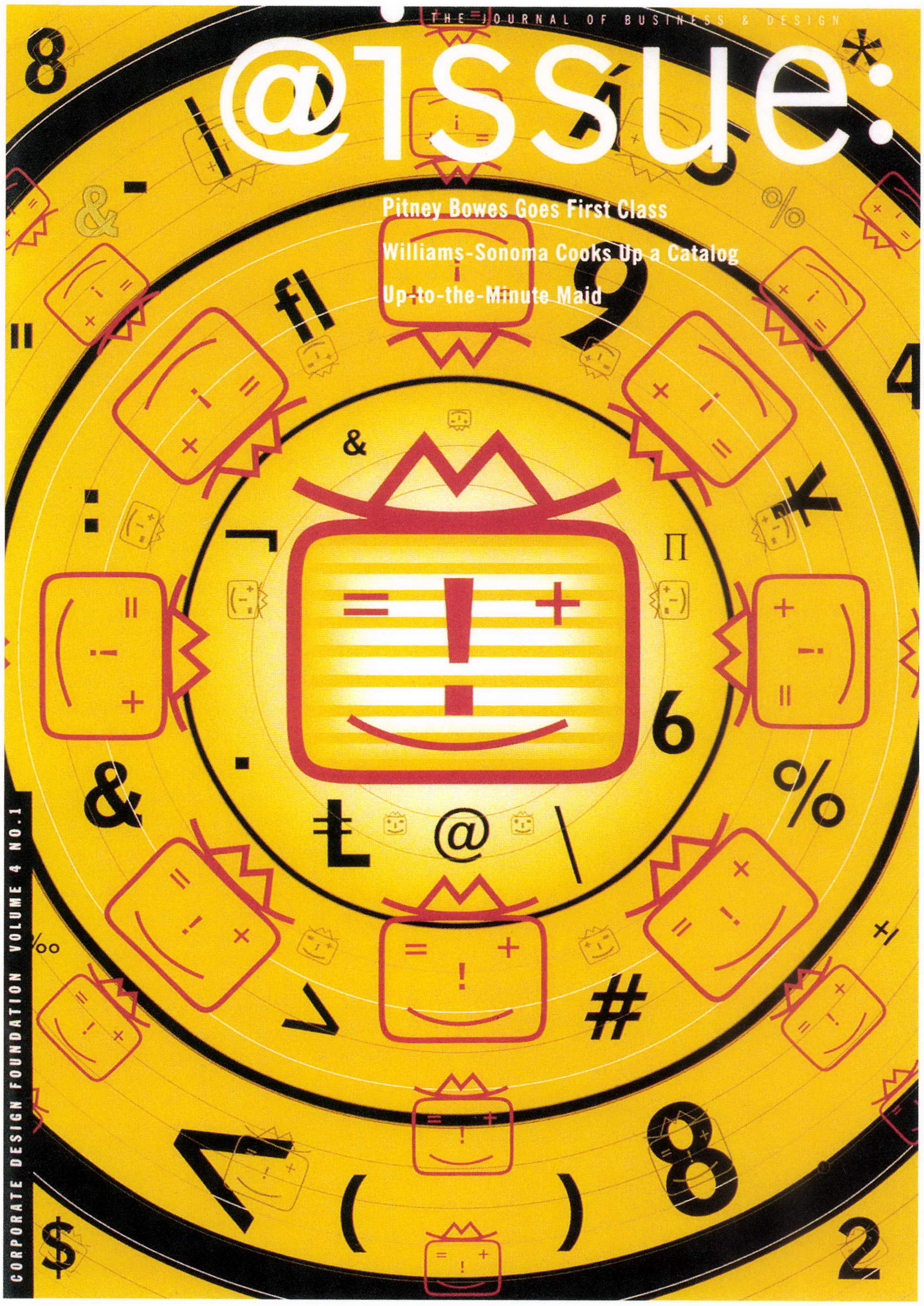

オ＋テ
オーデルマット＋ティッシ
Odermatt + Tissi Graphic Design
4th to 27th February 1998
ggg
GINZA GRAPHIC GALLERY

1998 · Rosmarie Tissi, Odermatt+Tissi · CH/JP · Poster

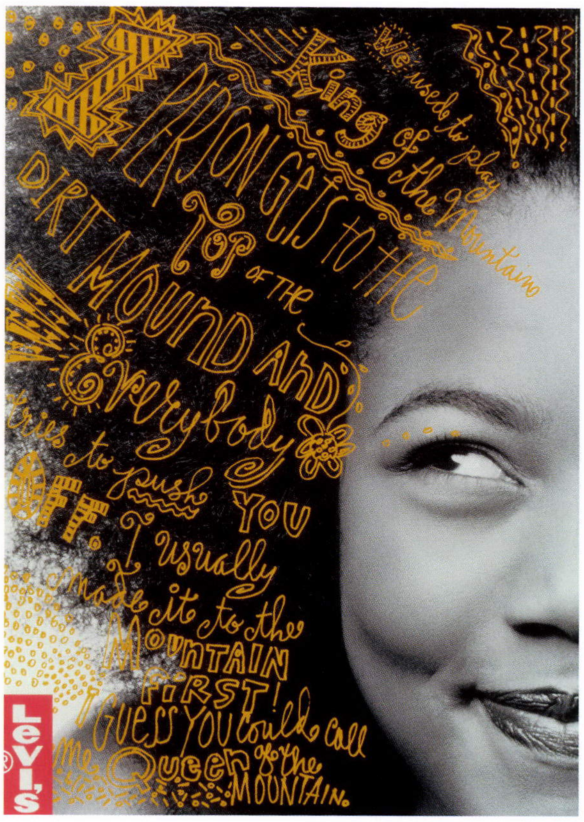

Ostatnia taśma Krappa, Kołysanka, Kroki.
listopad 1997
scena kameralna
SAMUEL BECKETT

1997 · Roman Kalarus · PL · Poster

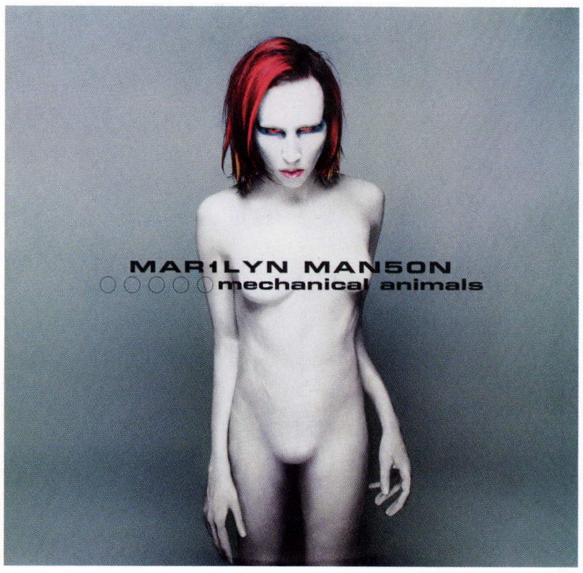
The **Zapfino** typeface by Hermann Zapf is released


THE JOURNAL OF BUSINESS & DESIGN
@issue:
Pitney Bowes Goes First Class
Williams-Sonoma Cooks Up a Catalog
Up-to-the-Minute Maid
CORPORATE DESIGN FOUNDATION VOLUME 4 NO.1

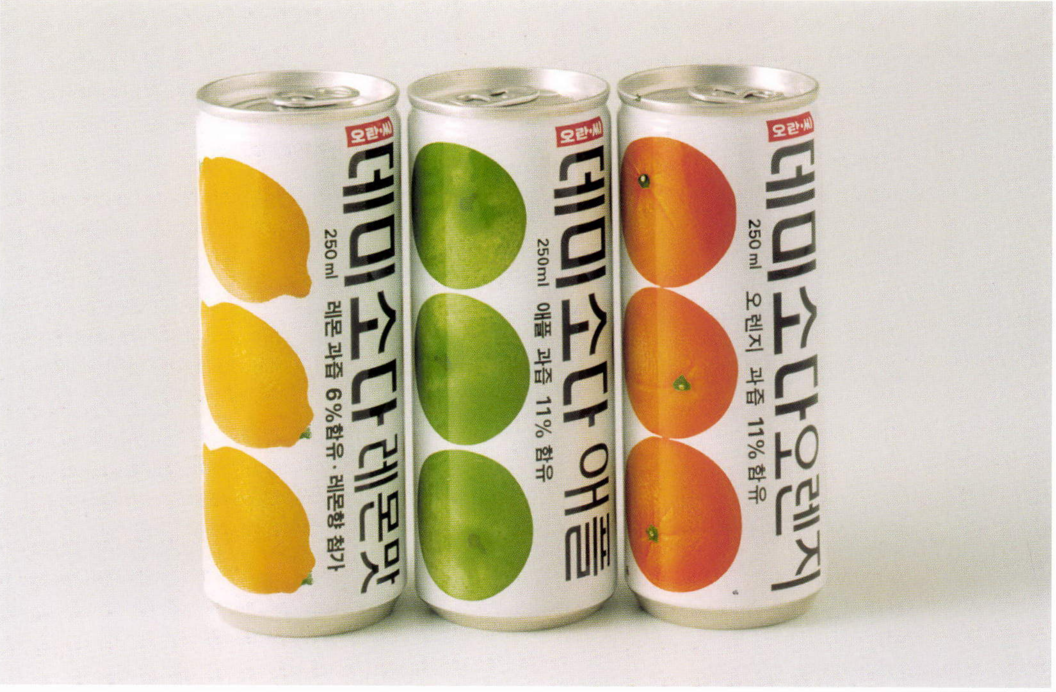
1998 · Kit Hinrichs, John Hersey (ILL) · US · Magazine cover


We used to play
King of the Mountain
PERSON GETS TO THE
Top of the
DIRT MOUND AND
Everybody
tries to push
YOU
OFF
I usually
make it to the
MOUNTAIN
FIRST!
GUESS YOU could call
me Queen of the
MOUNTAIN
Levi's

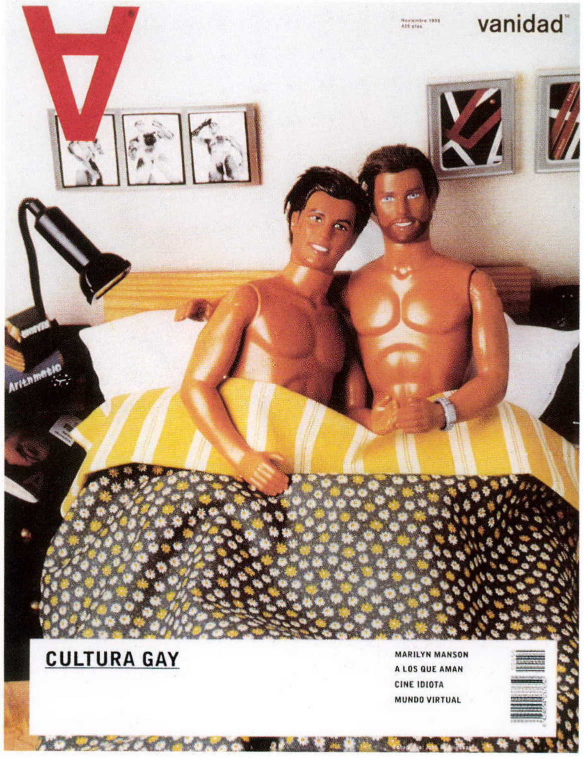
1998 · Jennifer Morla · US · Ad


MAR1LYN MAN5ON
○○○○○mechanical animals

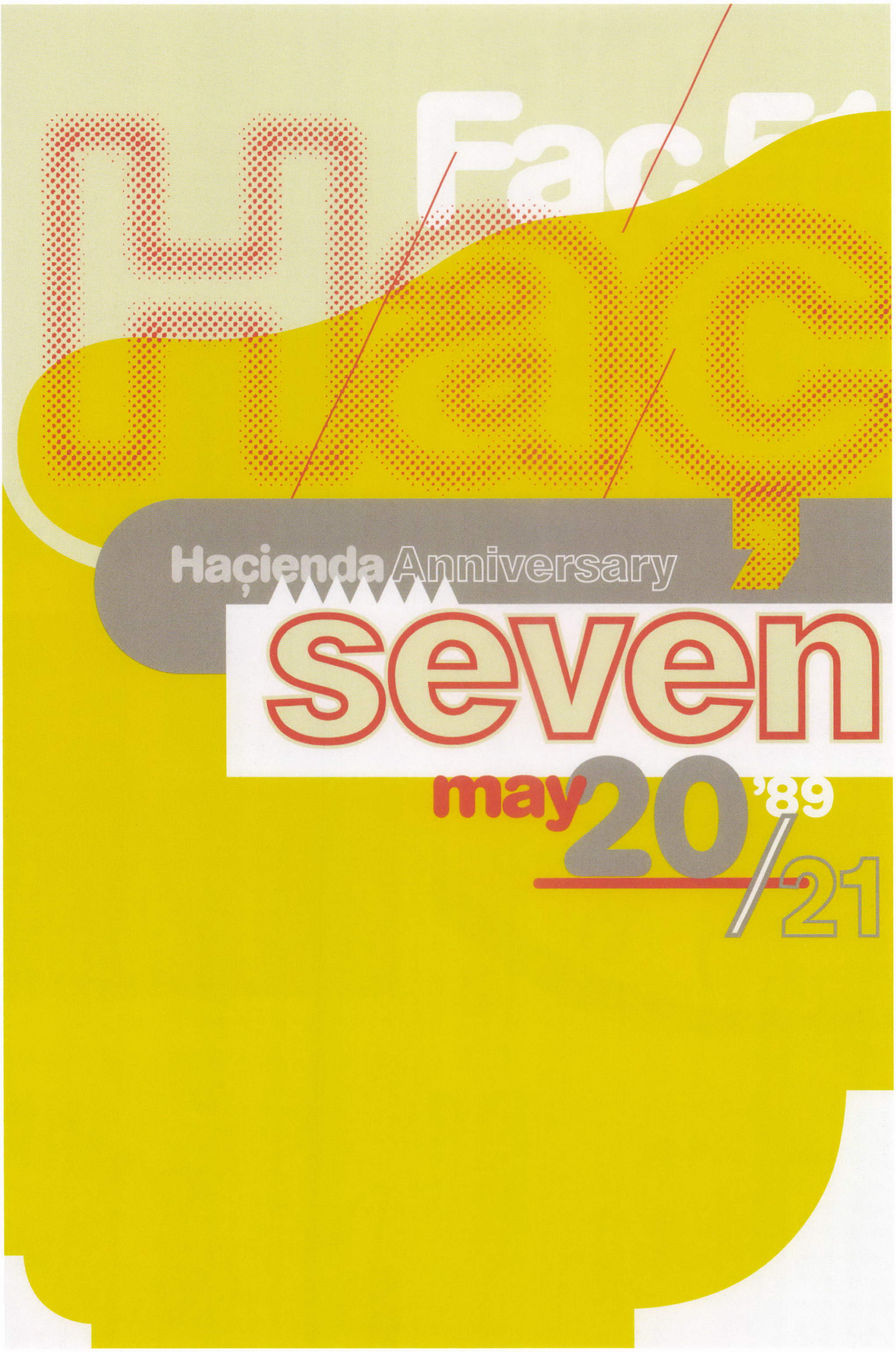
1998 · Paul R. Brown, Bau-Da Design Lab · US · Record cover


오란씨
데미소다 레몬맛
250 ml 레몬 과즙 6% 함유 · 레몬향 첨가
데미소다 애플
250ml 애플 과즙 11% 함유
데미소다 오렌지
250ml 오렌지 과즙 11% 함유

1998 · Helmut Schmid · DE/KR · Packaging


vanidad
CULTURA GAY
MARILYN MANSON
A LOS QUE AMAN
CINE IDIOTA
MUNDO VIRTUAL

1998 · Fernando Gutiérrez · ES · Magazine cover



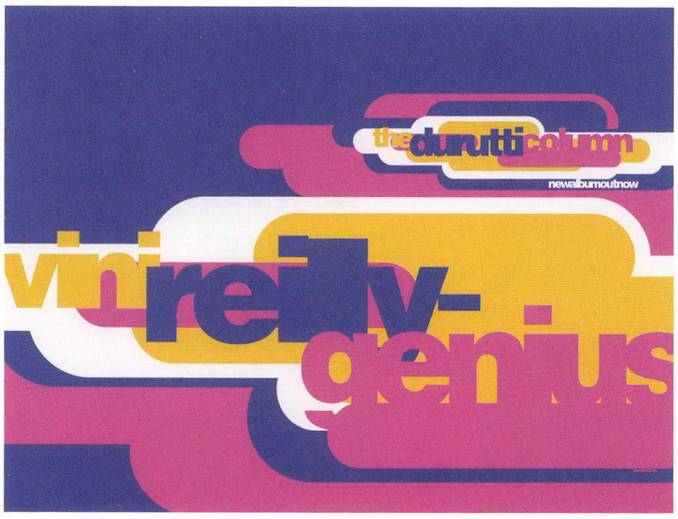
1989 · 8vo · UK · Poster

8vo (1985–2001) was a British design studio whose typographic and graphic design projects won worldwide acclaim. Between them, the founders, Mark Holt (1958, Leeds, England), Simon Johnston (1959, Leamington Spa, England), and Hamish Muir (1957, Paisley, Scotland), studied at various institutions including Basel School of Design under Wolfgang Weingart. They applied their distinctive typography to commissions from clients such as American Express, Christie's, and Scandinavian Airlines. In addition, between 1986 and 1992, 8vo published eight issues of *Octavo*, a typographic magazine which is still regarded as one of the most significant design publications of its time. In 1986, the designer Michael Burke (1944, Leicestershire, England) joined the studio as a partner.

8vo (1985–2001) war ein britisches Designstudio, das weltweit beachtete Projekte in Typografie und Grafikdesign realisierte. Die Gründer Mark Holt (1958, Leeds, England), Simon Johnston (1959, Leamington Spa, England) und Hamish Muir (1957, Paisley, Schottland), hatten unter anderem an der Allgemeinen Gewerbeschule in Basel bei Wolfgang Weingart studiert. Ihre markante Handschrift setzten sie für Auftraggeber wie American Express, Christie's oder Scandinavian Airlines ein. Zwischen 1986 und 1992 veröffentlichte 8vo zudem acht Ausgaben der Typografiezeitschrift *Octavo*, die bis heute als eine der wichtigen Designpublikationen ihrer Zeit gilt. 1986 wurde der Designer Michael Burke (1944, Leicestershire, England) weiterer Partner des Studios.

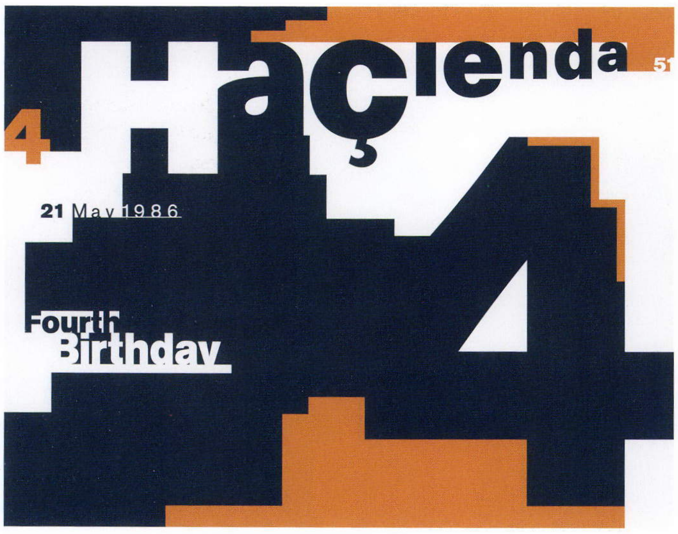
8vo (1985–2001) fut un studio de création graphique britannique qui signa des projets de reconnaissance mondiale dans les domaines typographique et du graphisme. Les fondateurs Mark Holt (1958, Leeds, Angleterre), Simon Johnston (1959, Leamington Spa, Angleterre) et Hamish Muir (1957, Paisley, Écosse) avaient notamment étudié dans diverses institutions, dont l'école de design de Bâle auprès de Wolfgang Weingart. Leurs typographies caractéristiques furent mises au service de clients comme American Express, Christie's ou Scandinavian Airlines. Entre 1986 et 1992, 8vo publia également huit numéros de la revue de typographie *Octavo*, considérée aujourd'hui encore comme une des plus importantes publications de design de l'époque. En 1986, le designer Michael Burke (1944, Leicestershire, Angleterre) rejoignit le studio en qualité d'associé.

> **»With our European and wider influences we were on a mission—angryish young men railing against the prissiness of British design. We felt like outsiders then, and even as typography came more center-stage and later as it became the new design 'rock and roll', we remained on the outside.«** `Mark Holt & Hamish Muir, 8vo: On the Outside, 2005`



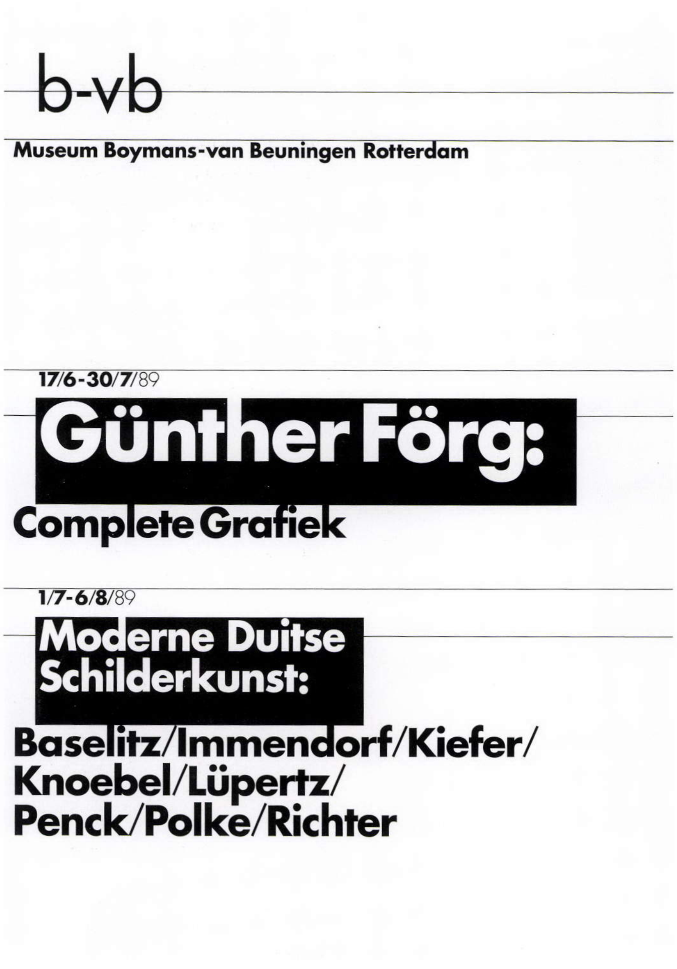
thedurutticolumn
newalbumoutnow
vinireilly-
genius

1990 · 8vo · UK · Poster



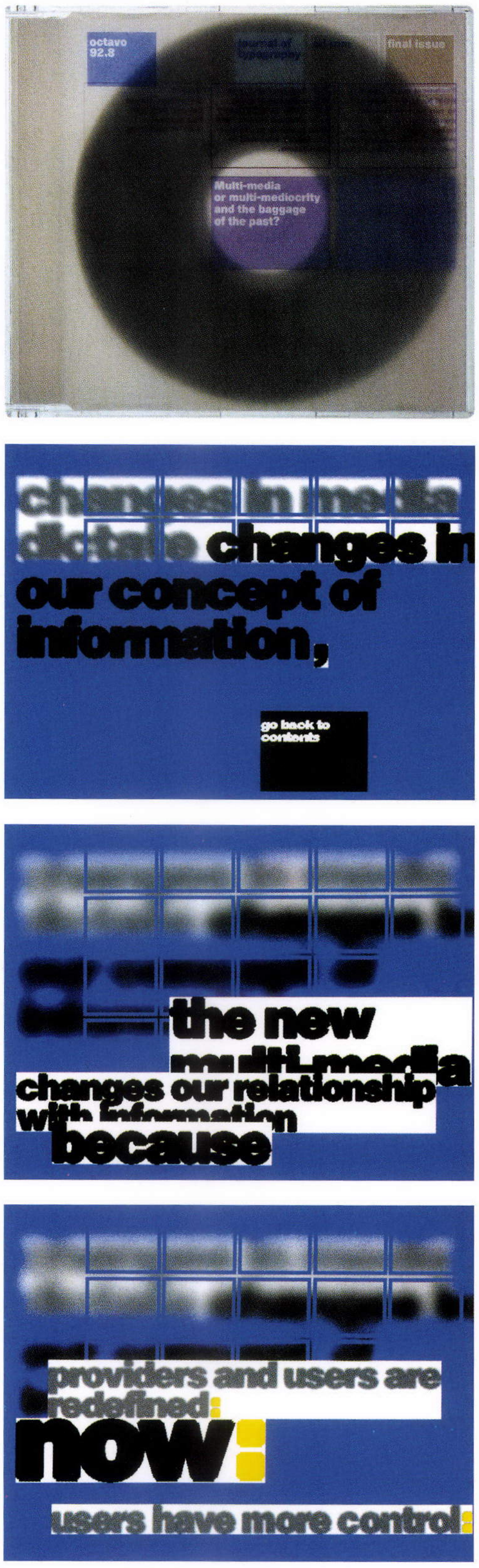
Haçienda
4
51
21 May 1986
Fourth
Birthday
4

1986 · 8vo · UK · Poster



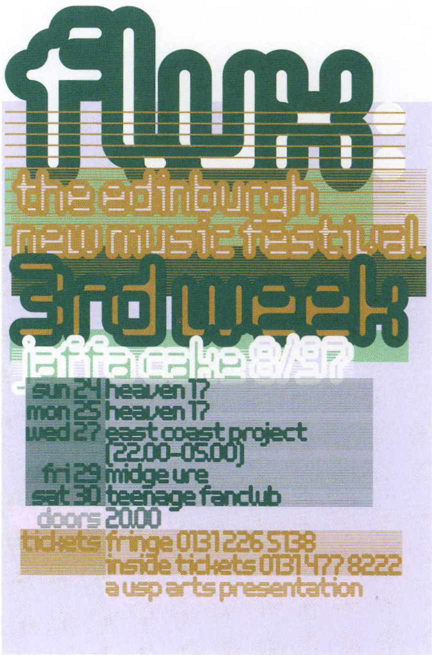
b-vb
Museum Boymans-van Beuningen Rotterdam
17/6-30/7/89
Günther Förg:
Complete Grafiek
1/7-6/8/89
Moderne Duitse
Schilderkunst:
Baselitz/Immendorf/Kiefer/
Knoebel/Lüpertz/
Penck/Polke/Richter

1989 · 8vo · UK/NL · Poster



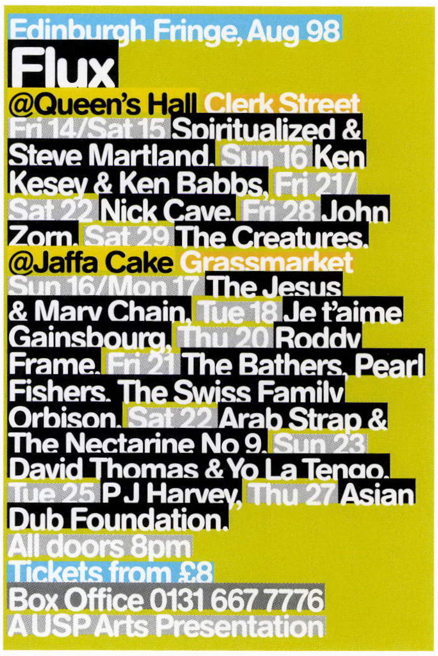
octavo
92.8
final issue
Multi-media
or multi-mediocrity
and the baggage
of the past?
changes in
our concept of
information,
go back to
contents
the new
multi-media
changes our relationship
with information
because
providers and users are
redefined:
now:
users have more control:

1992 · 8vo · UK · Multimedia CD-Rom



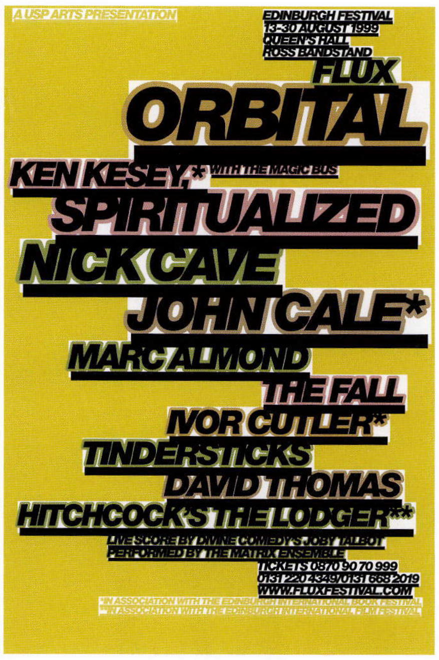
flux
the edinburgh
new music festival
3rd week
jaffa cake 8/97
sun 24 heaven 17
mon 25 heaven 17
wed 27 east coast project
(22.00-05.00)
fri 29 midge ure
sat 30 teenage fanclub
doors 20.00
tickets fringe 0131 226 5138
inside tickets 0131 477 8222
a usp arts presentation

1997 · 8vo · UK · Poster



Edinburgh Fringe, Aug 98
Flux
@Queen's Hall Clerk Street
Fri 14/Sat 15 Spiritualized & Steve Martland. Sun 16 Ken Kesey & Ken Babbs. Fri 21/Sat 22 Nick Cave. Fri 28 John Zorn. Sat 29 The Creatures.
@Jaffa Cake Grassmarket
Sun 16/Mon 17 The Jesus & Mary Chain. Tue 18 Je t'aime Gainsbourg. Thu 20 Roddy Frame. Fri 21 The Bathers, Pearl Fishers, The Swiss Family Orbison. Sat 22 Arab Strap & The Nectarine No 9. Sun 23 David Thomas & Yo La Tengo. Tue 25 PJ Harvey. Thu 27 Asian Dub Foundation.
All doors 8pm
Tickets from £8
Box Office 0131 667 7776
A USP Arts Presentation

1998 · 8vo · UK · Poster



A USP ARTS PRESENTATION
EDINBURGH FESTIVAL
13-30 AUGUST 1999
QUEEN'S HALL
ROSS BANDSTAND
FLUX
ORBITAL
KEN KESEY* WITH THE MAGIC BUS
SPIRITUALIZED
NICK CAVE
JOHN CALE*
MARC ALMOND
THE FALL
IVOR CUTLER*
TINDERSTICKS
DAVID THOMAS
HITCHCOCK'S THE LODGER**
LIVE SCORE BY DIVINE COMEDY'S JOBY TALBOT
PERFORMED BY THE MATRIX ENSEMBLE
TICKETS 0870 90 70 999
WWW.FLUXFESTIVAL.COM

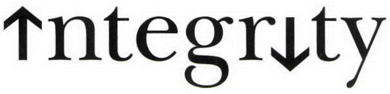
1999 · 8vo · UK · Poster

1999

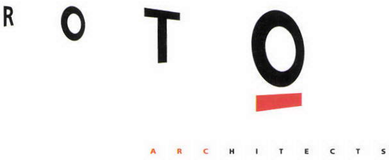
Adbusters magazine updates the **First Things First** manifesto by Ken Garland from 1964, as signed by 33 international graphic designers

Jonathan Hoefler and Tobias Frere-Jones establish the **Hoefler & Frere-Jones** type foundry in New York City

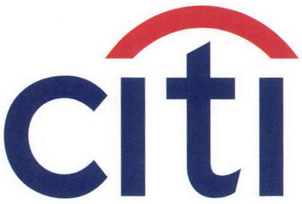
The book **Radical Graphics/Graphic Radicals** presents an overview of recent developments in graphic design



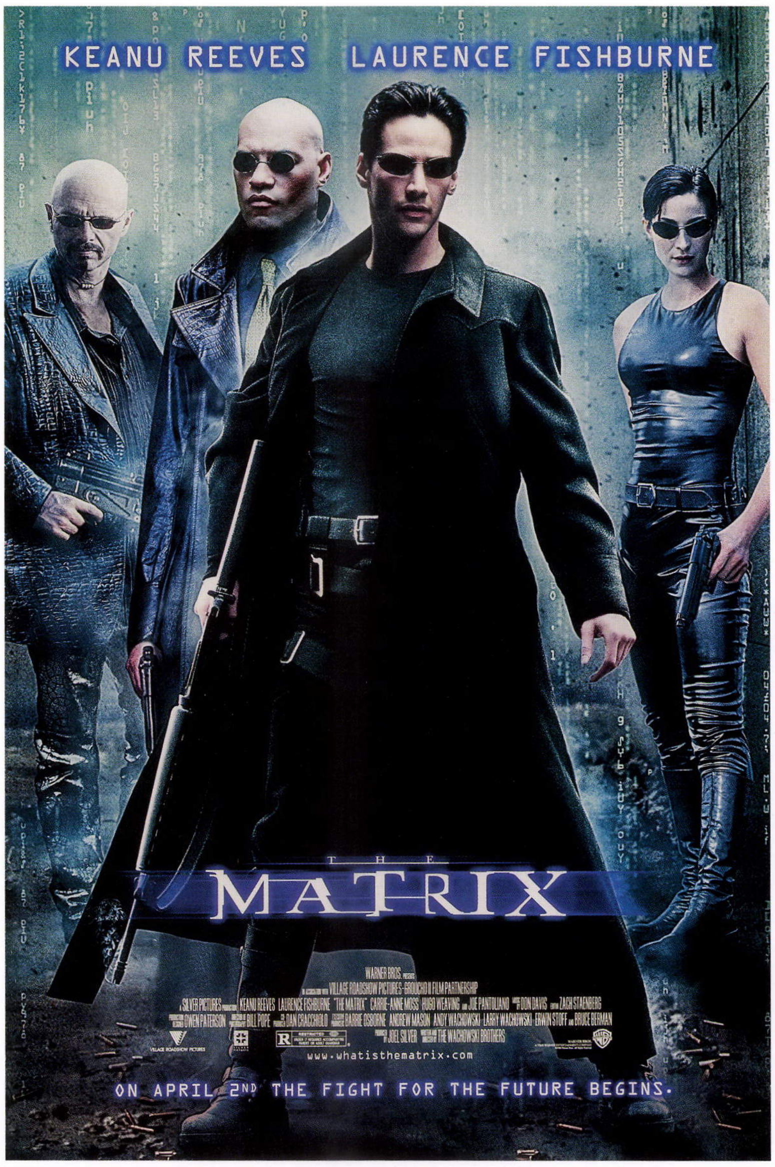
1999 · Ian Chilvers, Atelier Works · UK · Logo · Integrity


R O T O
ARCHITECTS

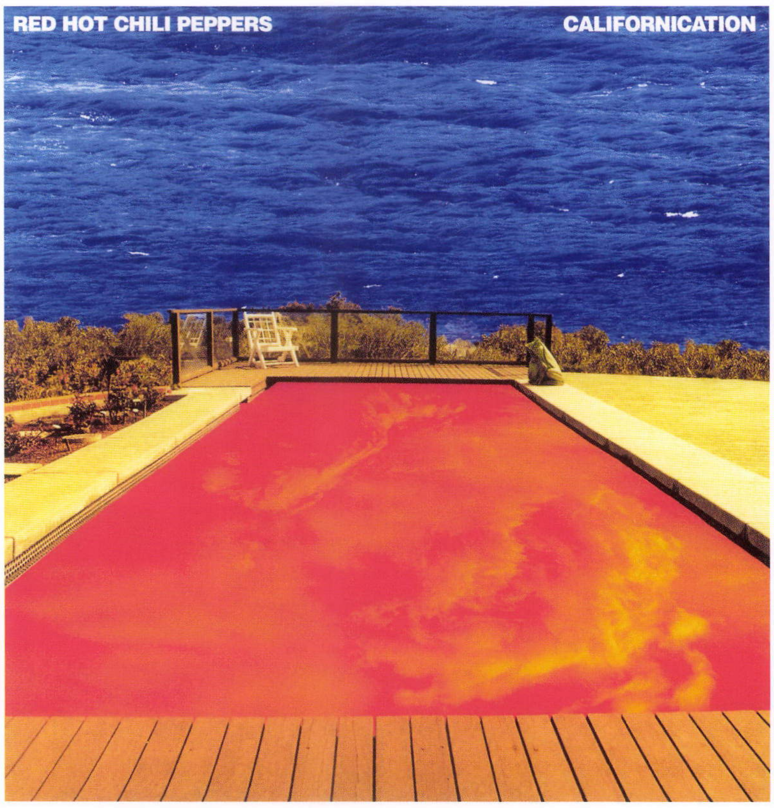
1999 · April Greiman · US · Logo · Roto Architects



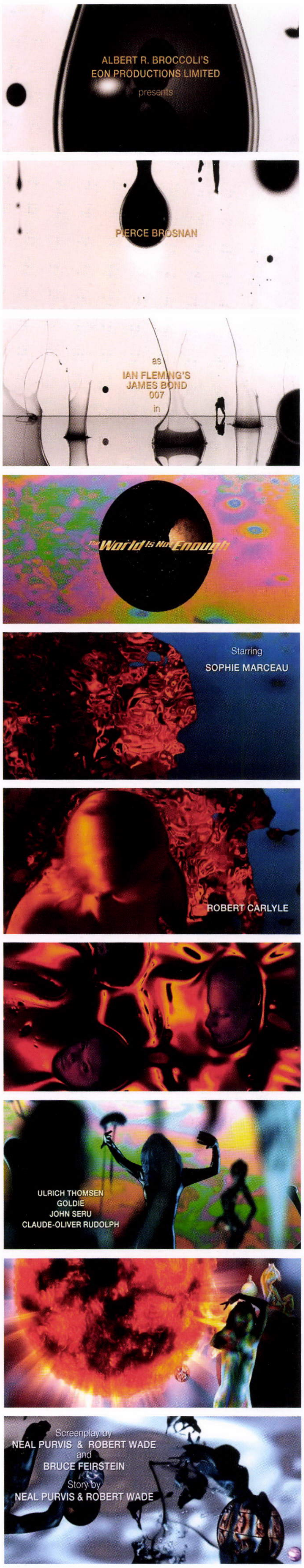
1999 · Paula Scher, Pentagram · US · Logo · Citibank


KEANU REEVES
LAURENCE FISHBURNE
THE MATRIX
www.whatisthematrix.com
ON APRIL 2ND THE FIGHT FOR THE FUTURE BEGINS.

1999 · Concept Arts · US · Poster


RED HOT CHILI PEPPERS
CALIFORNICATION

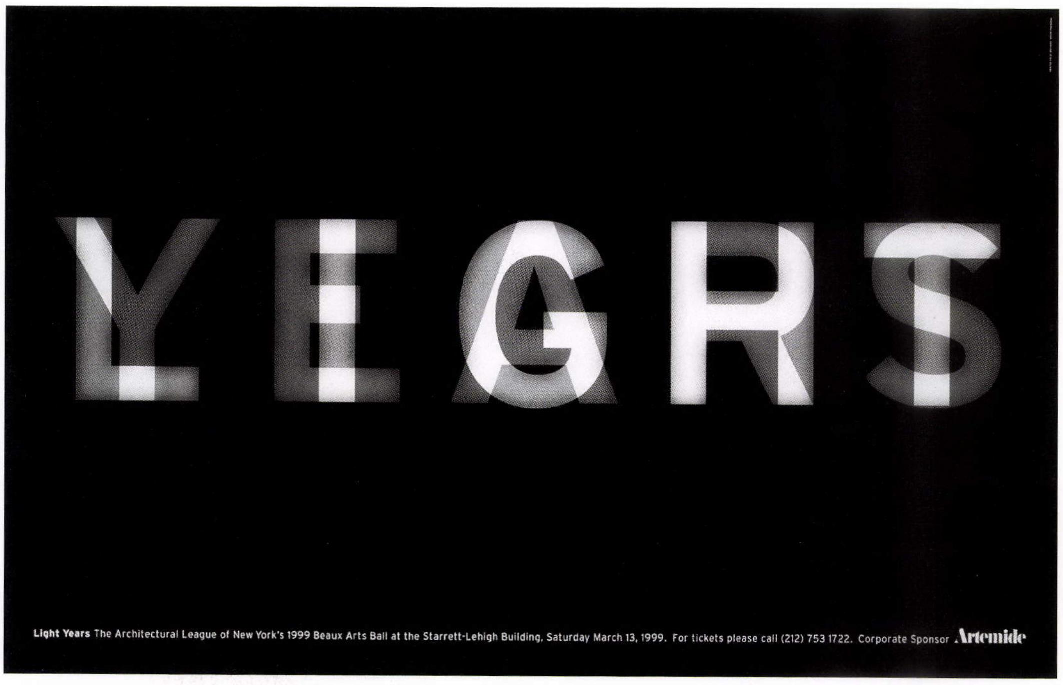
1999 · Lawrence Azerrad (AD), Sonya Koskoff (PH) · US · Record cover


ALBERT R. BROCCOLI'S
EON PRODUCTIONS LIMITED
presents
PIERCE BROSNAN
as
IAN FLEMING'S
JAMES BOND
007
in
The World is Not Enough
Starring
SOPHIE MARCEAU
ROBERT CARLYLE
ULRICH THOMSEN
GOLDIE
JOHN SERU
CLAUDE-OLIVER RUDOLPH
Screenplay by
NEAL PURVIS & ROBERT WADE
and
BRUCE FEIRSTEIN
Story by
NEAL PURVIS & ROBERT WADE

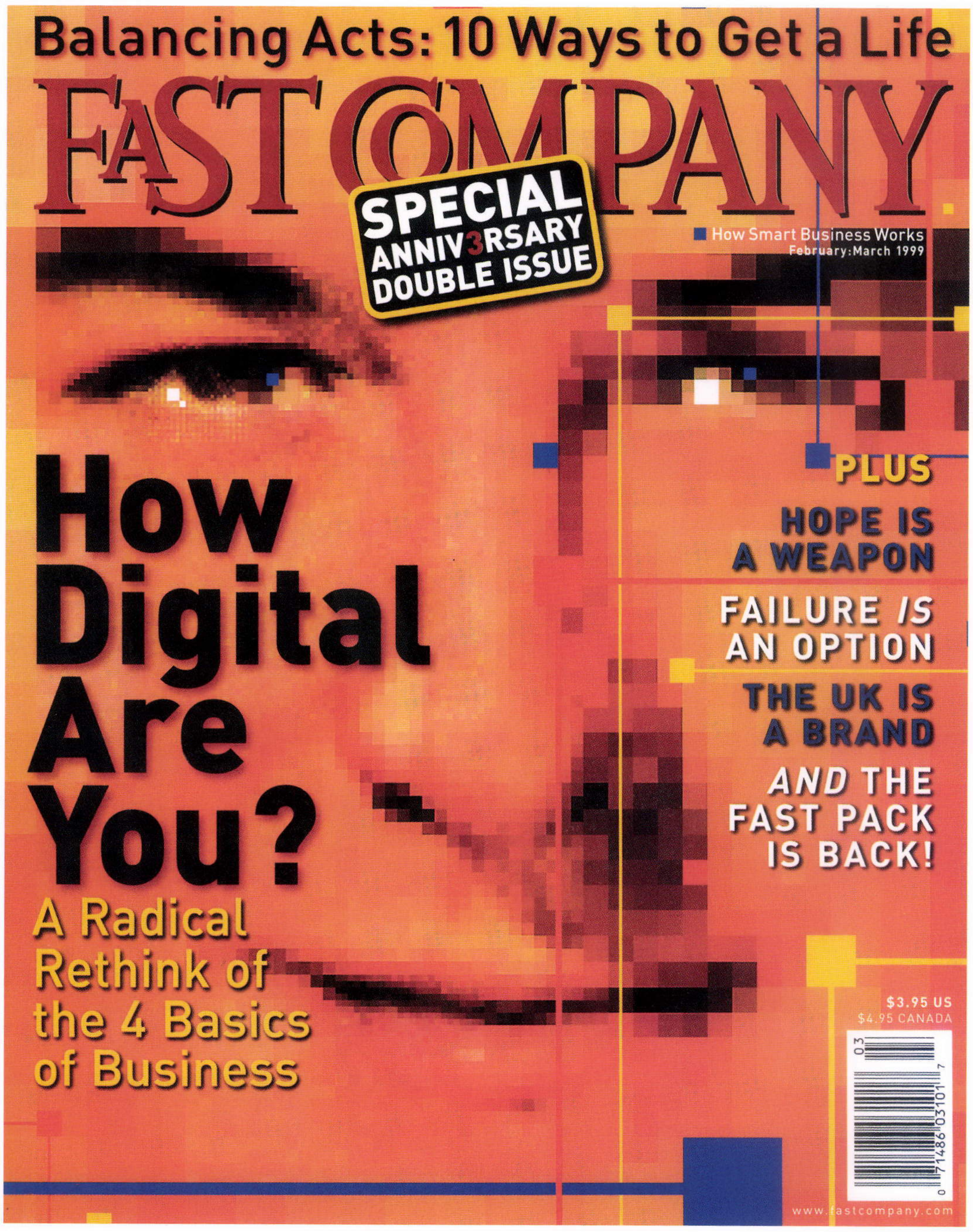
1999 · Daniel Kleinman · UK · Opening titles

The Dutch type foundry **Underware** is established

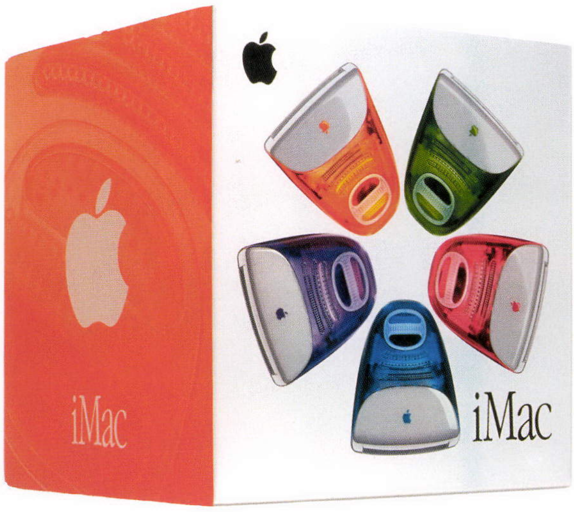
The Malaysian graphic design association **WREGA** is founded


YEARS
LIGHT
Light Years The Architectural League of New York's 1999 Beaux Arts Ball at the Starrett-Lehigh Building, Saturday March 13, 1999. For tickets please call (212) 753 1722. Corporate Sponsor Artemide

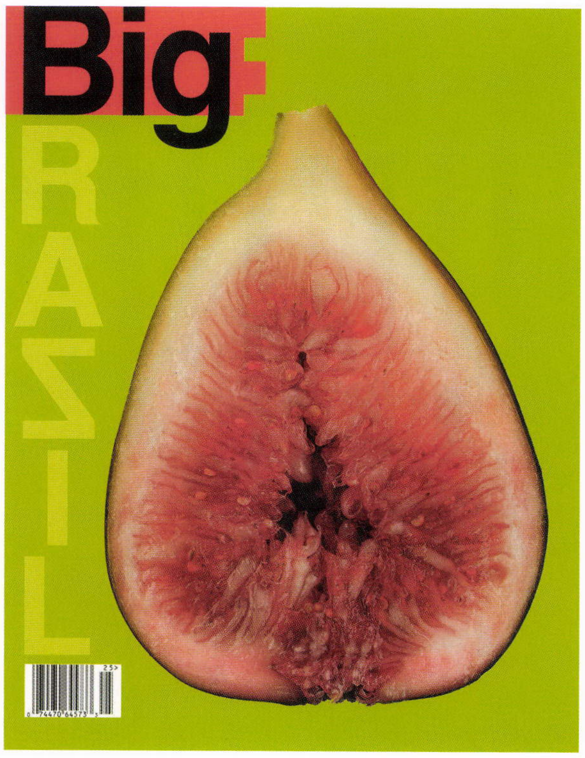
1999 · Michael Bierut, Pentagram · US · Poster


Balancing Acts: 10 Ways to Get a Life
FAST COMPANY
SPECIAL ANNIV3RSARY DOUBLE ISSUE
How Smart Business Works
February:March 1999
How Digital Are You?
A Radical Rethink of the 4 Basics of Business
PLUS
HOPE IS A WEAPON
FAILURE IS AN OPTION
THE UK IS A BRAND
AND THE FAST PACK IS BACK!
$3.95 US
$4.95 CANADA
www.fastcompany.com

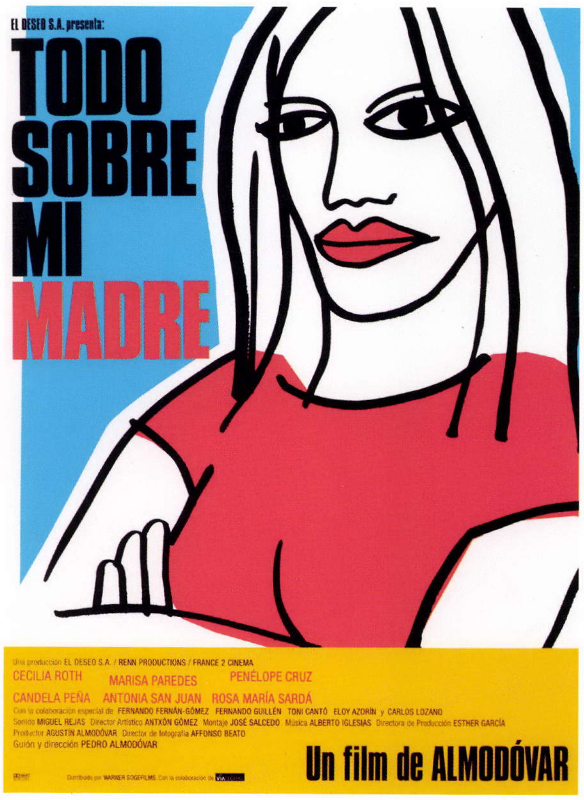
1999 · Patrick Mitchell · US · Magazine cover



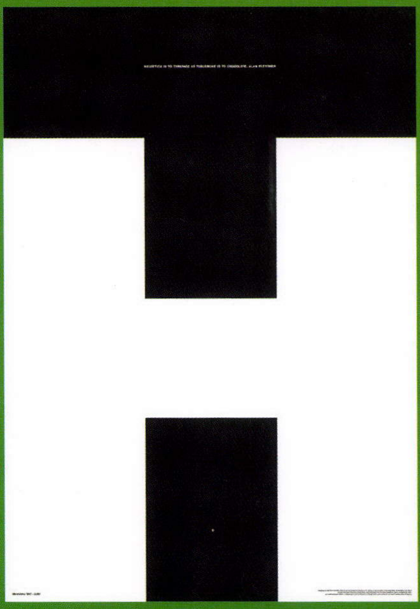
1999 · Andy Dreyfus, Apple Inc. · US · Packaging

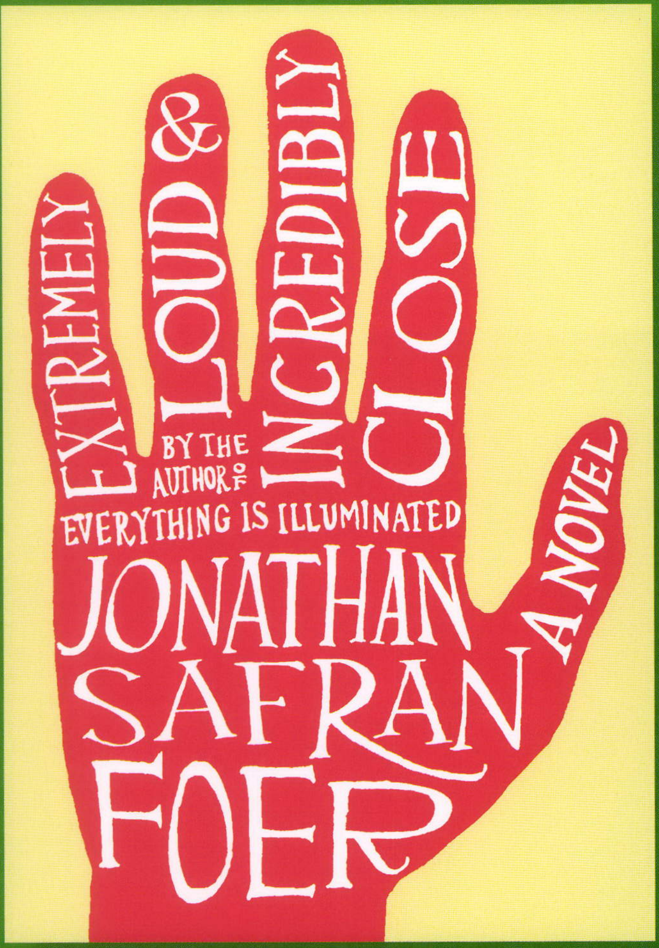


1999 · Rico Lins · BR · Magazine cover

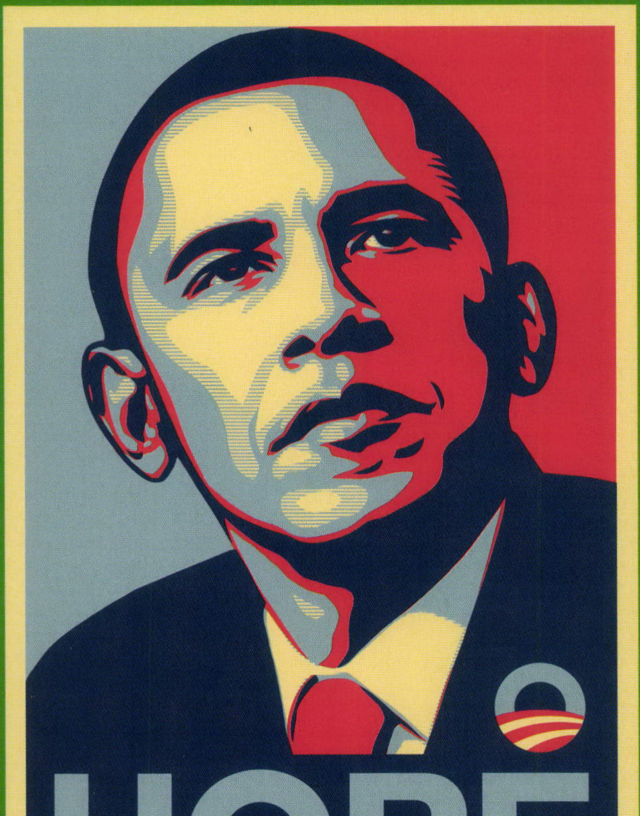

EL DESEO S.A. presenta:
TODO SOBRE MI MADRE
Una producción EL DESEO S.A. / RENN PRODUCTIONS / FRANCE 2 CINEMA
CECILIA ROTH MARISA PAREDES PENÉLOPE CRUZ
CANDELA PEÑA ANTONIA SAN JUAN ROSA MARÍA SARDÁ
Con la colaboración especial de FERNANDO FERNÁN-GÓMEZ FERNANDO GUILLÉN TONI CANTÓ ELOY AZORÍN y CARLOS LOZANO
Sonido MIGUEL REJAS Director Artístico ANTXÓN GÓMEZ Montaje JOSÉ SALCEDO Música ALBERTO IGLESIAS Directora de Producción ESTHER GARCÍA
Productor AGUSTÍN ALMODÓVAR Director de fotografía AFFONSO BEATO
Guión y dirección PEDRO ALMODÓVAR
Distribuido por WARNER SOGEFILMS. Con la colaboración de
Un film de ALMODÓVAR

1999 · Oscar Mariné · ES · Poster

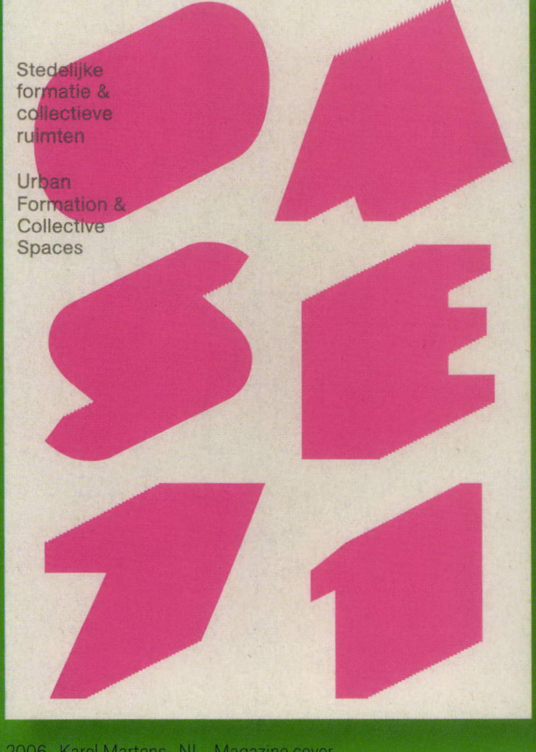

2007 · Melchior Imboden · CH · Poster

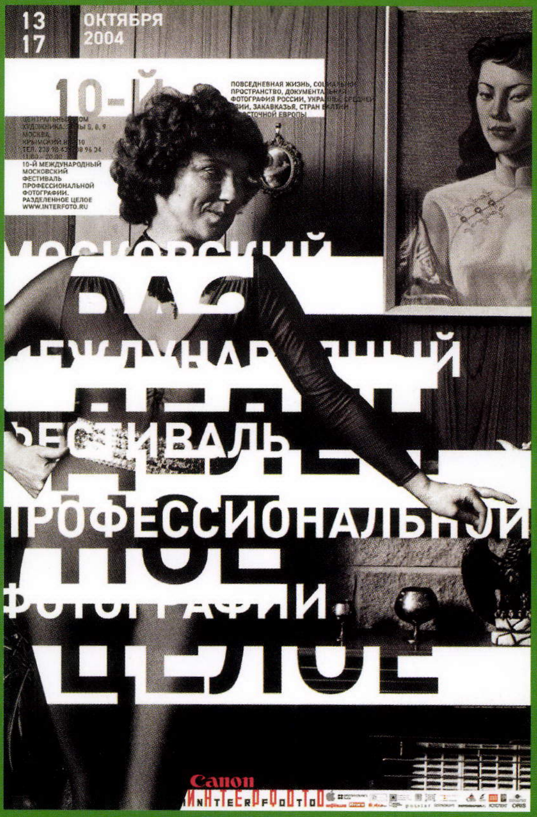

EXTREMELY
LOUD &
INCREDIBLY
CLOSE
BY THE AUTHOR OF
EVERYTHING IS ILLUMINATED
JONATHAN
SAFRAN
FOER
A NOVEL
2005 · Jonathan Gray · UK · Book cover

2000

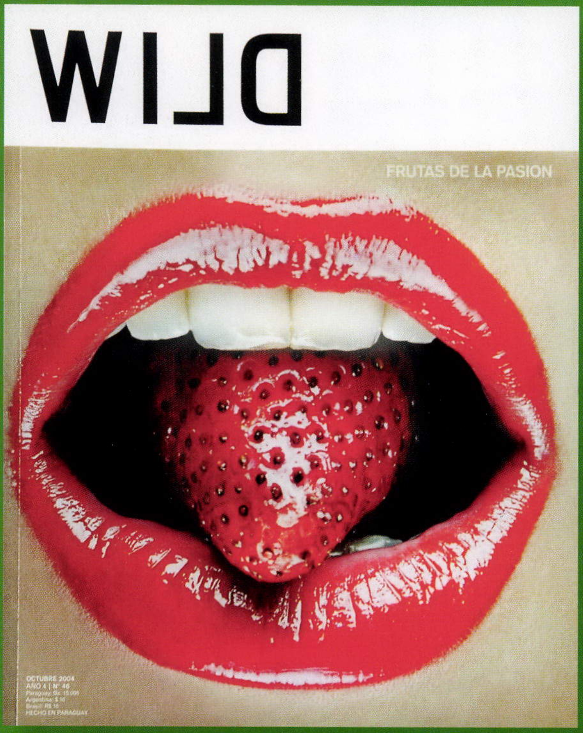


2008 · "Obey" (Shepard Fairey) · US · Poster


Tijdschrift voor architectuur / Journal for Architecture
Stedelijke formatie & collectieve ruimten
Urban Formation & Collective Spaces
OASE 71
2006 · Karel Martens · NL · Magazine cover

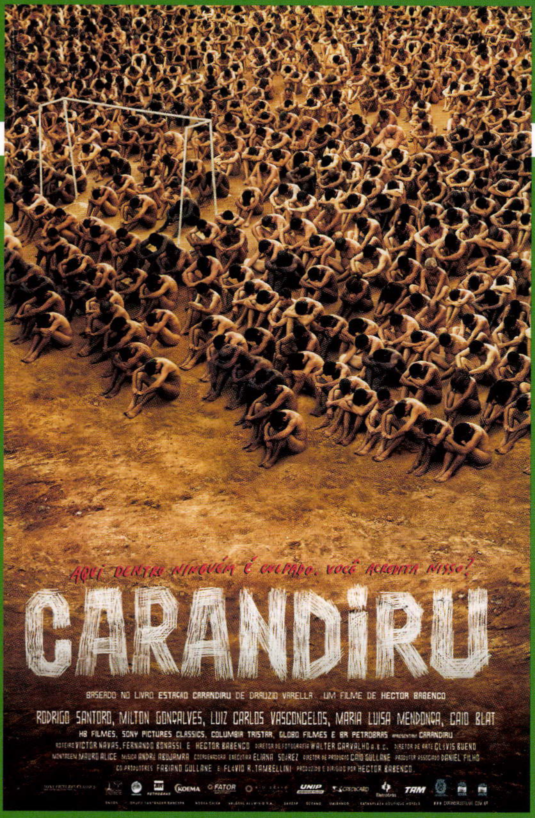

13
17
ОКТЯБРЯ
2004
10-Й
ПОВСЕДНЕВНАЯ ЖИЗНЬ, СОЦИАЛЬНОЕ ПРОСТРАНСТВО, ДОКУМЕНТАЛЬНАЯ ФОТОГРАФИЯ РОССИИ, УКРАИНЫ, СРЕДНЕЙ АЗИИ, ЗАКАВКАЗЬЯ, СТРАН БАЛТИИ И ВОСТОЧНОЙ ЕВРОПЫ
10-Й МЕЖДУНАРОДНЫЙ МОСКОВСКИЙ ФЕСТИВАЛЬ ПРОФЕССИОНАЛЬНОЙ ФОТОГРАФИИ. РАЗДЕЛЕННОЕ ЦЕЛОЕ
WWW.INTERFOTO.RU
МОСКОВСКИЙ
МЕЖДУНАРОДНЫЙ
ФЕСТИВАЛЬ
ПРОФЕССИОНАЛЬНОЙ
ФОТОГРАФИИ.
ЦЕЛОЕ
Canon
ИНТЕРФОТО

2004 · Ostengruppe · RU · Poster

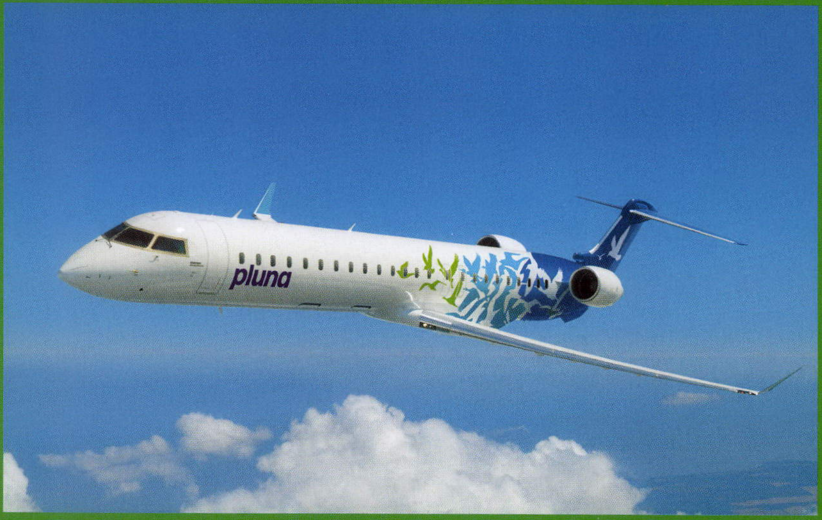

WILD
FRUTAS DE LA PASION
OCTUBRE 2004

2004 · Victor Candia · PY · Magazine cover

2009


AQUI DENTRO NINGUÉM É CULPADO. VOCÊ ACREDITA NISSO?
CARANDIRU
BASEADO NO LIVRO ESTAÇÃO CARANDIRU DE DRAUZIO VARELLA. UM FILME DE HECTOR BABENCO
RODRIGO SANTORO, MILTON GONÇALVES, LUIZ CARLOS VASCONCELOS, MARIA LUISA MENDONÇA, CAIO BLAT
HB FILMES, SONY PICTURES CLASSICS, COLUMBIA TRISTAR, GLOBO FILMES E BR PETROBRAS APRESENTAM CARANDIRU
ROTEIRO VICTOR NAVAS, FERNANDO BONASSI E HECTOR BABENCO DIRETOR DE FOTOGRAFIA WALTER CARVALHO A.B.C. DIRETOR DE ARTE CLÓVIS BUENO
MONTAGEM MAURO ALICE MÚSICA ANDRÉ ABUJAMRA COORDENADORA EXECUTIVA ELIANA SOÁREZ DIRETOR DE PRODUÇÃO CAIO GULLANE PRODUTOR ASSOCIADO DANIEL FILHO
CO-PRODUTORES FABIANO GULLANE E FLÁVIO R. TAMBELLINI PRODUZIDO E DIRIGIDO POR HECTOR BABENCO.

2003 · Marcelo Pallotta, Cassio Leitão (TY) · BR · Poster



2007 · Cato Brand Partners · AU · Identity · Pluna Airlines

Whether it could be attributed to the sometimes overwhelming surfeit of computer graphics, or was a reaction to the flood of digitally produced imagery, at the turn of the millennium there was a clear return to austere, minimalist solutions in graphic design. Following the initiative of a few innovative design studios in central Europe, 1960s modernism was rediscovered and reinvented in a new contemporary guise. The heroes of the Swiss Style and Dutch Design were celebrated in major retrospectives and even Helvetica, the typeface long regarded as no more than "reliable", enjoyed a revival, which included a highly respected film documentary made to mark its 50th birthday. Simultaneously, huge progress was made in media design. For example, it was now perfectly simple to animate a design or to make your own short movie. The internet and the increasing use of broadband also speeded up connections with designers working in other parts of the world, making the discovery of new visual trends and technological advances still quicker and easier.

John&
Paul&
Ringo&
George.

Möglicherweise aus Überdruss an der teils überbordenden Menge an Computergrafik, vielleicht auch als Reaktion auf die Flut an visuellen Eindrücken durch digitale Medien: Etwas hat während der Jahrhundertwende zu einer Rückbesinnung auf strenge und reduzierte Lösungen im Bereich des Grafikdesigns geführt. Ausgehend von einigen innovativen Designbüros in Mitteleuropa, wurde der Modernismus der 1960er-Jahre wiederentdeckt und in einer neuen und zeitgemäßen Form wiederbelebt. Die Helden der Schweizer Grafik oder des niederländischen Designs wurden in großen Retrospektiven gefeiert, und selbst die lange als ausschließlich zweckmäßig angesehene Schrift Helvetica erlebte zu ihrem fünfzigsten Geburtstag ein Revival, inklusive einer viel beachteten Filmdokumentation. Gleichzeitig entwickelten sich die Möglichkeiten digitaler Gestaltung enorm weiter. Es war nun beispielsweise ganz einfach möglich, Entwürfe zu animieren oder eigene kleine Filme zu produzieren. Das Internet und der Ausbau der Breitbandkommunikation förderten zudem die Vernetzung der internationalen Designszene und sorgten für eine beschleunigte Wahrnehmung visueller Trends und neuer Entwicklungen.

DANCE
DRAMA
MUSIC
THEATER
POETRY
WRITING
CATHEDRAL HOUSE

left: A T-shirt by the Dutch design studio Experimental Jetset, showing the names of the four Beatles, which became a much talked about and frequently imitated emblem of contemporary culture.

below left: The exterior of the New Jersey Performing Arts Center, created by the American graphic designer Paula Scher and completed in 2001.

below right: Inside the Cinémathèque Française in Paris, with the projected graphics developed by designer Ruedi Baur in 2005.

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links: Ein vom niederländischen Designbüro Experimental Jetset entworfenes T-Shirt mit den Namen der Beatles, das zu einem viel zitierten und häufig kopierten Objekt der Gegenwartskultur wurde.

links unten: Fassade des New Jersey Performing Arts Center, 2001 von der amerikanischen Designerin Paula Scher gestaltet.

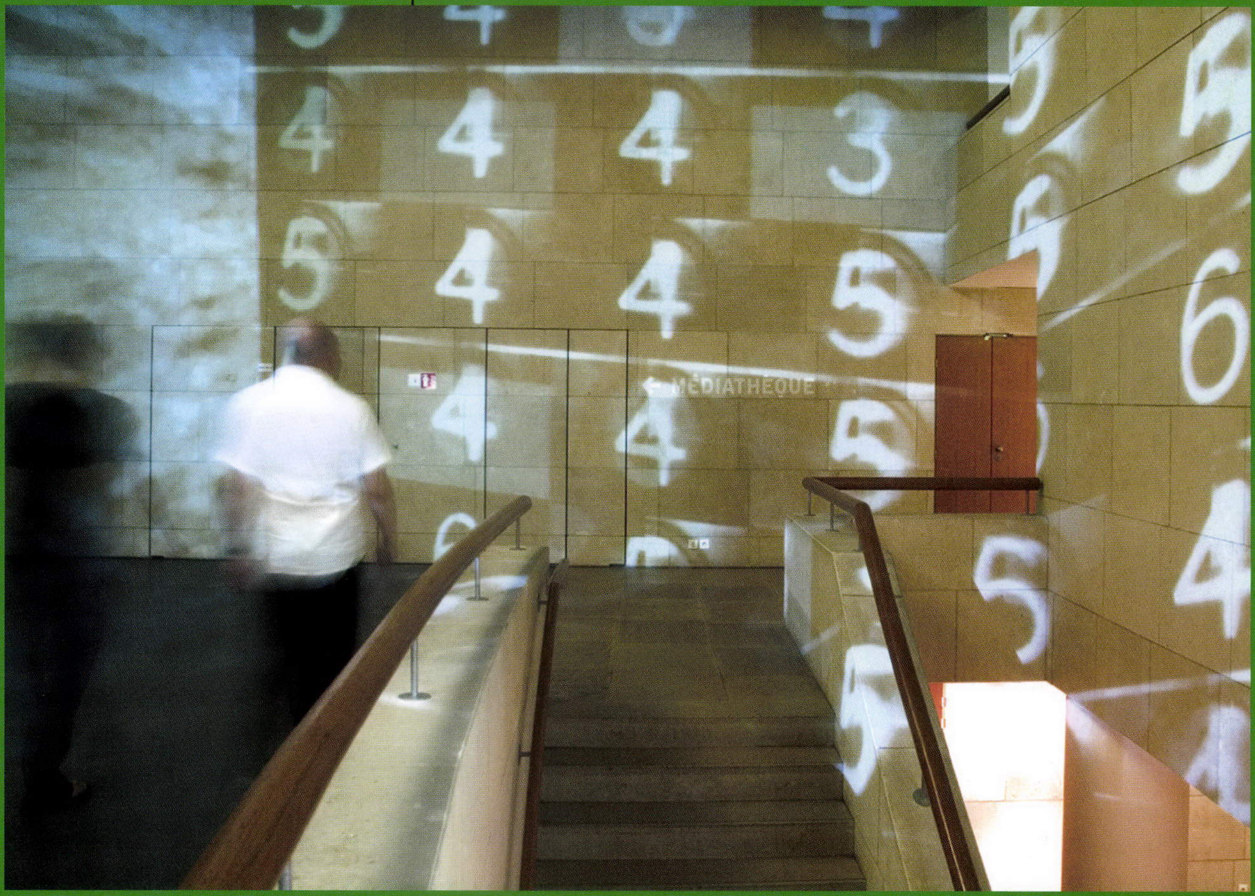
unten: Blick in die Räume der Pariser Cinémathèque Française, für die der Designer Ruedi Baur 2005 projizierte Grafiken entwickelte.

à gauche: T-shirt conçu par l'agence de graphisme néerlandaise Experimental Jetset, avec les prénoms des Beatles, et devenu un objet de la culture contemporaine fréquemment cité et copié.

en bas à gauche: façade du New Jersey Performing Arts Center, conçue en 2001 par la graphiste américaine Paula Scher.

en bas à droite: vue des salles de la Cinémathèque française à Paris, pour laquelle le graphiste Ruedi Baur conçut en 2005 des graphismes projetés.

Que ce soit en raison d'une saturation face à la masse d'infographies, ou en réaction au flot incessant d'images numériques, le changement de millénaire fut témoin d'un clair retour à des solutions austères et minimalistes en matière de graphisme. Des studios de design innovants d'Europe centrale eurent cette initiative et de là, on redécouvrit le modernisme des années 1960, qui connut un revival sous une forme contemporaine. Les héros du style suisse ou du design néerlandais furent célébrés dans de grandes rétrospectives, et même l'Helvetica, longtemps considérée comme une police de caractères purement utilitaire, fêta sa renaissance, notamment dans un documentaire très remarqué à l'occasion de son cinquantième anniversaire. En parallèle, les possibilités du graphisme numérique se multiplièrent et il était désormais facile d'animer un graphisme ou de produire de petits films. Internet et l'emploi croissant du haut débit favorisèrent en outre la mise en réseau de la scène internationale du design et la découverte de nouvelles tendances visuelles et évolutions technologiques.



2000

The Tate Modern opens in London

George W.
BUSH
FOR PRESIDENT

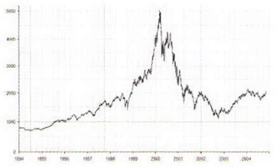
George W. Bush is elected president of the United States

Honda unveils its walking humanoid robot, ASIMO

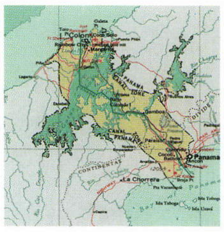
Dave Ulmer posts the location of the first geocached items, outside Beavercreek, Oregon

REMEMBER
Turn your computer off before midnight on
12/31/99.
BEST BUY

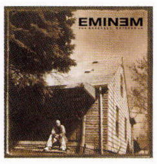
Fears about the so-called Y2K or Millennium Bug turn out to be almost completely unfounded



The dot-com bubble bursts



Control of the Panama Canal is handed over to Panama, on condition that its neutrality is guaranteed



Eminem's *The Marshall Mathers LP* breaks all records for fastest-selling solo and hip hop albums

The first mobile phones with a built-in camera are introduced

2001

PopIdol

British TV show *Pop Idol* is first aired and the format quickly spreads worldwide

iTunes
Music Card
$50

Apple launches the iPod and iTunes

SPECIAL EDITION
NEW YORK POST
ACT OF WAR
World Trade Center destroyed; many dead

Aircraft hijacked by al Qaeda crash into the Pentagon and bring down the Twin Towers in New York

BAND OF BROTHERS

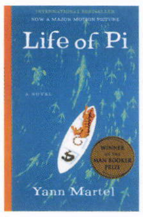
The TV series *Band of Brothers* premieres on HBO

U.S. entrepreneur Dennis Tito is the first tourist to fund his own trip into space

WIKIPEDIA
The Free Encyclopedia

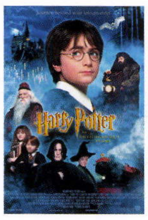
Wikipedia goes online

Yann Martel's novel *Life of Pi* becomes an international bestseller



XBOX

Microsoft's Xbox gaming console is released



The first of the Harry Potter movies premieres

2002

Called "the most dangerous volcano in the world", Nyiragongo erupts causing widespread destruction around Goma (DRC)

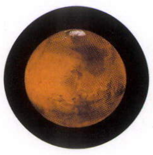
The hugely successful *Spider-Man* heralds a return for the superhero film genre

The Euro replaces old notes and coins in the Eurozone to become the only legal tender

CSI Miami premieres, the first spin-off in the *CSI* crime TV shows

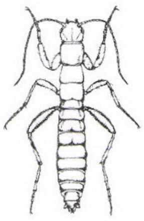
The International Criminal Court is established in The Hague in the Netherlands

Switzerland finally joins the United Nations



The *2001 Mars Odyssey* orbiter finds large deposits of water ice beneath the planet's surface

The discovery of *Mantophasmodea* is announced, the first new insect order since 1914

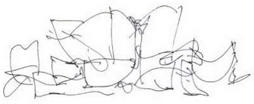


The Angolan Civil War comes to an end after 26 years of fighting that killed 500,000 people

Former FBI agent Robert Hanssen is sentenced to life imprisonment for selling secrets to Soviet and Russian agents

2003

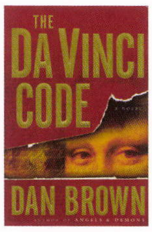
Action film star Arnold Schwarzenegger is elected governor of California



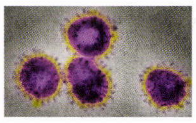
The Walt Disney Concert Hall opens in Los Angeles, designed by Frank Gehry

The electric vehicle manufacturer Tesla is founded in California

TESLA



Dan Brown's *The Da Vinci Code* is published and becomes a bestseller despite many claims of factual inaccuracies



An outbreak of the respiratory disease SARS in southern China is contained but only after 774 people have died from it worldwide

The Iraq War begins when a U.S.-led coalition invades the country to overthrow Saddam Hussein

Blu-ray Disc

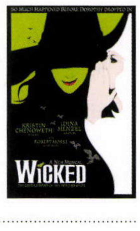
The Blu-ray disc is introduced

The last old-style Volkswagen Beetle rolls off the assembly line in Mexico

PIRATES of the CARIBBEAN

Johnny Depp stars in the first of the *Pirates of the Caribbean* movies

The musical *Wicked* premieres in San Francisco

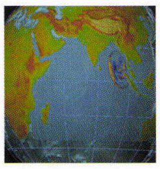


myspace®
a place for friends

The social-networking website MySpace is founded

2004

The Summer Olympics are held in Athens

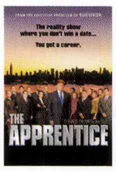


A tsunami in the Indian Ocean kills more than 230,000 people

facebook

Mark Zuckerberg launches Facebook from his dormitory room at Harvard University

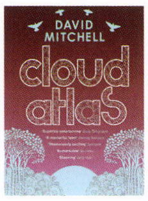
Donald Trump hosts the first season of reality TV series *The Apprentice* in the United States



An Islamist terrorist attack in Madrid kills 192 and injures over 1,400 people, three days before general elections are held

WORLD of WARCRAFT

World of Warcraft goes online



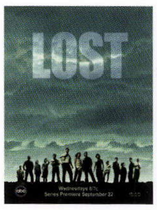
David Mitchell's award-winning *Cloud Atlas* is published

2M1207b is discovered, one of the first directly observed planets outside the Solar System

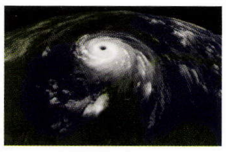
The hacker group Anonymous is formed when all its posts are signed with this name

Michael Schumacher wins his seventh and final Formula One racing championship

The first episode of U.S. television series *Lost* is aired

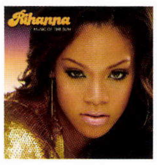


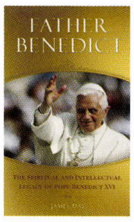
2005

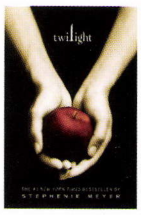

Hurricane Katrina and later flooding kill over 1,200 people and cause massive damage in New Orleans and along the Gulf coast

Angela Merkel is elected Chancellor of Germany, the first woman to occupy this post

Steve Fossett completes the first non-stop, non-refueled, solo flight around the world

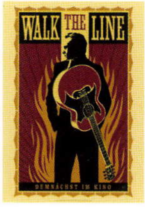

Rihanna's debut album *Music of the Sun* is released


Following the death of Pope John Paul II, Cardinal Joseph Ratzinger becomes the 265th pope with the name Benedict XVI


The first book in Stephenie Meyer's *Twilight* series is published

YouTube

YouTube is launched


The Johnny Cash biopic *Walk the Line* premieres, starring Joaquin Phoenix

The Superjumbo jet airliner Airbus A380 makes its maiden flight from Toulouse

Elected president of Liberia, Ellen Johnson Sirleaf is the first woman to lead an African country

2006

Twitter is launched

The state of Montenegro gains independence

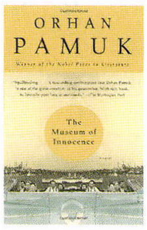
The WikiLeaks organization for publishing secret and classified information is founded in Iceland by Julian Assange

WikiLeaks

The Basque separatist group ETA announces a ceasefire

Wii

Nintendo's Wii gaming console is released


Turkish novelist Orhan Pamuk wins the Nobel Prize for Literature

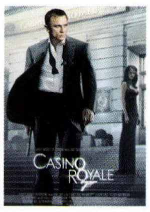
REPORTERS WITHOUT BORDERS
FOR PRESS FREEDOM

Reporters Without Borders publishes its fifth annual report on press freedom, listing 85 journalists killed worldwide this year

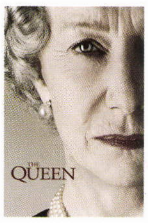
International music retailer Tower Records goes into liquidation

NO MUSIC, NO LIFE.
TOWER RECORDS

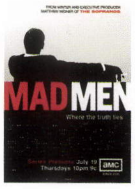
The Baiji or Chinese river dolphin is declared extinct


Daniel Craig is the new James Bond in *Casino Royale*

2007


Helen Mirren wins an Oscar for her title role in *The Queen*

Comet McNaught, the brightest in more than 40 years, is visible by day worldwide


The first season of *Mad Men* is aired

WEMBLEY
inspiring · memories

The new Wembley stadium in London opens

The Apple iPhone is released

Smoking in enclosed public and work places is banned in the United Kingdom

the BIG BANG THEORY

American sitcom *The Big Bang Theory* premieres on CBS

TGV

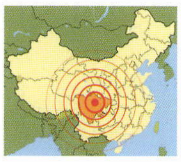
A high-speed TGV test train breaks the record in France for the fastest wheeled train

Nicolas Sarkozy is elected president of France

LIVE EARTH

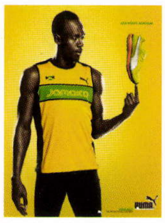
Live Earth benefit concerts are held in 12 locations around the world to highlight climate change

2008


An earthquake in Sichuan, China, kills over 70,000 people

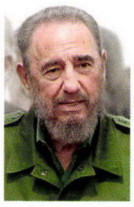
Lady Gaga's debut album *The Fame* is released

The Fermi Gamma-ray Space Telescope is launched


Jamaican Usain Bolt breaks the 100m world sprint record for the first time

The *Messenger* spacecraft sends back photographs of the unseen side of Mercury

Kosovo becomes an independent nation


Fidel Castro steps down as president of Cuba after almost 50 years in power

Apple's App Store opens and after three days downloads exceed 10 million

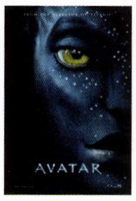
Spotify

The Spotify music-streaming service is launched in Sweden

LEHMAN BROTHERS

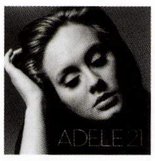
The U.S. investment bank Lehman Brothers goes bankrupt causing an international financial crisis

2009

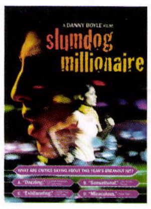

The 3D movie *Avatar* becomes an international box-office smash

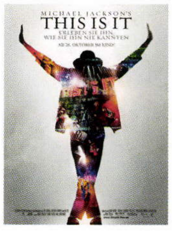
bitcoin

The virtual currency Bitcoin is created


Adele wins the Grammy for Best New Artist

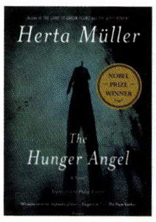
An outbreak of H1N1 swine flu kills some 300,000 people worldwide

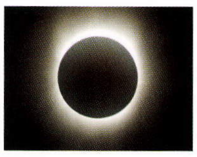

Filmed and set in India, Danny Boyle's film *Slumdog Millionaire* premieres

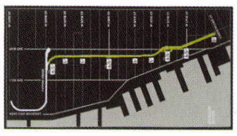

Michael Jackson dies

OBAMA'08
WWW.BARACKOBAMA.COM

Barack Obama becomes the first African-American president of the United States


Romanian-German author Herta Müller wins the Nobel Prize for Literature


The longest total solar eclipse of the 21st century occurs over parts of Asia and the Pacific Ocean

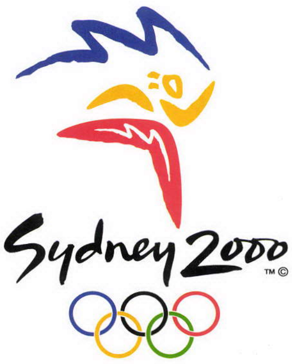

The first part of the High Line Park opens on the west side of Manhattan

2000

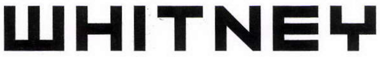
The visual culture magazine **Dot Dot Dot** is launched

Graphic designers Jan Wilker of Germany and Hjalti Karlsson of Iceland open the design firm **Karlssonwilker** in New York City

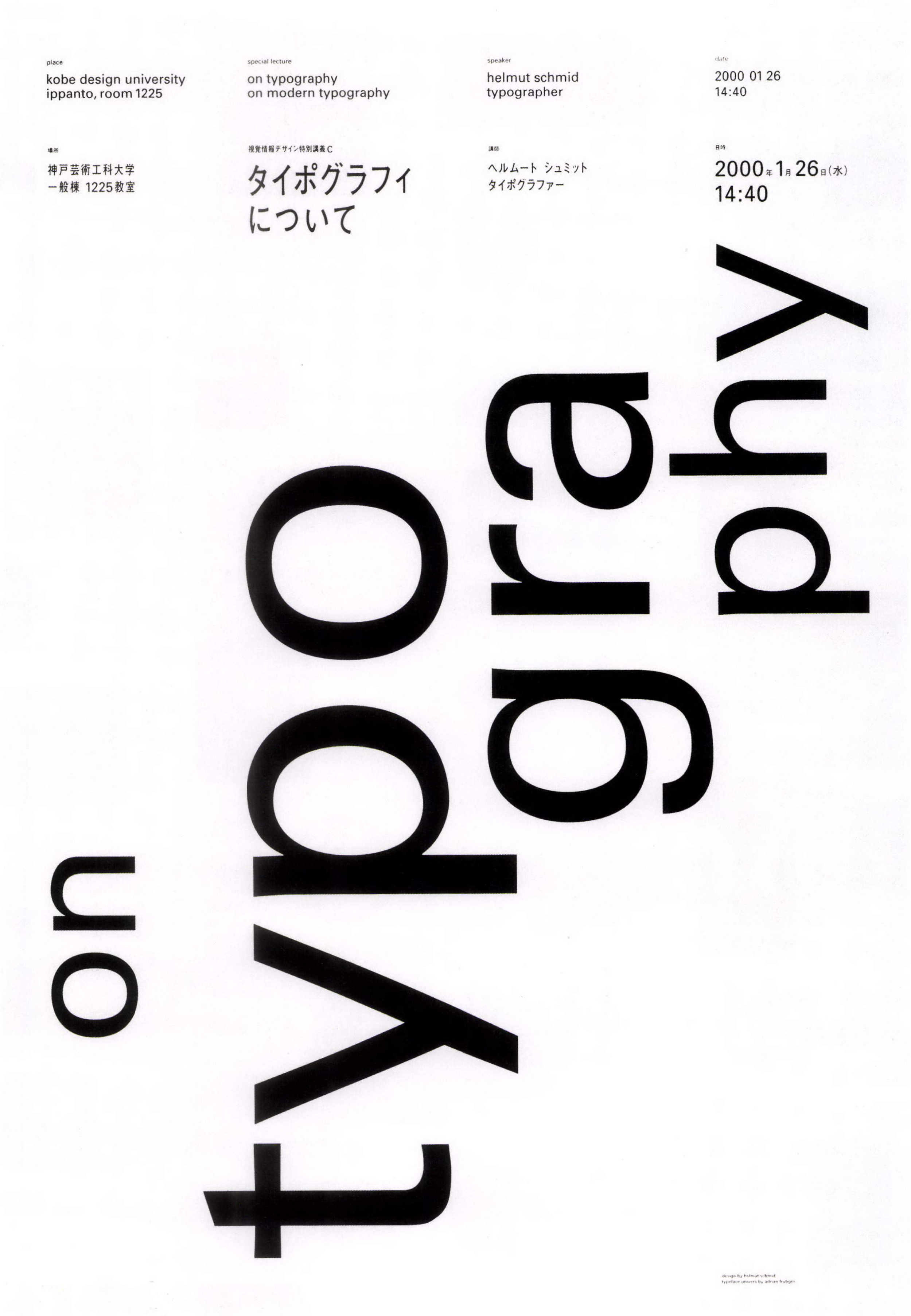
Steven Heller's monograph on Paul Rand is published



2000 · FHA Image Design · AU · Logo · Sydney Olympic Games



2000 · Paula Scher, Pentagram · US · Logo · Whitney Museum of American Art



place
kobe design university
ippanto, room 1225

special lecture
on typography
on modern typography

speaker
helmut schmid
typographer

date
2000 01 26
14:40

場所
神戸芸術工科大学
一般棟 1225教室

視覚情報デザイン特別講義C
タイポグラフィ
について

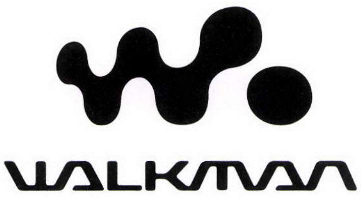
講師
ヘルムート シュミット
タイポグラファー

日時
2000年1月26日(水)
14:40

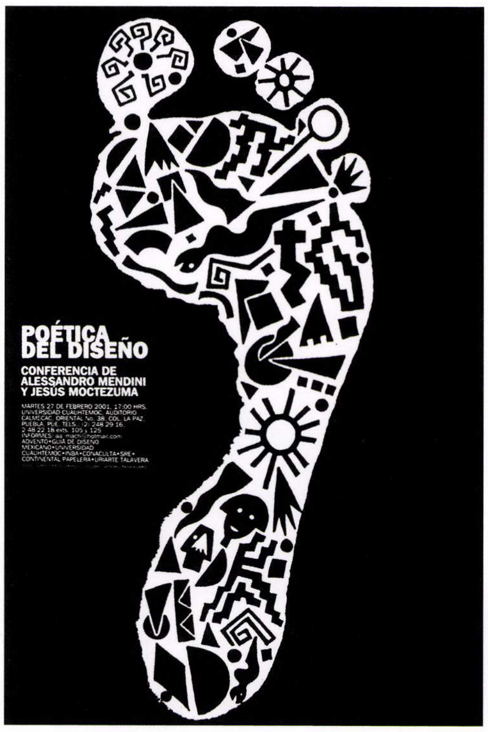
on typography

design by helmut schmid
typeface univers by adrian frutiger

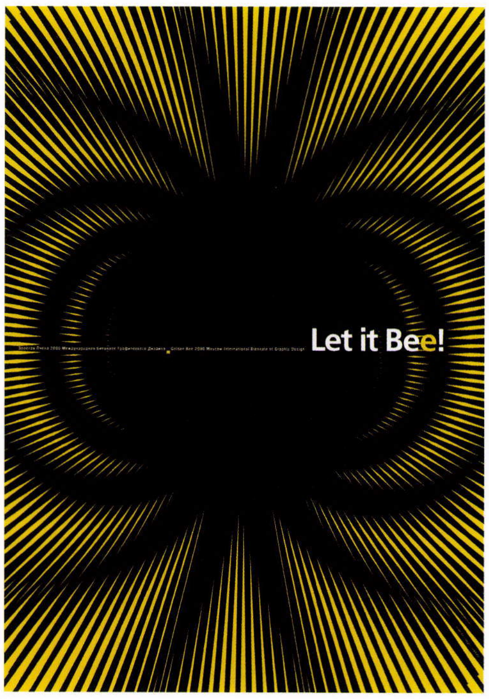
2000 · Helmut Schmid · DE/JP · Poster



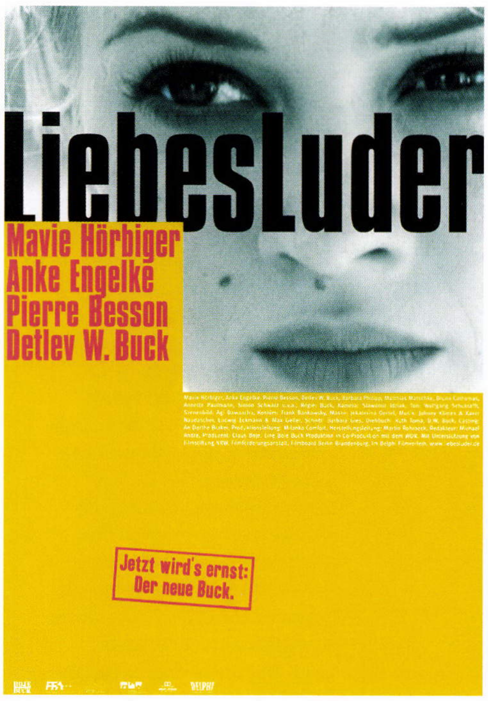
2000 · Hiroshige Fukuhara · JP · Logo · Walkman


POÉTICA DEL DISEÑO
CONFERENCIA DE ALESSANDRO MENDINI Y JESÚS MOCTEZUMA
MARTES 27 DE FEBRERO 2001. 17:00 HRS.
UNIVERSIDAD CUAUHTEMOC. AUDITORIO CALMECAC. ORIENTAL No. 38. COL. LA PAZ. PUEBLA. PUE. TELS.: (2) 248 29 16. 2 48 22 18 exts. 105 y 125
ADVENTO • GUIA DE DISEÑO MEXICANO • UNIVERSIDAD CUAUHTEMOC • INBA • CONACULTA • SRE • CONTINENTAL PAPELERA • URIARTE TALAVERA

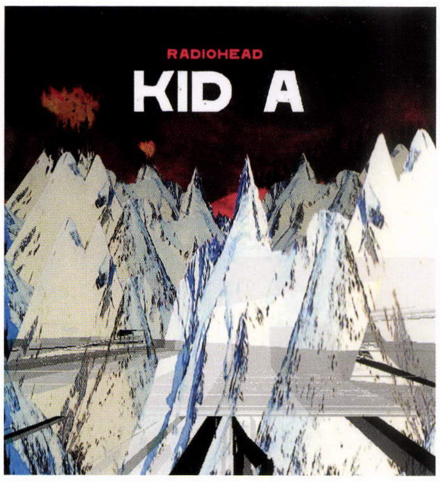
2000 · Germán Montalvo Aguilar · MX · Poster



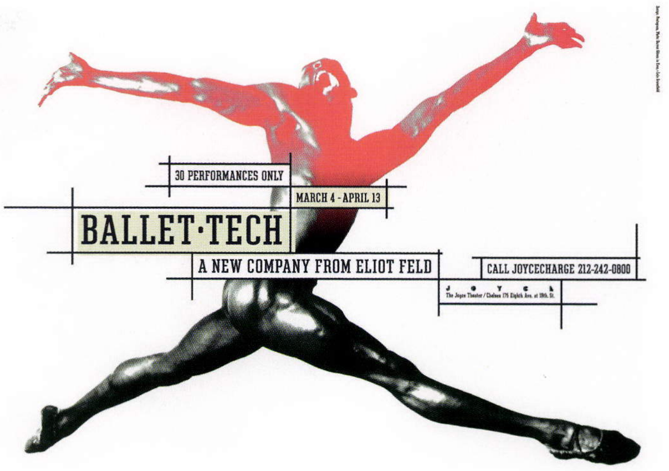
2000 · Yuri Surkov · RU · Poster


LiebesLuder
Mavie Hörbiger
Anke Engelke
Pierre Besson
Detlev W. Buck
Jetzt wird's ernst:
Der neue Buck.

2000 · Anna Berkenbusch · DE · Poster


RADIOHEAD
KID A

2000 · Stanley Donwood, Thom Yorke · UK · Record cover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JOYCE
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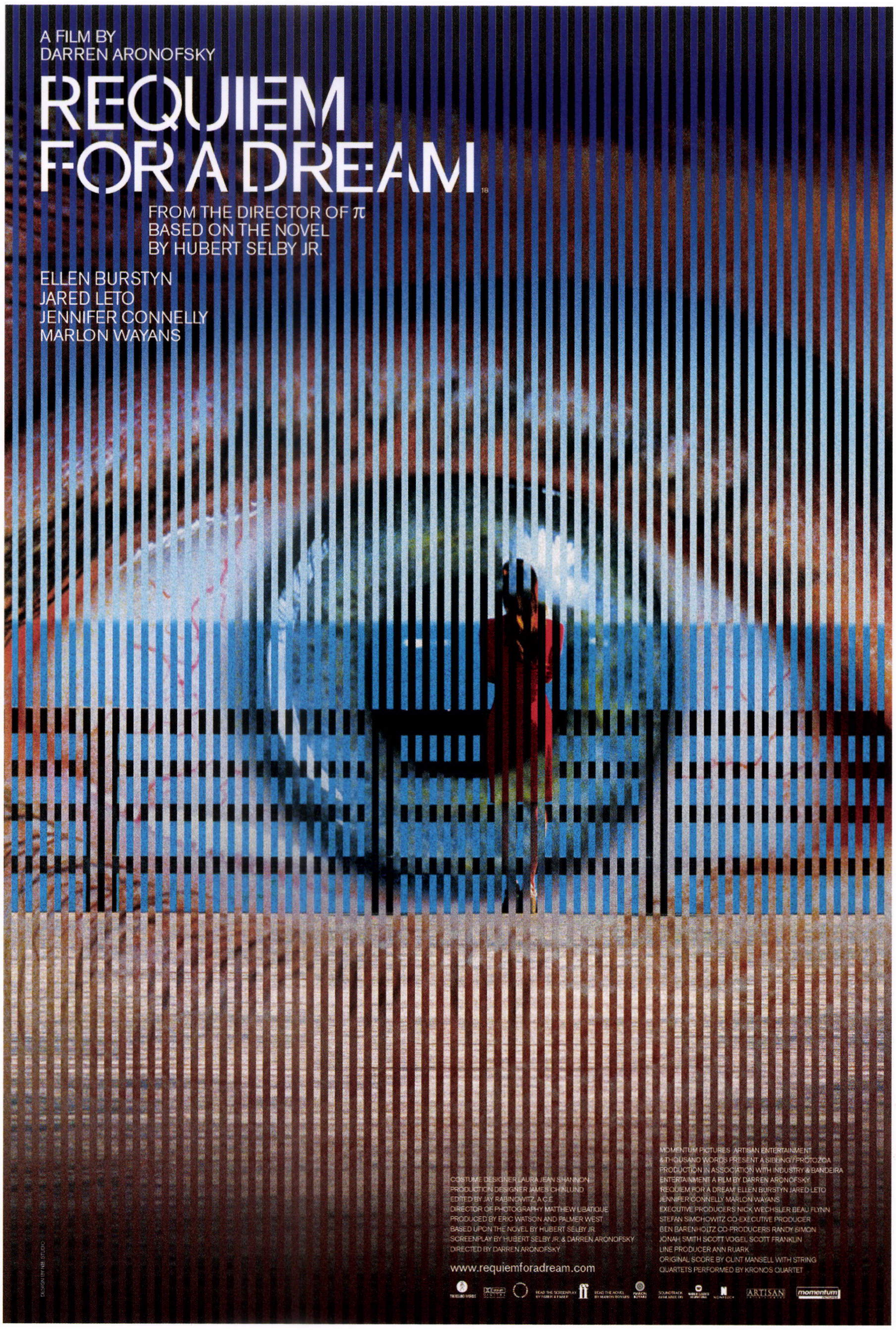
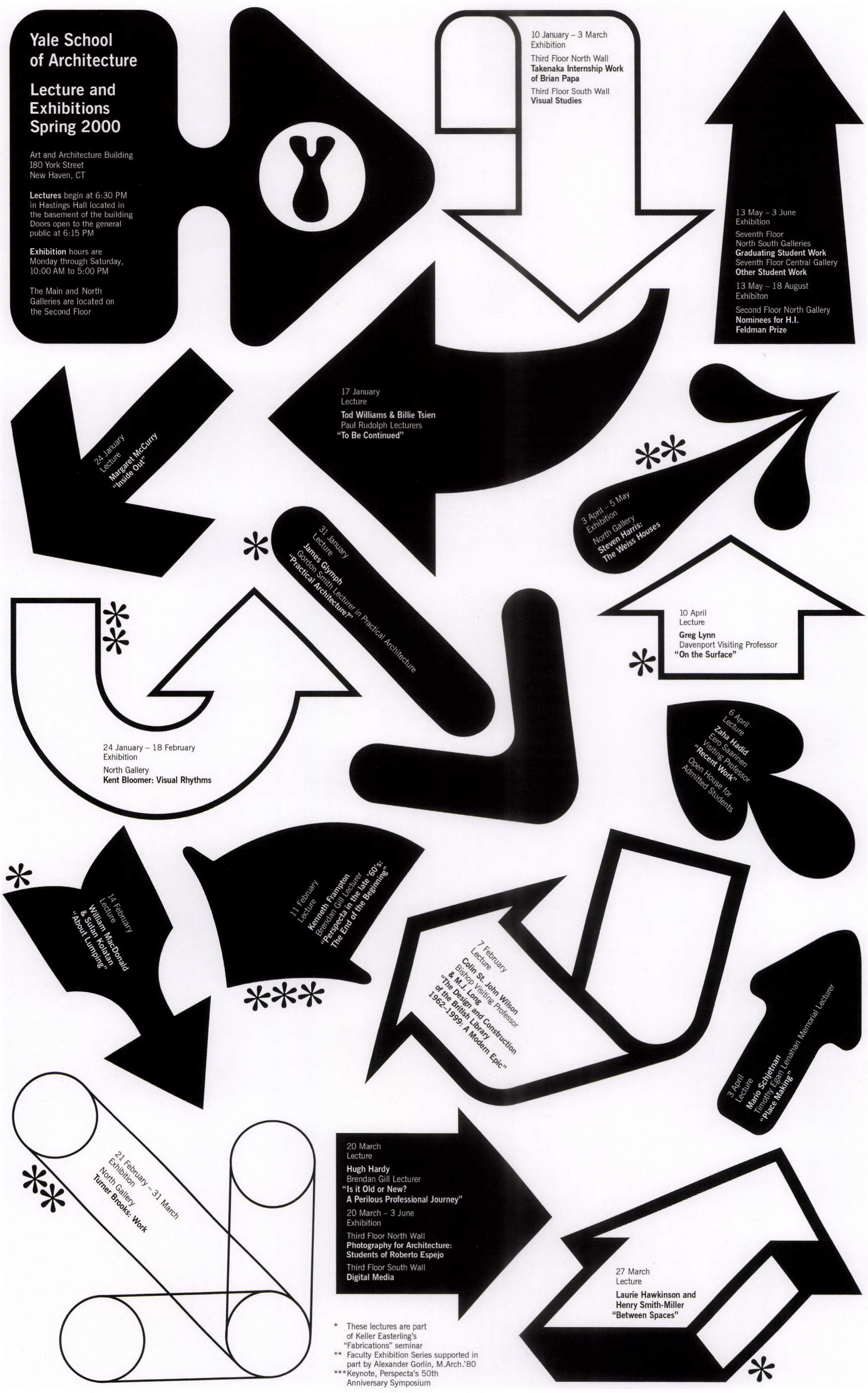
2000 · Paula Scher, Pentagram · US · Poster


A FILM BY
DARREN ARONOFSKY
REQUIEM FOR A DREAM
FROM THE DIRECTOR OF π
BASED ON THE NOVEL
BY HUBERT SELBY JR.
ELLEN BURSTYN
JARED LETO
JENNIFER CONNELLY
MARLON WAYANS
COSTUME DESIGNER LAURA JEAN SHANNON
PRODUCTION DESIGNER JAMES CHINLUND
EDITED BY JAY RABINOWITZ, A.C.E.
DIRECTOR OF PHOTOGRAPHY MATTHEW LIBATIQUE
PRODUCED BY ERIC WATSON AND PALMER WEST
BASED UPON THE NOVEL BY HUBERT SELBY JR.
SCREENPLAY BY HUBERT SELBY JR. & DARREN ARONOFSKY
DIRECTED BY DARREN ARONOFSKY
www.requiemforadream.com
MOMENTUM PICTURES ARTISAN ENTERTAINMENT
& THOUSAND WORDS PRESENT A SIBLING / PROTOZOA
PRODUCTION IN ASSOCIATION WITH INDUSTRY & BANDEIRA
ENTERTAINMENT A FILM BY DARREN ARONOFSKY
REQUIEM FOR A DREAM ELLEN BURSTYN JARED LETO
JENNIFER CONNELLY MARLON WAYANS
EXECUTIVE PRODUCERS NICK WECHSLER BEAU FLYNN
STEFAN SIMCHOWITZ CO-EXECUTIVE PRODUCER
BEN BARENHOLTZ CO-PRODUCERS RANDY SIMON
JONAH SMITH SCOTT VOGEL SCOTT FRANKLIN
LINE PRODUCER ANN RUARK
ORIGINAL SCORE BY CLINT MANSELL WITH STRING
QUARTETS PERFORMED BY KRONOS QUARTET
ARTISAN
momentum

2000 · NB Studio · UK · Poster



Yale School
of Architecture

Lecture and
Exhibitions
Spring 2000

Art and Architecture Building
180 York Street
New Haven, CT

Lectures begin at 6:30 PM
in Hastings Hall located in
the basement of the building
Doors open to the general
public at 6:15 PM

Exhibition hours are
Monday through Saturday,
10:00 AM to 5:00 PM

The Main and North
Galleries are located on
the Second Floor

10 January – 3 March
Exhibition
Third Floor North Wall
Takenaka Internship Work of Brian Papa
Third Floor South Wall
Visual Studies

13 May – 3 June
Exhibition
Seventh Floor
North South Galleries
Graduating Student Work
Seventh Floor Central Gallery
Other Student Work
13 May – 18 August
Exhibiton
Second Floor North Gallery
Nominees for H.I. Feldman Prize

24 January
Lecture
Margaret McCurry
"Inside Out"

17 January
Lecture
Tod Williams & Billie Tsien
Paul Rudolph Lecturers
"To Be Continued"

**
3 April – 5 May
Exhibition
North Gallery
Steven Harris:
The Weiss Houses

*
31 January
Lecture
James Glymph
Gordon Smith Lecturer in Practical Architecture
"Practical Architecture?"

*
10 April
Lecture
Greg Lynn
Davenport Visiting Professor
"On the Surface"

**
24 January – 18 February
Exhibition
North Gallery
Kent Bloomer: Visual Rhythms

6 April
Lecture
Zaha Hadid
Eero Saarinen
Visiting Professor
"Recent Work"
Open House for
Admitted Students

*
14 February
Lecture
William MacDonald
& Sulan Kolatan
"About Lumping"

***
11 February
Lecture
Kenneth Frampton
Brendan Gill Lecturer
"Perspecta in the late '60's:
The End of the Beginning"

7 February
Lecture
Colin St. John Wilson
Bishop Visiting Professor
& M.J. Long
"The Design and Construction
of the British Library
1962–1999: A Modern Epic"

3 April
Lecture
Mario Schjetnan
Timothy Egan Lenahan Memorial Lecturer
"Place Making"

**
21 February – 31 March
Exhibition
North Gallery
Turner Brooks: Work

20 March
Lecture
Hugh Hardy
Brendan Gill Lecturer
"Is it Old or New?
A Perilous Professional Journey"
20 March – 3 June
Exhibition
Third Floor North Wall
Photography for Architecture:
Students of Roberto Espejo
Third Floor South Wall
Digital Media

*
27 March
Lecture
Laurie Hawkinson and
Henry Smith-Miller
"Between Spaces"

* These lectures are part of Keller Easterling's "Fabrications" seminar
** Faculty Exhibition Series supported in part by Alexander Gorlin, M.Arch.'80
*** Keynote, Perspecta's 50th Anniversary Symposium

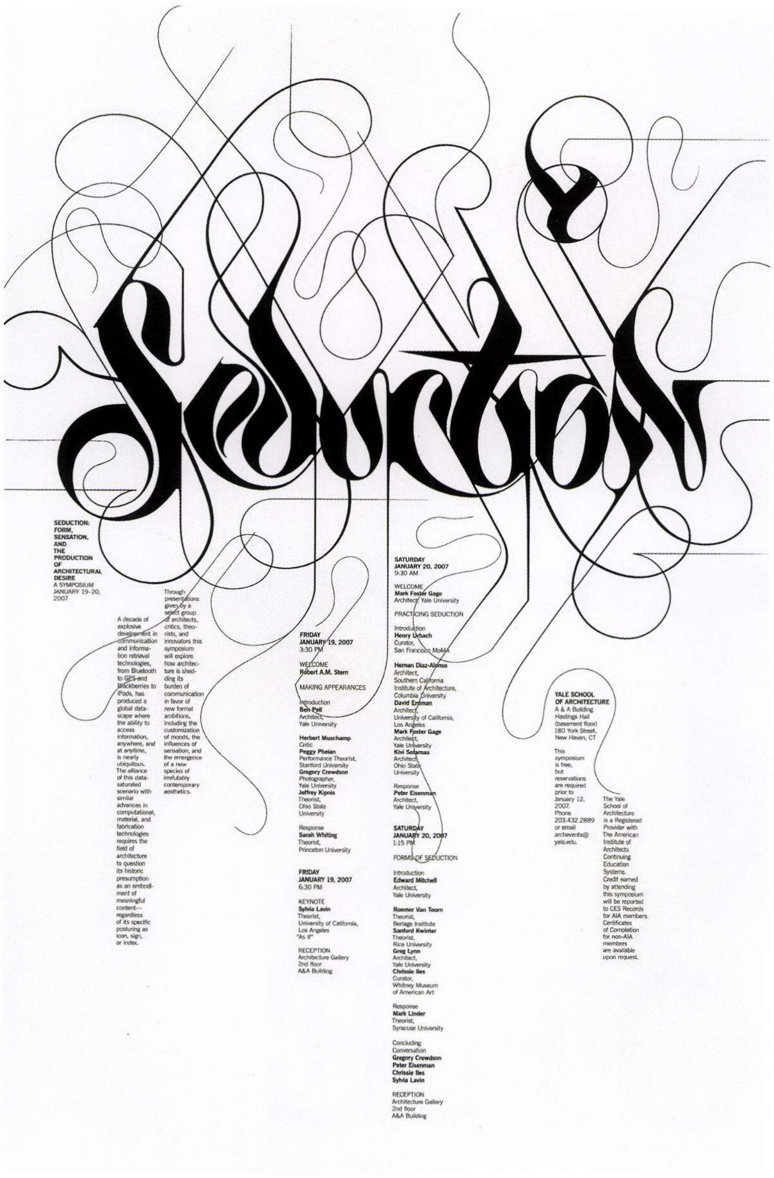
2000 · Michael Bierut, Pentagram · US · Poster

Michael Bierut (1957, Cleveland, Ohio) is a leading American designer who was vice-president of graphic design at Vignelli Associates before becoming a partner at Pentagram in 1990. Bierut has been a prolific educator and senior critic in design at Yale School of Art; the author of a number of books on design, his own works have been acquired by major institutions worldwide. Notable achievements have ranged from the redesign of *The Atlantic* magazine to the signage system for Lower Manhattan, while Bierut has also served as the president of AIGA, and was a founding member of the *Design Observer* blog.

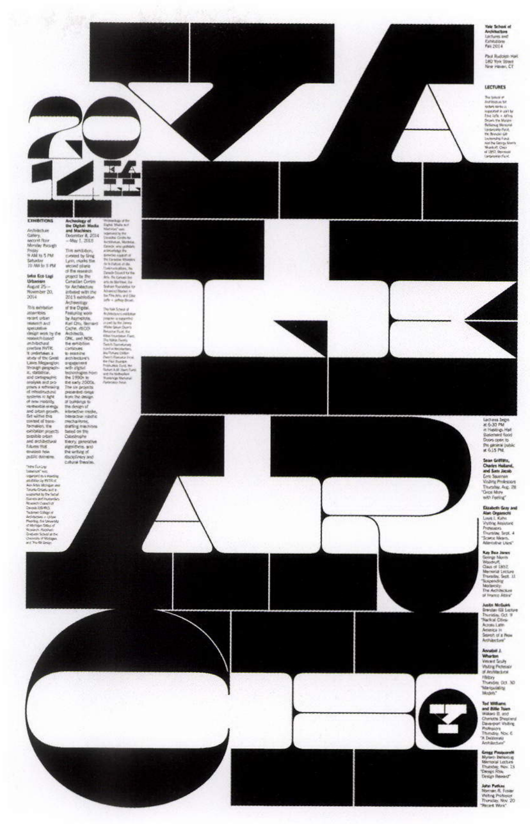
Michael Bierut (1957, Cleveland, Ohio) ist ein führender amerikanischer Grafikdesigner, der als Vizepräsident bei Vignelli Associates tätig war, ehe er 1990 Partner bei Pentagram wurde. Bierut hat vielfach Lehrtätigkeiten ausgeübt und ist Senior Critic in Grafikdesign an der Yale School of Art. Zum Thema Design hat er zudem eine Reihe von Büchern verfasst; seine eigenen Arbeiten wurden von führenden Institutionen in aller Welt erworben. Zu seinen bedeutendsten Projekten gehören das Redesign der Zeitschrift *The Atlantic* ebenso wie das Beschilderungssystem in Lower Manhattan. Zudem ist Bierut Präsident des AIGA und ein Gründungsmitglied des Blogs *Design Observer*.

Michael Bierut (1957, Cleveland, Ohio) est un graphiste américain de premier plan qui a été vice-président du département de graphisme chez Vignelli Associates avant de s'associer à Pentagram en 1990. Bierut a été un enseignant prolifique et intervenant principal en design à la Yale School of Art. Auteur de nombreux livres sur le graphisme, ses propres œuvres ont été acquises par de grandes institutions du monde entier. Ses réalisations les plus remarquées vont de la refonte du magazine *The Atlantic* au système de signalisation dans Lower Manhattan. Bierut a aussi présidé l'AIGA et a été membre fondateur du blog *Design Observer*.

»Fifteen years in and counting, including encounters with a few fonts I may never use again, our posters for Yale Architecture still surprise even me.« `Michael Bierut, How to, 2015`


Seduction
SEDUCTION: FORM, SENSATION, AND THE PRODUCTION OF ARCHITECTURAL DESIRE
A SYMPOSIUM
JANUARY 19–20, 2007

2007 · Michael Bierut, Pentagram, Marian Bantjes (TY) · US · Poster

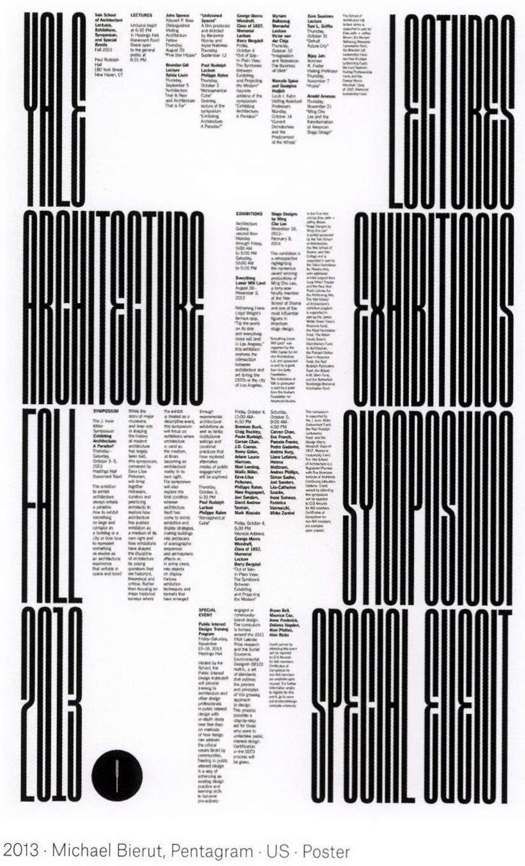


2014 · Michael Bierut, Pentagram · US · Poster

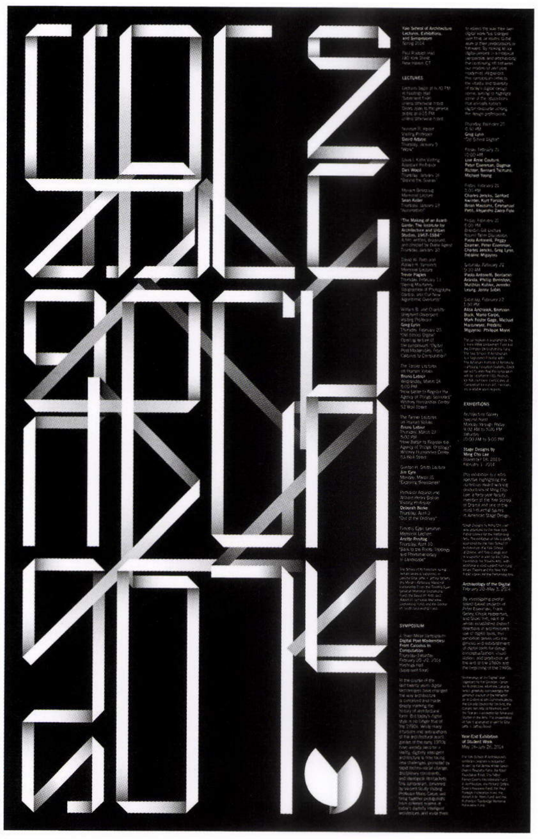
The lecture series at the Yale School of Architecture have been notable for many reasons but their significance for graphic design dates back to 1998, when Michael Bierut started designing the posters. They quickly became collectible items in their own right for the detailed and inventive typographic work involved, and were all produced in black and white until 2015, after which another printed color was introduced for the backgrounds.

Die Vortragsreihen an der Yale School of Architecture sind aus vielen Gründen bemerkenswert, doch ihre Bedeutung für das Grafikdesign geht auf das Jahr 1998 zurück, als Michael Bierut erstmals die Plakate gestaltete. Wegen der detailreichen, fantasievollen Verwendung von Typografie wurden die Poster sehr bald zu Sammlerstücken. Bis Ende 2015 waren sie alle in Schwarz-Weiß gehalten, danach wurde eine weitere Druckfarbe für den Hintergrund eingeführt.

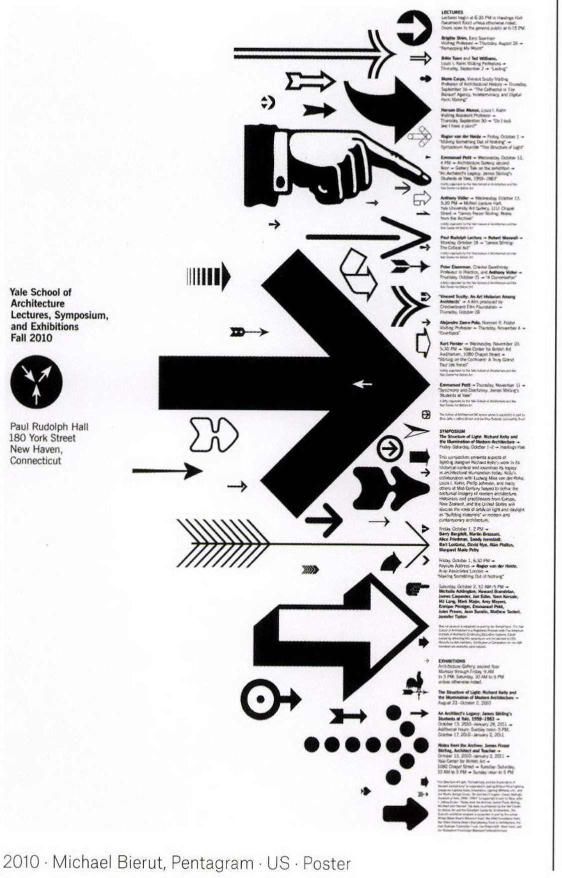
Si les cycles de conférences de la Yale School of Architecture ont été remarquables à bien des titres, leur importance dans le domaine du graphisme remonte à 1998, quand Michael Bierut commença à concevoir les affiches de l'école. Celles-ci devinrent rapidement des pièces de collection à part entière du fait de leur approche typographique détaillée et ingénieuse. Elles ont toutes été produites en noir et blanc jusqu'en 2015, après quoi une couleur fut adoptée pour l'arrière-plan.


YALE
ARCHITECTURE
FALL
2013
LECTURES
EXHIBITIONS
SYMPOSIUM
SPECIAL EVENT

2013 · Michael Bierut, Pentagram · US · Poster



2014 · Michael Bierut, Pentagram · US · Poster

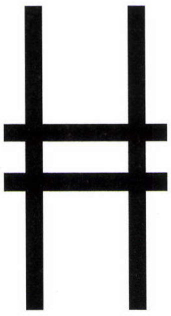

Yale School of Architecture Lectures, Symposium, and Exhibitions Fall 2010
Paul Rudolph Hall
180 York Street
New Haven,
Connecticut

2010 · Michael Bierut, Pentagram · US · Poster

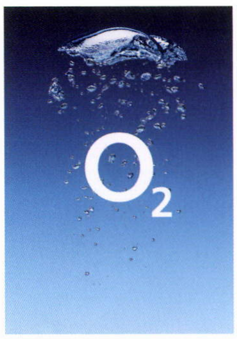
2001

The German **100 Best Posters** competition is extended to Austria and Switzerland

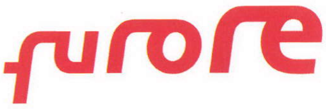
Peter Bilak starts the creation of the **Fedra** family of typefaces



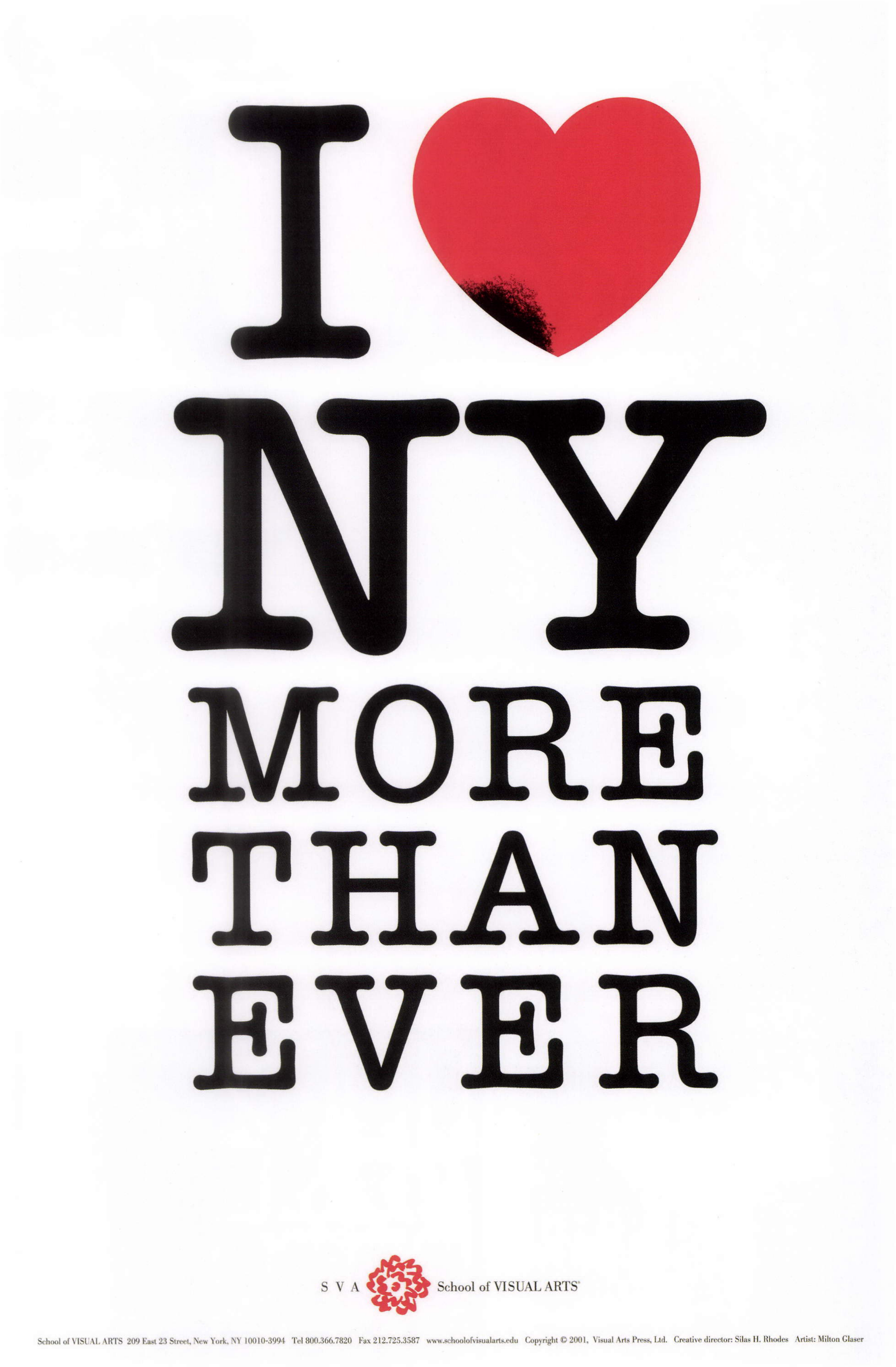
2001 · Paula Scher, Pentagram · US · Logo · The High Line, New York



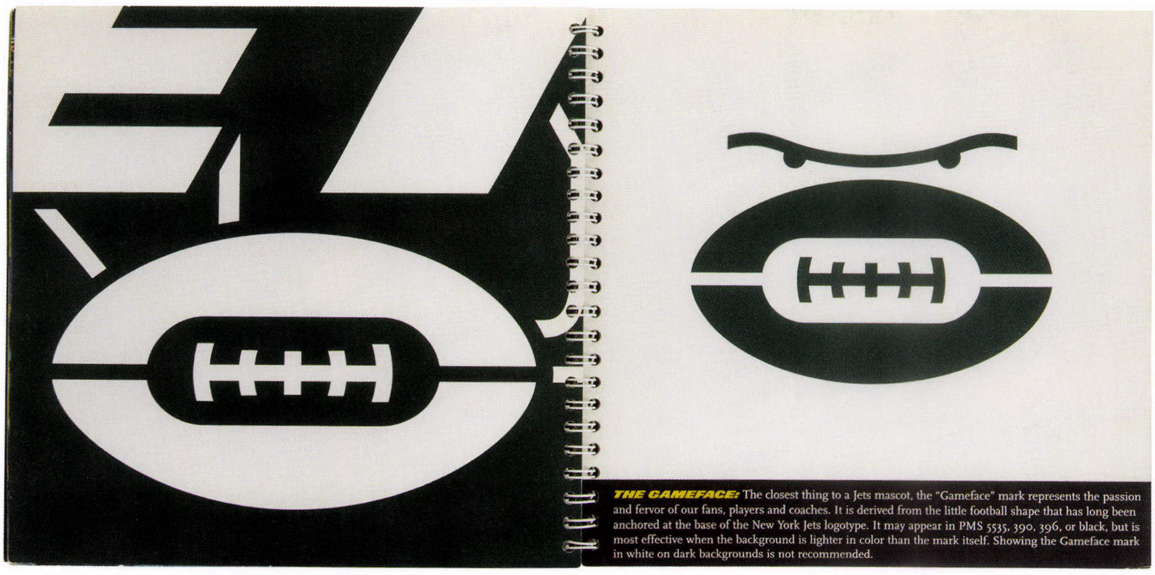
2001 · Lambie-Nairn · UK · Logo · O2



2001 · Eden · NL · Logo · Furore

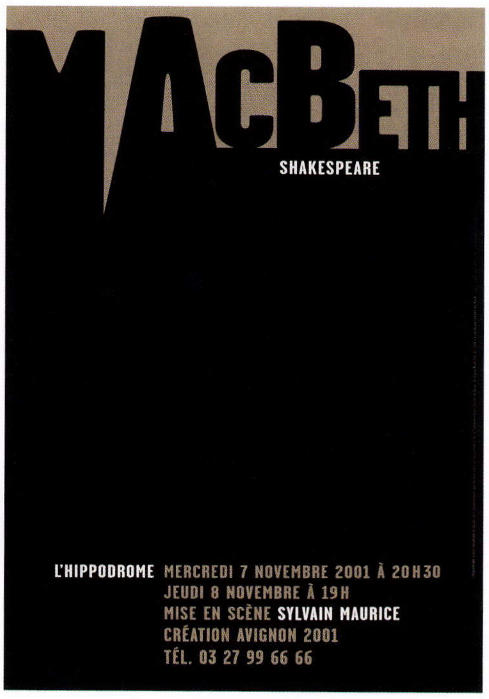

I ♥ NY
MORE
THAN
EVER
SVA School of VISUAL ARTS
School of VISUAL ARTS 209 East 23 Street, New York, NY 10010-3994 Tel 800.366.7820 Fax 212.725.3587 www.schoolofvisualarts.edu Copyright © 2001, Visual Arts Press, Ltd. Creative director: Silas H. Rhodes Artist: Milton Glaser

2001 · Milton Glaser · US · Poster

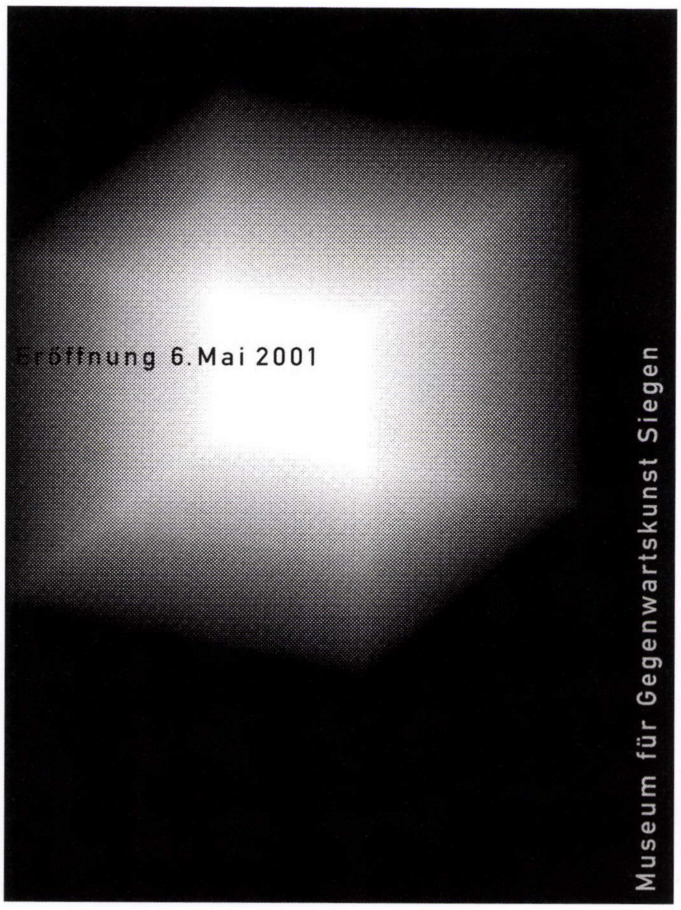


THE GAMEFACE: The closest thing to a Jets mascot, the "Gameface" mark represents the passion and fervor of our fans, players and coaches. It is derived from the little football shape that has long been anchored at the base of the New York Jets logotype. It may appear in PMS 5535, 390, 396, or black, but is most effective when the background is lighter in color than the mark itself. Showing the Gameface mark in white on dark backgrounds is not recommended.

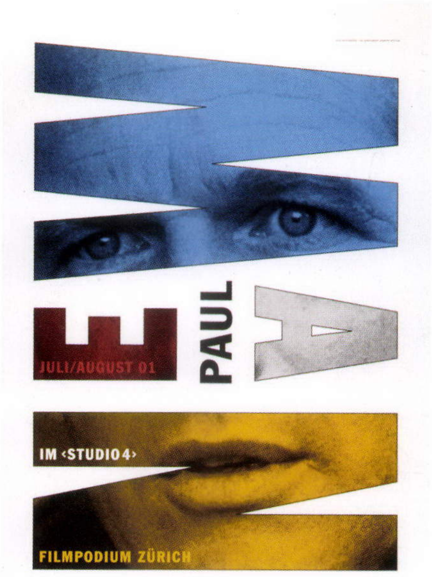
2001 · Michael Bierut, Pentagram · US · Identity · New York Jets


MACBETH
SHAKESPEARE
L'HIPPODROME MERCREDI 7 NOVEMBRE 2001 À 20H30
JEUDI 8 NOVEMBRE À 19H
MISE EN SCÈNE SYLVAIN MAURICE
CRÉATION AVIGNON 2001
TÉL. 03 27 99 66 66

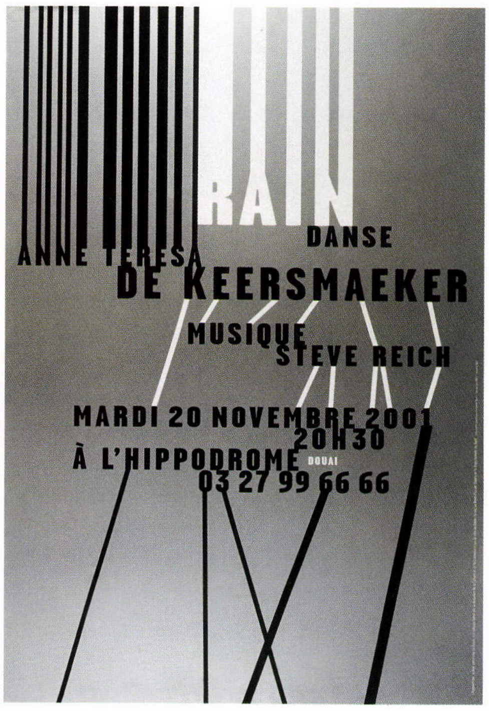
2001 · Catherine Zask · FR · Poster


Eröffnung 6. Mai 2001
Museum für Gegenwartskunst Siegen

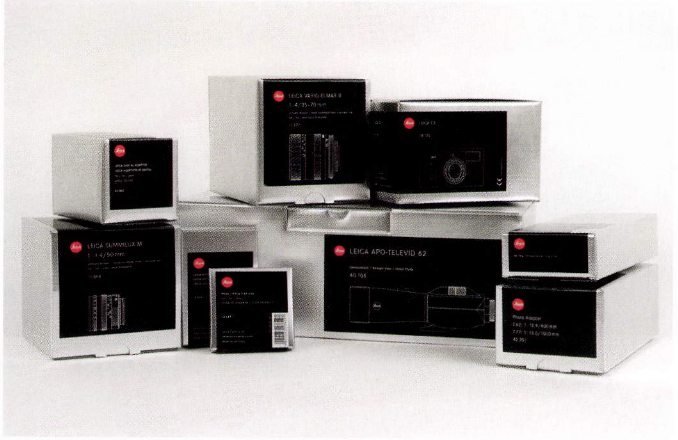
2001 · Uwe Loesch · DE · Poster


NEWMAN
PAUL
JULI/AUGUST 01
IM ‹STUDIO 4›
FILMPODIUM ZÜRICH

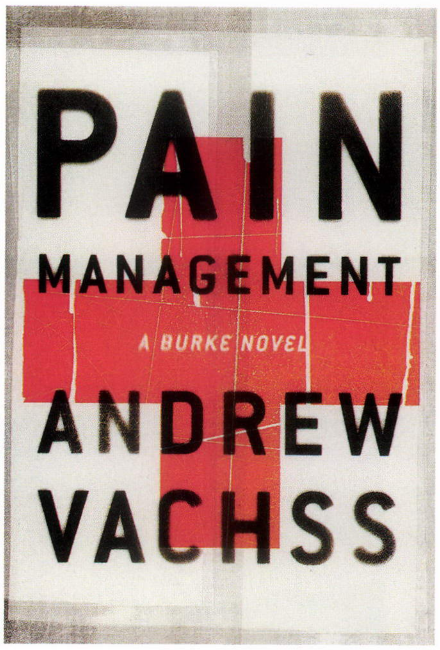
2001 · Ralph Schraivogel · CH · Poster


RAIN
ANNE TERESA
DANSE
DE KEERSMAEKER
MUSIQUE
STEVE REICH
MARDI 20 NOVEMBRE 2001
20H30
À L'HIPPODROME
DOUAI
03 27 99 66 66

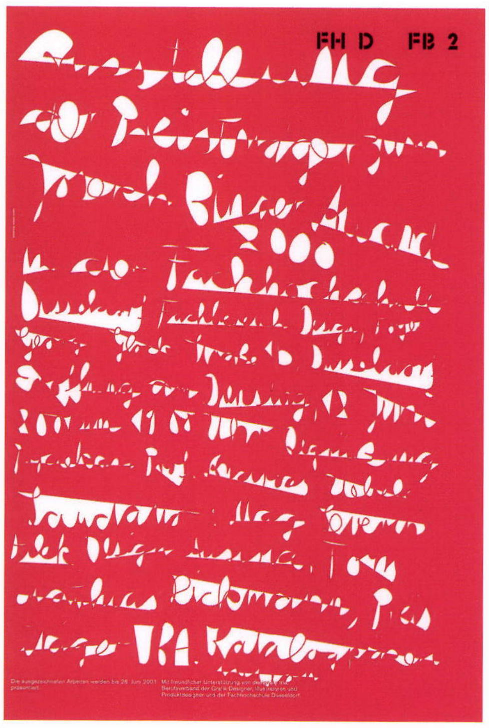
2001 · Catherine Zask · FR · Poster



2001 · Heine/Lenz/Zizka · DE · Packaging


PAIN
MANAGEMENT
A BURKE NOVEL
ANDREW
VACHSS

2001 · Evan Gaffney · US · Book cover



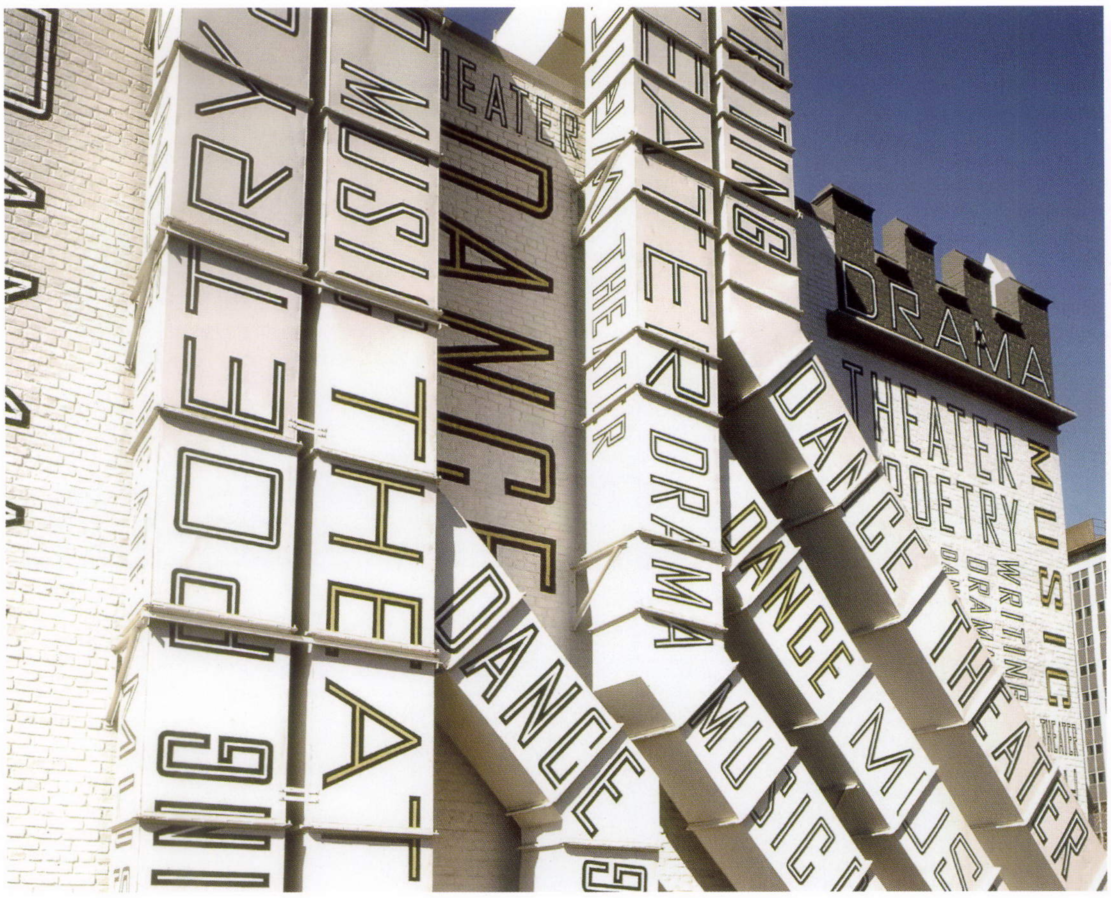
2001 · Andreas Uebele, Büro Uebele · DE · Poster

Environmental Graphics

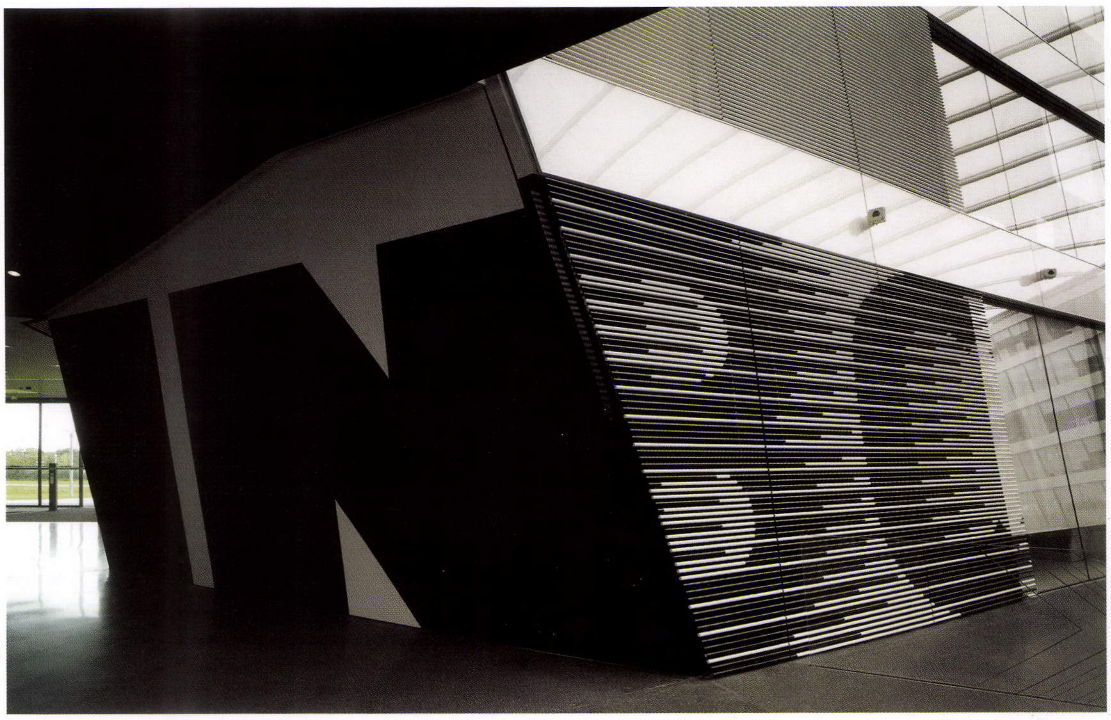
As early as the 1970s, designers had begun to create the first examples of what became known as "supergraphics", whose typography and abstract graphics appeared on the broad faces of various public buildings. Whether intended simply as a way of catching the consumer's eye with logos that took up much more space, or as a more particular signposting system, by the turn of the 21st century this field of graphic design once again experienced a boom, which in turn generated a variety of outstanding results. The starting point for this special manifestation of the designer's art often alternates between aesthetic considerations and user-orientation.

Bereits in den 1970er-Jahren realisierten Gestalterinnen und Gestalter erstmals Arbeiten aus dem Bereich der sogenannten Supergraphics, bei dem öffentliche Gebäude zum Spielfeld von Typografie und abstrakter Grafik werden. Ob einfach nur als Blickfang, als räumliche Erweiterung des Brandings oder als Wegeleitsystem, erlebte dieses Feld in den 2000er-Jahren einen neuen Boom und brachte eine Vielzahl herausragender Lösungen hervor. Die Arbeiten dieser besonderen Ausprägung von Grafikdesign bewegen sich nicht selten zwischen ästhetischen und nutzungsorientierten Ansatzpunkten.

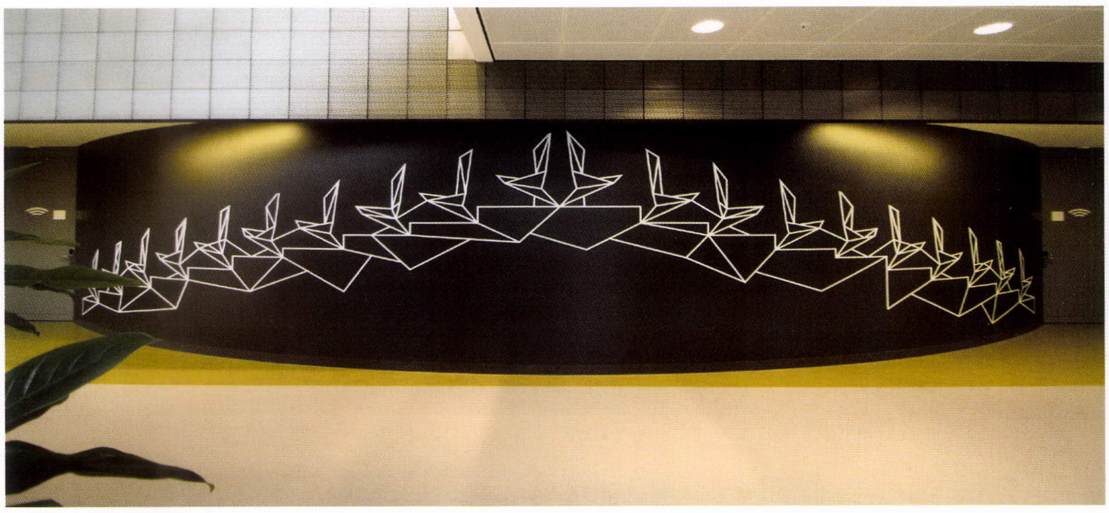
Dès les années 1970, des graphistes réalisaient les premiers travaux relevant de ce qui allait être baptisé «supergraphics», où les façades de bâtiments publics deviennent le terrain de jeu de la typographie et du graphisme abstrait. Simple accroche visuelle à l'aide de logos démesurés ou signalétiques plus ciblées, cette approche graphique connut dans les années 2000 un véritable essor et donna d'excellents résultats. Il n'est pas rare que ce type d'expression évolue aux confins de réflexions esthétiques et d'une volonté d'orientation.



2001 · Paula Scher, Pentagram · US · Environmental graphics



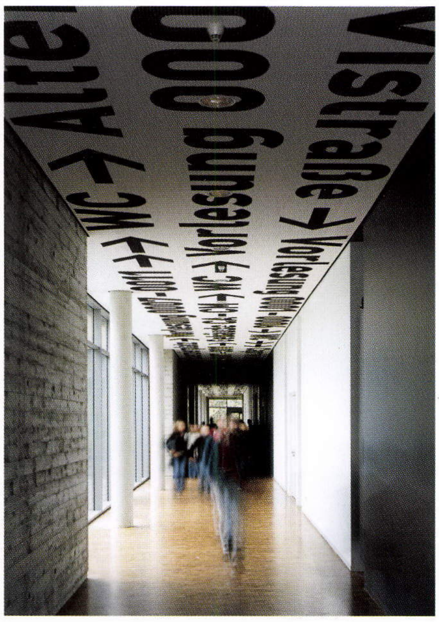
2011 · Andreas Uebele, Carolin Himmel, Büro Uebele · DE · Environmental graphics



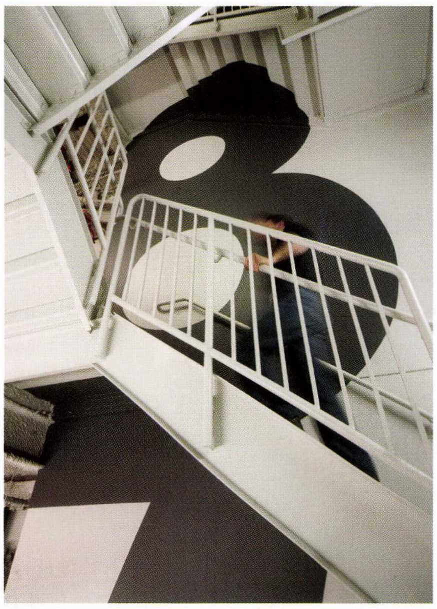
2016 · Lava · NL · Environmental graphics

»Nowadays the term supergraphics is almost completely divorced from its origins in architectural theory; today, it means big graphics in an architectural setting, and is now more commonly referred to as environmental graphics.«

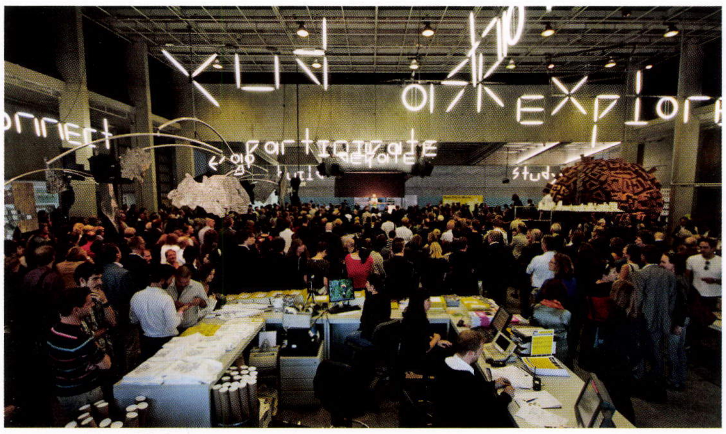
Adrian Shaughnessy, *Supergraphics*, 2010

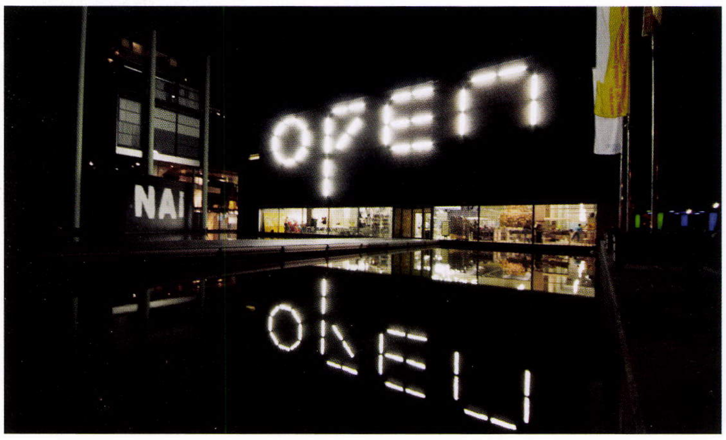

Vistraße → Vorlesung
Vorlesung 006
WC ←

2004 · Andreas Uebele, Gerd Häußler, Büro Uebele · DE · Environmental graphics

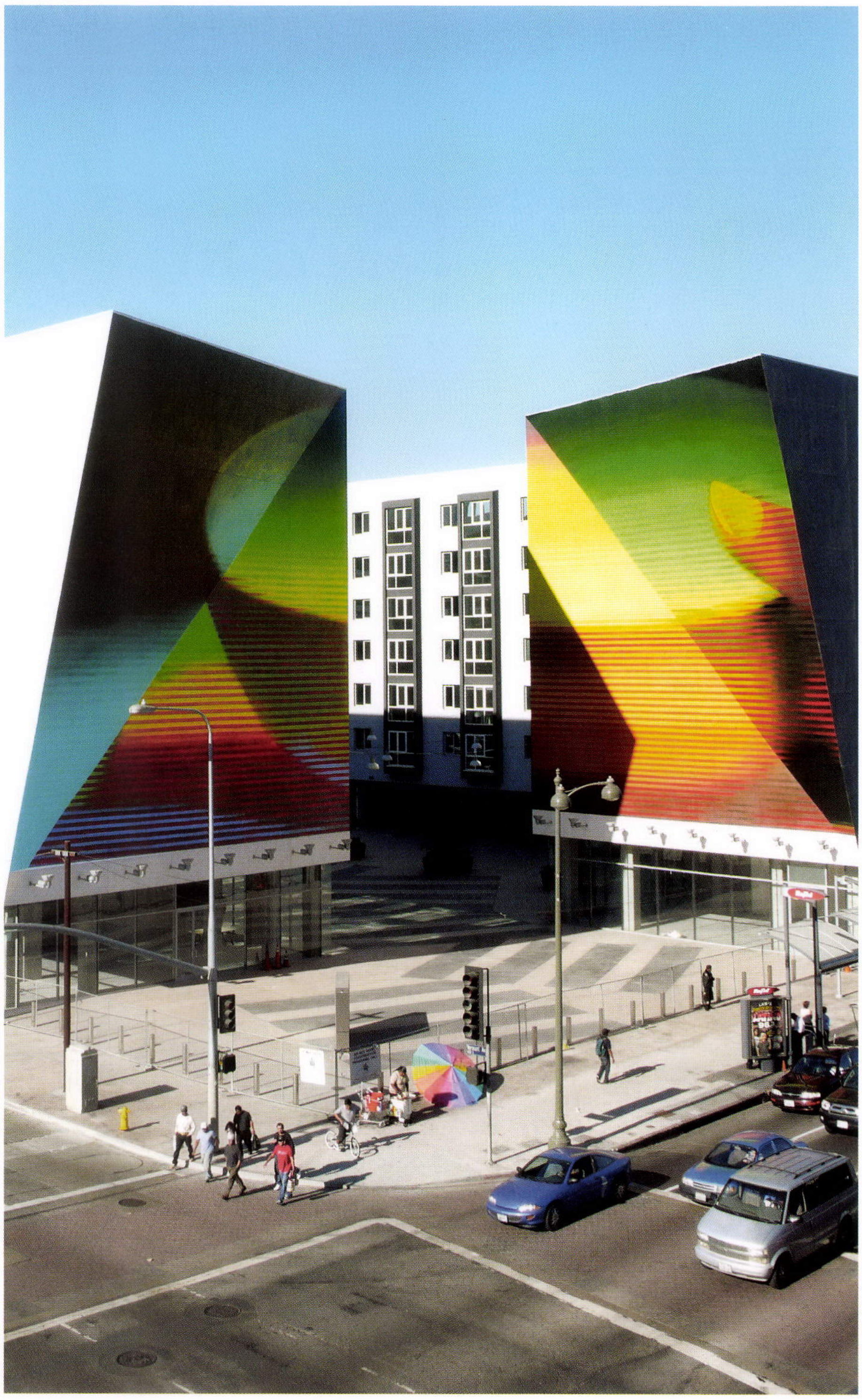


2000s · Paula Scher, Pentagram · US · Environmental graphics

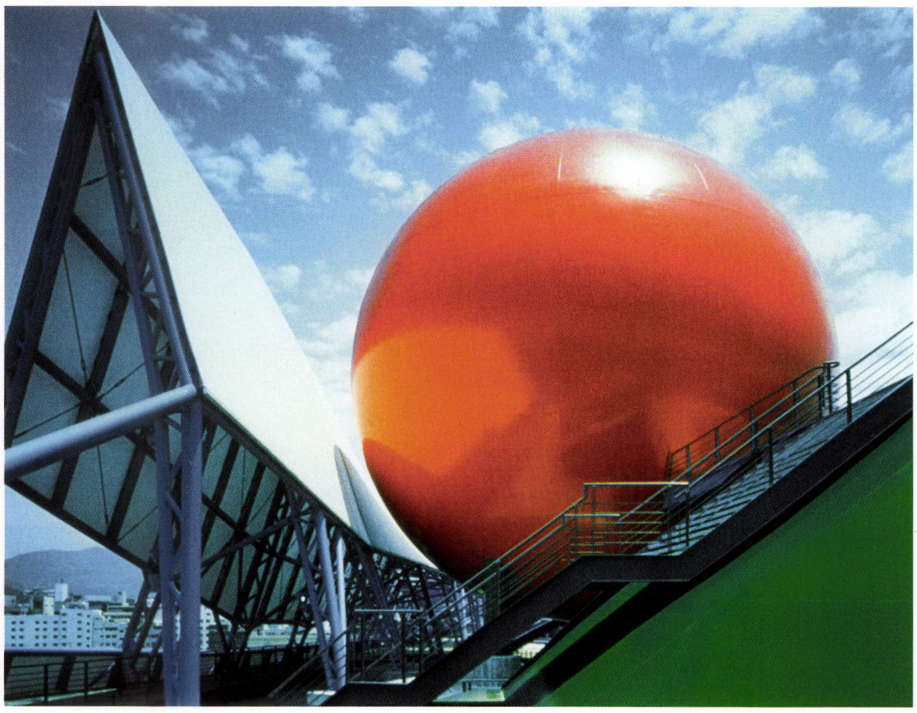

connect
explore
participate
debate
study



2009 · Mevis & Van Deursen · NL · Environmental graphics



2007 · April Greiman · US · Environmental graphics



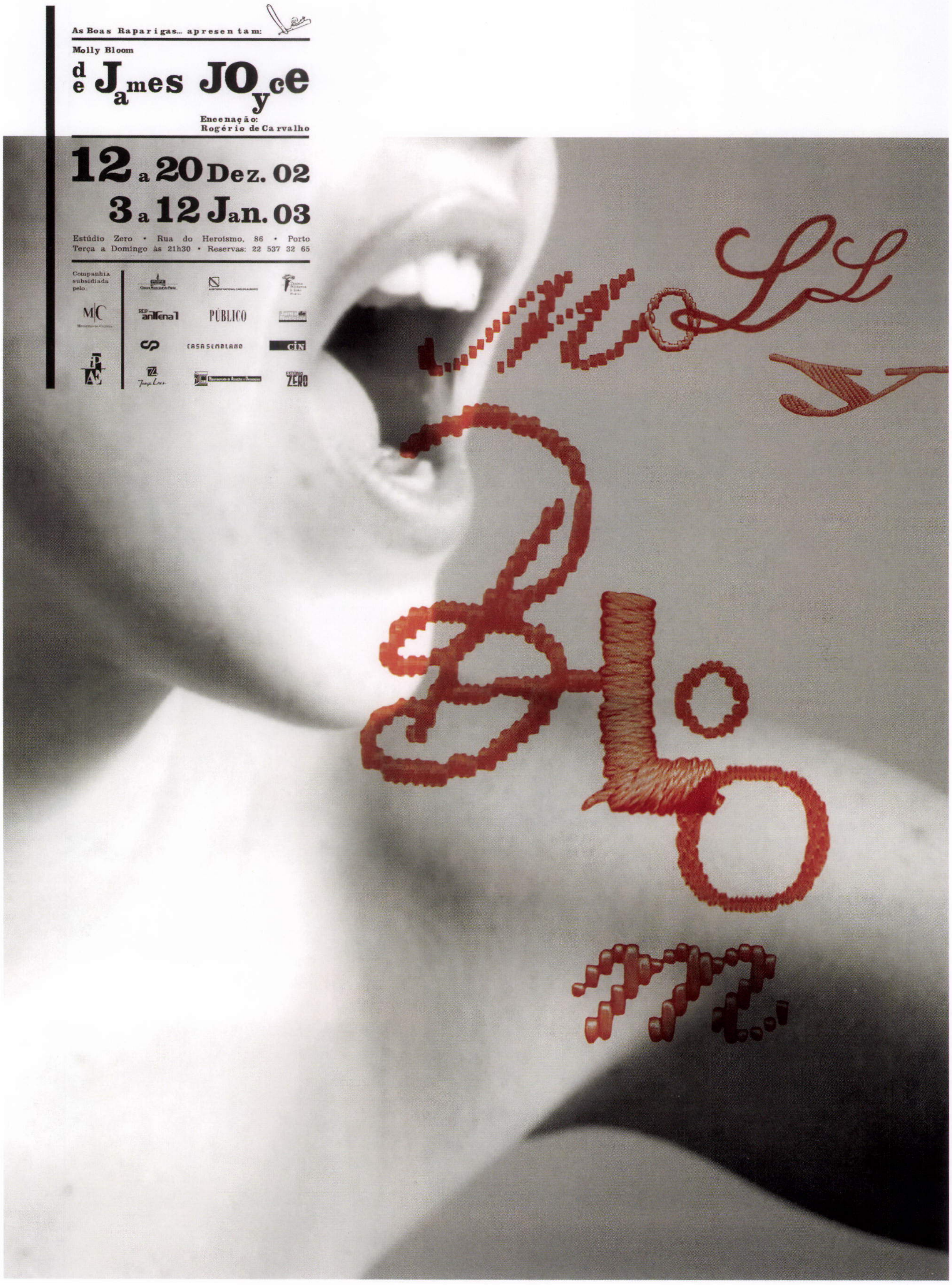
1995 · April Greiman · US/JP · Environmental graphics

R2 · Portugal

R2 (1995, Porto) is the design studio of Lizá Defossez Ramalho (1971, Troyes, France) and Artur Rebelo (1971, Porto). Both attended the Faculty of Fine Arts at the University of Porto and completed Master's degrees in Design Research in Barcelona. Members of the AGI since 2007, Ramalho and Rebelo have worked on identity, editorial, posters, and other projects, often also making excursions into the art world. R2's exploratory practice is well regarded for combining in-depth research and analysis with a highly conceptual approach to each subject. *Esquire* magazine and the Calouste Gulbenkian Foundation are among their clients.

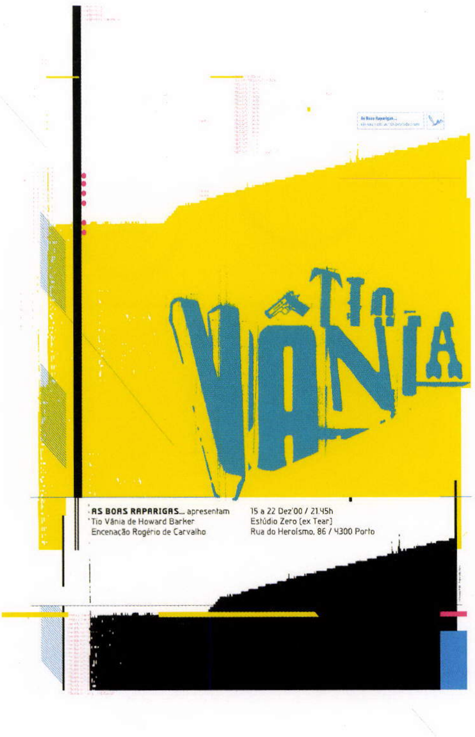
R2 (1995, Porto) ist das Designbüro von Lizá Defossez Ramalho (1971, Troyes, Frankreich) und Artur Rebelo (1971, Porto). Beide besuchten die Fakultät der Schönen Künste der Universität Porto, darauf folgte in Barcelona ein Design-Research-Studium mit dem Abschluss Magister. Die beiden Grafikdesigner, seit 2007 Mitglieder des AGI, arbeiten an CI-Projekten ebenso wie im Bereich Editorial Design und Plakatgestaltung, machen aber auch immer wieder Abstecher in die Kunst. Bekannt sind Ramalho und Rebelo wegen der gründlichen Recherchen und Analysen, die jedem ihrer Projekte vorausgehen, ergänzt von einer stark konzeptuell ausgerichteten Sicht auf das jeweilige Thema. Zu ihren Auftraggebern gehören das Magazin *Esquire* und die Stiftung Calouste Gulbenkian.

R2 (1995, Porto) est le studio de graphisme de Lizá Defossez Ramalho (1971, Troyes) et Artur Rebelo (1971, Porto). Ramalho et Rebelo ont fait leurs études à la faculté des beaux-arts de l'université de Porto et décroché un master de recherche en design à Barcelone. Membres de l'AGI depuis 2007, ils ont notamment travaillé dans les domaines de l'identité, de l'édition et de l'affiche, avec des incursions fréquentes dans le monde de l'art. La pratique exploratoire de R2 est très appréciée pour son mélange de recherche et d'analyse approfondies, doublé d'une approche très conceptuelle de chaque sujet. Les clients du duo comptent notamment le magazine *Esquire* et la Fondation Calouste Gulbenkian.

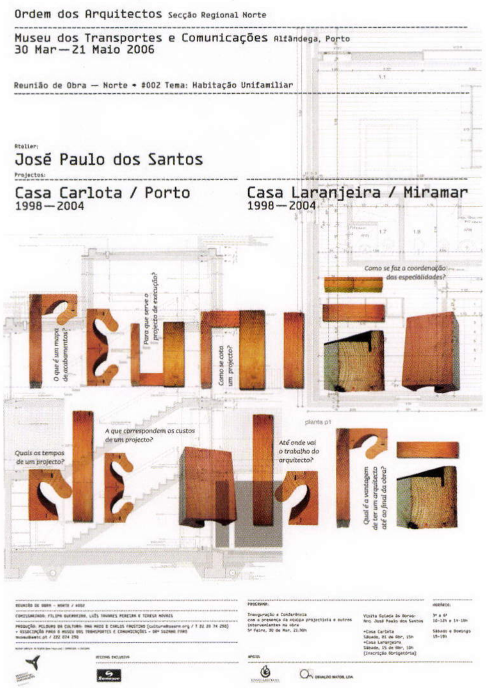

As Boas Raparigas... apresentam:
Molly Bloom
de James JOyce
Encenação:
Rogério de Carvalho
12 a 20 Dez. 02
3 a 12 Jan. 03
Estúdio Zero • Rua do Heroismo, 86 • Porto
Terça a Domingo às 21h30 • Reservas: 22 537 32 65
Companhia subsidiada pelo:
PÚBLICO
CASA SEMBLANO
CIN
ZERO

2002 · R2 · PT · Poster

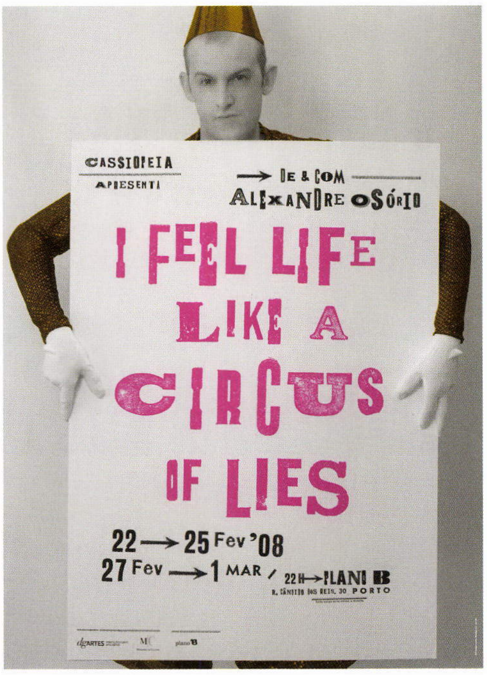
»The designer must help the entity with his external vision and knowledge in communication design, using these resources to make identity projects of a structural nature. Adding value to the projects, contributing within their potential to complement and enhance the institution.« `R2, designboom.com, 2013`


TIO VÂNIA
AS BOAS RAPARIGAS... apresentam
Tio Vânia de Howard Barker
Encenação Rogério de Carvalho
15 a 22 Dez'00 / 21.45h
Estúdio Zero (ex Tear)
Rua do Heroísmo, 86 / 4300 Porto

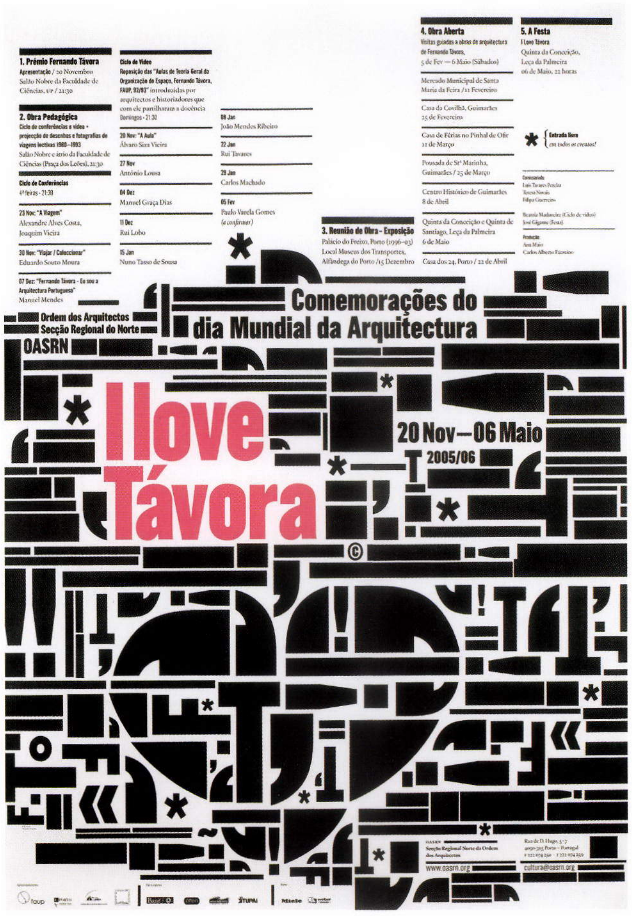
2000 · R2 · PT · Poster


Ordem dos Arquitectos Secção Regional Norte
Museu dos Transportes e Comunicações Alfândega, Porto
30 Mar — 21 Maio 2006
Reunião de Obra — Norte • #002 Tema: Habitação Unifamiliar
Atelier:
José Paulo dos Santos
Projectos:
Casa Carlota / Porto
1998 — 2004
Casa Laranjeira / Miramar
1998 — 2004
Como se faz a coordenação das especialidades?
Para que serve o projecto de execução?
Como se cota um projecto?
A que correspondem os custos de um projecto?
Quais os tempos de um projecto?
Até onde vai o trabalho do arquitecto?
Reunião de Obra

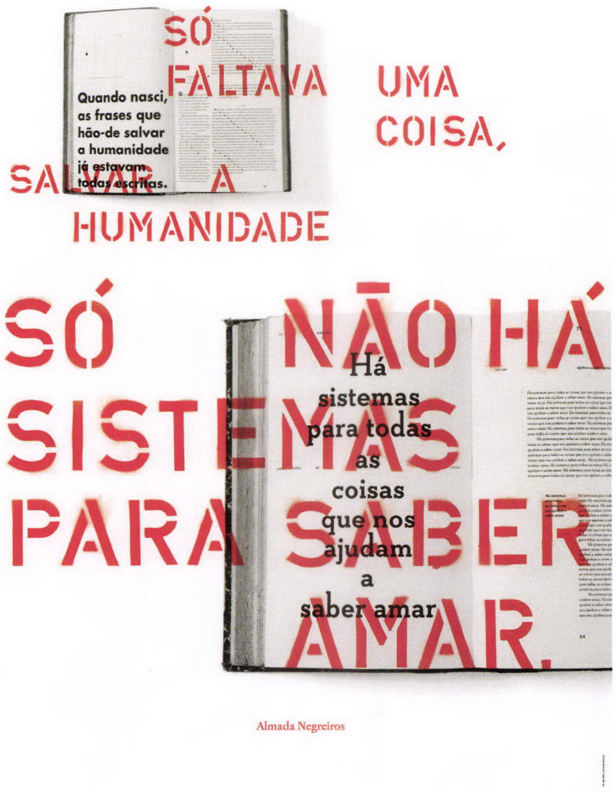
2006 · R2 · PT · Poster


CASSIOPEIA
APRESENTA
→ DE & COM
ALEXANDRE OSÓRIO
I FEEL LIFE LIKE A CIRCUS OF LIES
22 → 25 Fev '08
27 Fev → 1 MAR / 22H → PLANO B
R. CÂNDIDO DOS REIS, 30 PORTO
dgARTES
plano B

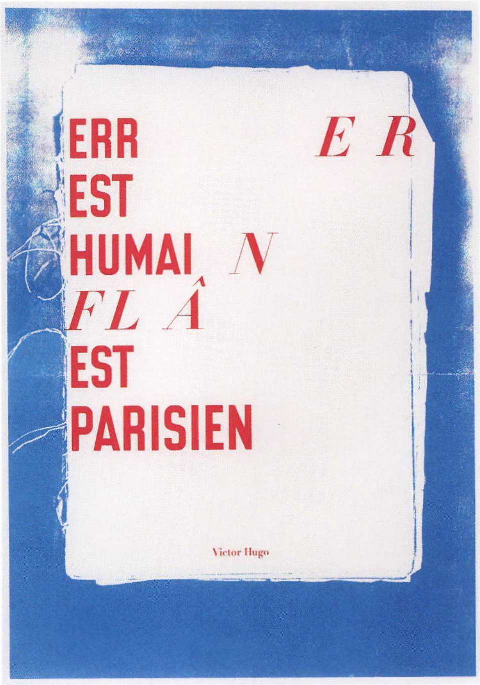
2008 · R2 · PT · Poster


Comemorações do dia Mundial da Arquitectura
Ordem dos Arquitectos Secção Regional do Norte
OASRN
I love Távora
20 Nov — 06 Maio
2005/06
1. Prémio Fernando Távora
2. Obra Pedagógica
3. Reunião de Obra - Exposição
4. Obra Aberta
5. A Festa
www.oasrn.org

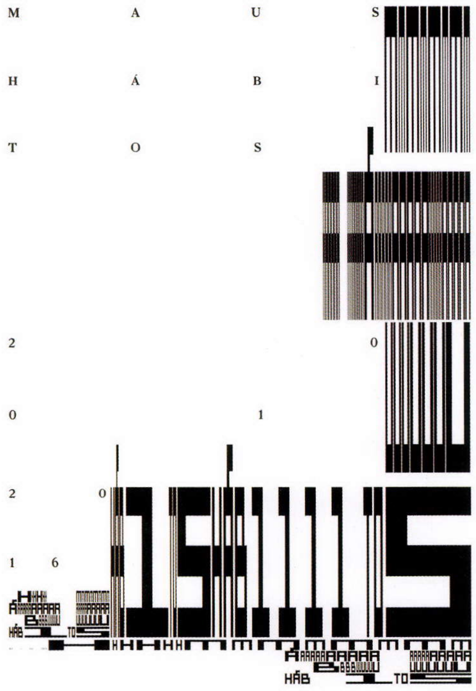
2005 · R2 · PT · Poster


SÓ FALTAVA UMA COISA, SALVAR A HUMANIDADE
Quando nasci, as frases que hão-de salvar a humanidade já estavam todas escritas.
SÓ NÃO HÁ SISTEMAS PARA SABER AMAR.
Há sistemas para todas as coisas que nos ajudam a saber amar
Almada Negreiros

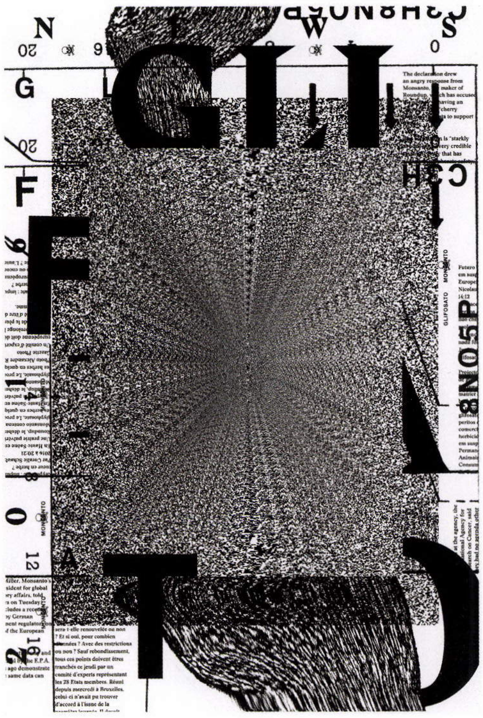
2009 · R2 · PT · Poster


ERR
EST
HUMAI
FLÂ
EST
PARISIEN
E R
N
Victor Hugo

2014 · R2 · PT · Poster


M A U S
H Á B I
T O S
2 0 1
2 0
1 6
HÁB
TO

2016 · R2 · PT · Poster



2016 · R2 · PT · Poster

2002

Christian Schwartz's **Neutraface** typeface is released, which has become one of the most popular fonts of the 2010s

Lars Müller's book **Helvetica: Homage to a Typeface** is published

EAT.

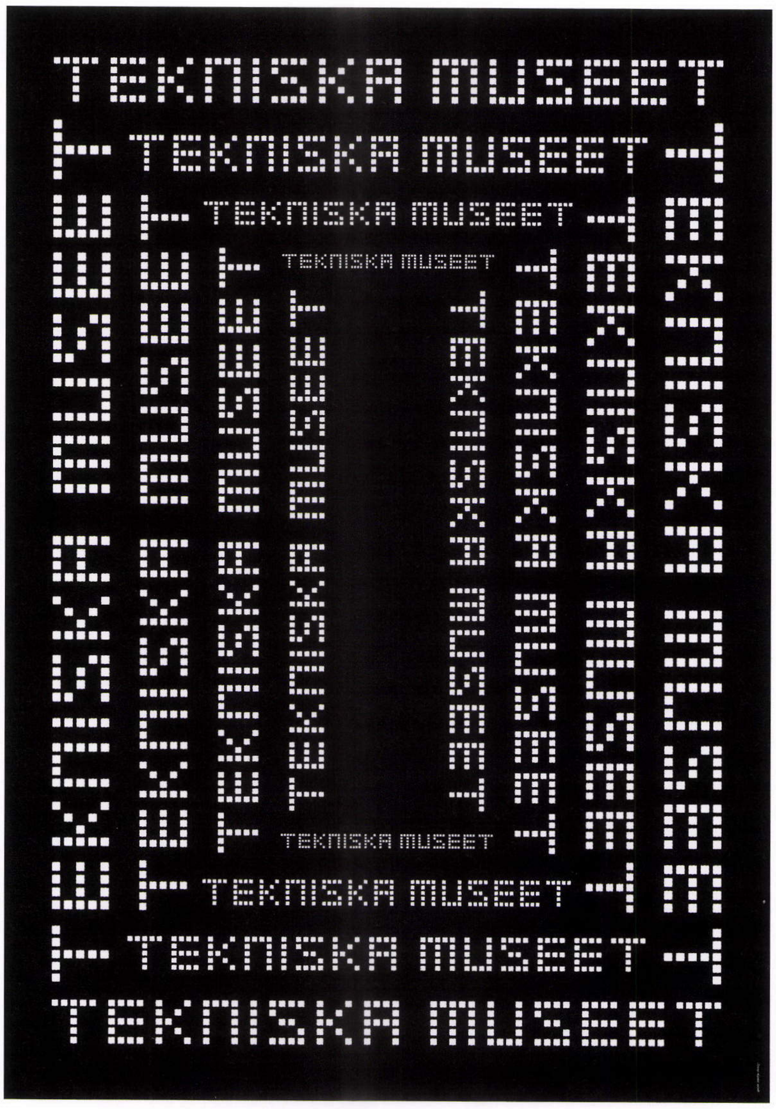
2002 · Angus Hyland, Pentagram · UK · Logo · EAT

BRITISH LIBRARY

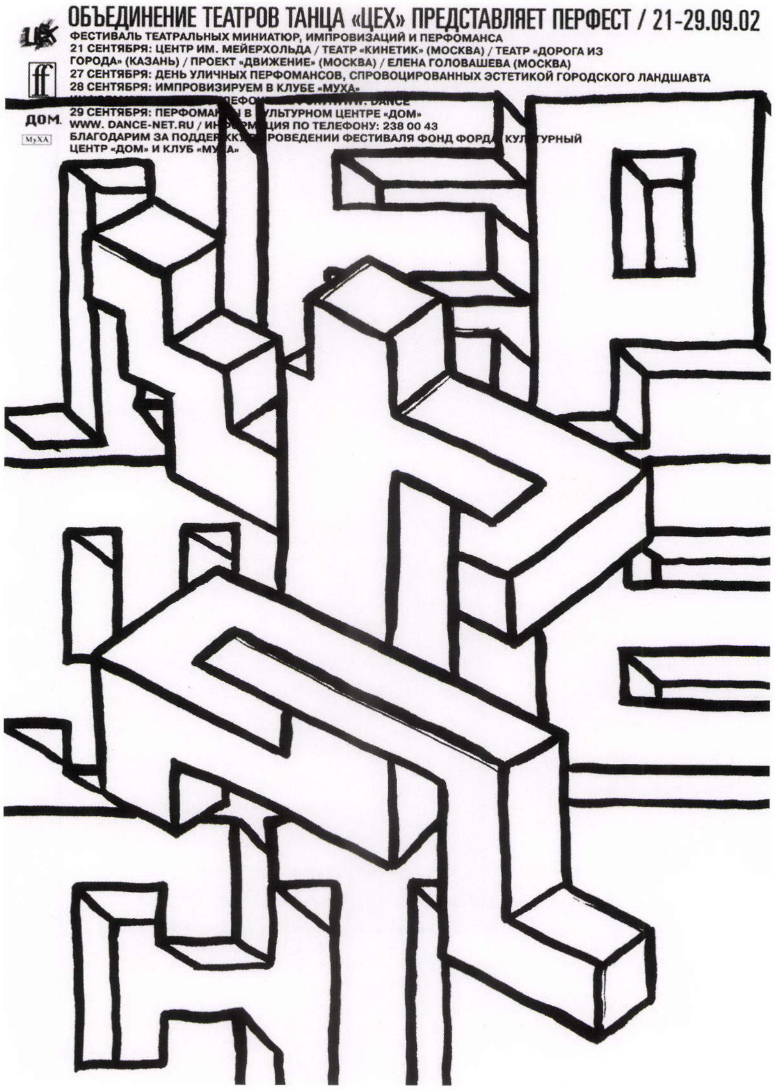
2002 · Interbrand · UK · Logo · British Library

habitat

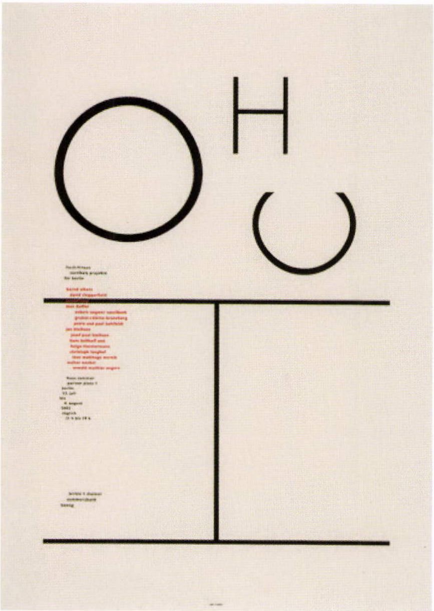
2002 · Graphic Thought Facility · UK · Logo · Habitat


TEKNISKA MUSEET

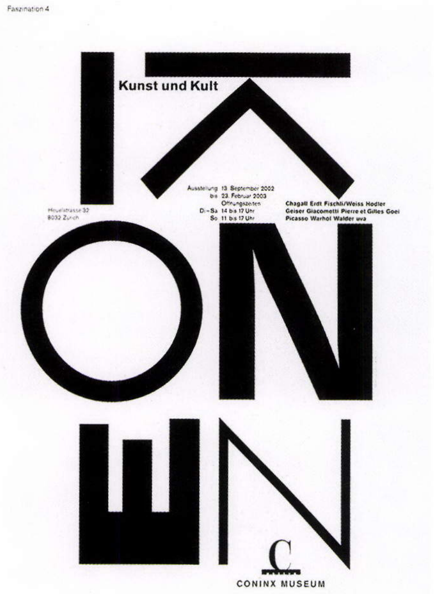
2002 · Gabor Palotai · SE · Poster/Identity


ОБЪЕДИНЕНИЕ ТЕАТРОВ ТАНЦА «ЦЕХ» ПРЕДСТАВЛЯЕТ ПЕРФЕСТ / 21-29.09.02
ФЕСТИВАЛЬ ТЕАТРАЛЬНЫХ МИНИАТЮР, ИМПРОВИЗАЦИЙ И ПЕРФОМАНСА
21 СЕНТЯБРЯ: ЦЕНТР ИМ. МЕЙЕРХОЛЬДА / ТЕАТР «КИНЕТИК» (МОСКВА) / ТЕАТР «ДОРОГА ИЗ ГОРОДА» (КАЗАНЬ) / ПРОЕКТ «ДВИЖЕНИЕ» (МОСКВА) / ЕЛЕНА ГОЛОВАШЕВА (МОСКВА)
27 СЕНТЯБРЯ: ДЕНЬ УЛИЧНЫХ ПЕРФОМАНСОВ, СПРОВОЦИРОВАННЫХ ЭСТЕТИКОЙ ГОРОДСКОГО ЛАНДШАВТА
28 СЕНТЯБРЯ: ИМПРОВИЗИРУЕМ В КЛУБЕ «МУХА»
29 СЕНТЯБРЯ: ПЕРФОМАНСЫ В КУЛЬТУРНОМ ЦЕНТРЕ «ДОМ»
WWW. DANCE-NET.RU / ИНФОРМАЦИЯ ПО ТЕЛЕФОНУ: 238 00 43
БЛАГОДАРИМ ЗА ПОДДЕРЖКУ В ПРОВЕДЕНИИ ФЕСТИВАЛЯ ФОНД ФОРДА, КУЛЬТУРНЫЙ ЦЕНТР «ДОМ» И КЛУБ «МУХА»
ЦЕХ
ff
ДОМ.
МуХА

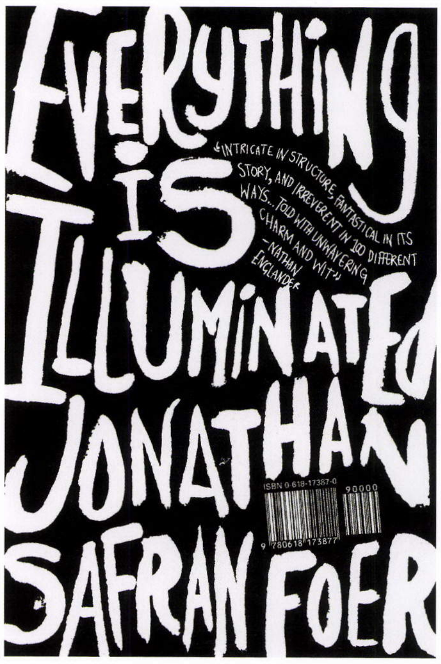
2002 · Ostengruppe · RU · Poster



2002 · Ott+Stein · DE · Poster


Faszination 4
Kunst und Kult
IKONEN
Ausstellung 13. September 2002
bis 23. Februar 2003
Öffnungszeiten
Di–Sa 14 bis 17 Uhr
So 11 bis 17 Uhr
Heuelstrasse 32
8032 Zürich
Chagall Erdt Fischli/Weiss Hodler
Geiser Giacometti Pierre et Gilles Goei
Picasso Warhol Walder uva
C
CONINX MUSEUM

2002 · Fritz Gottschalk · CH · Poster


EVERYTHING IS ILLUMINATED
"INTRICATE IN STRUCTURE, FANTASTICAL IN ITS STORY, AND IRREVERENT IN 30 DIFFERENT WAYS... TOLD WITH UNWAVERING CHARM AND WIT." —NATHAN ENGLANDER
JONATHAN SAFRAN FOER

2002 · Jonathan Gray · US · Book cover

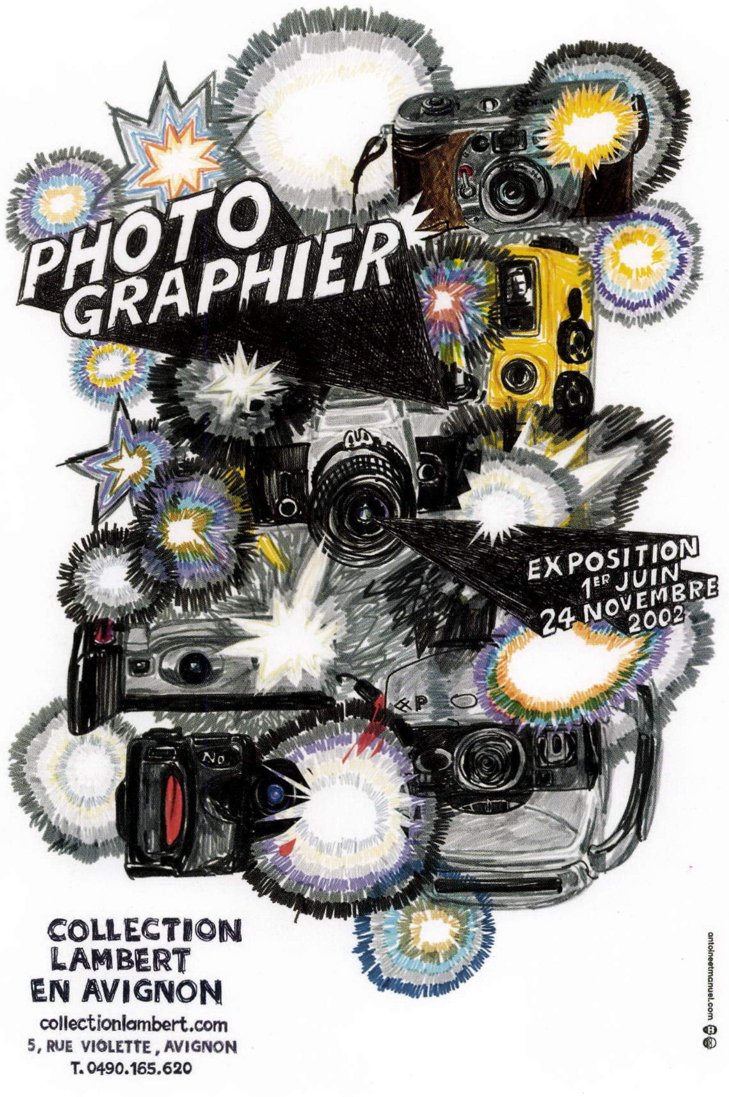
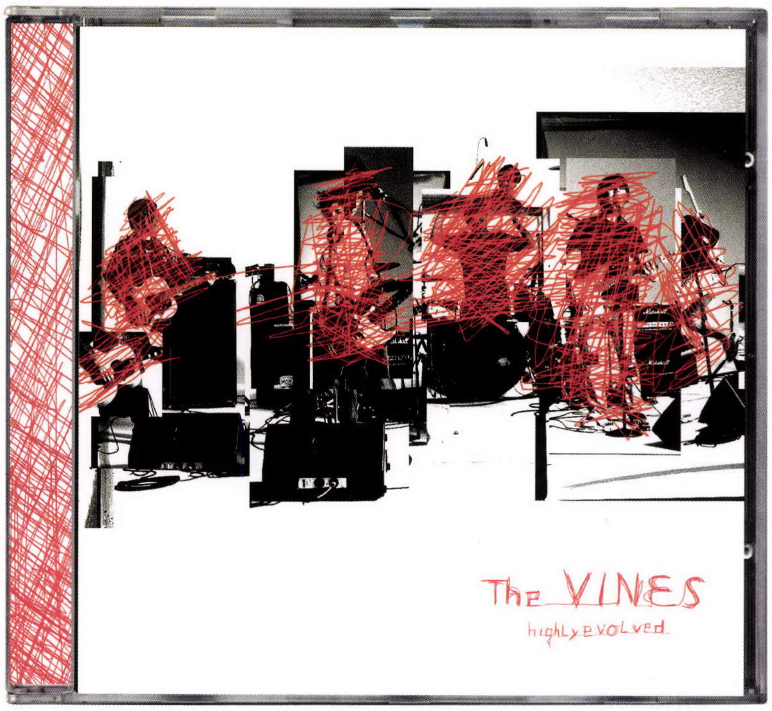
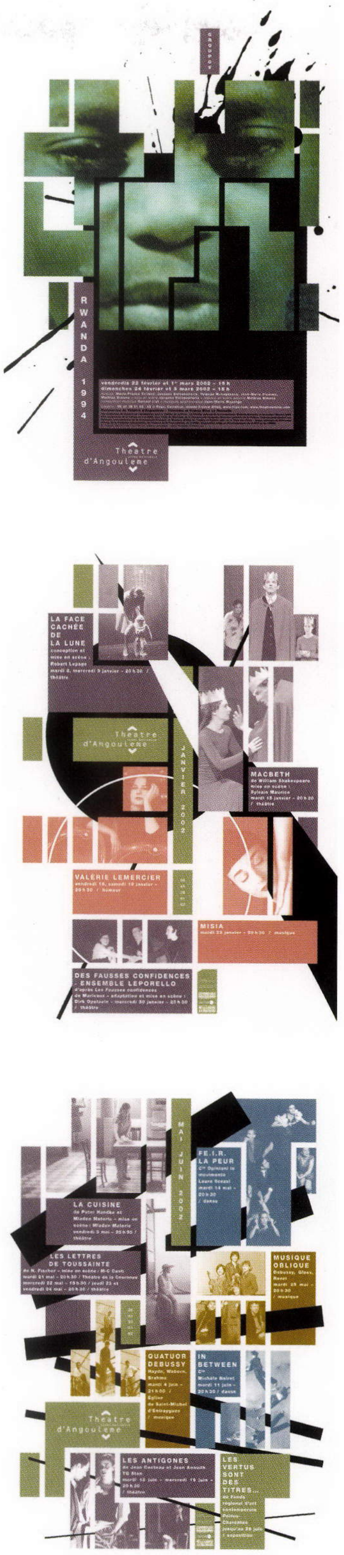


PHOTO GRAPHIER
EXPOSITION 1ER JUIN 24 NOVEMBRE 2002
COLLECTION LAMBERT EN AVIGNON
collectionlambert.com
5, RUE VIOLETTE, AVIGNON
T. 0490.165.620
antoineetmanuel.com

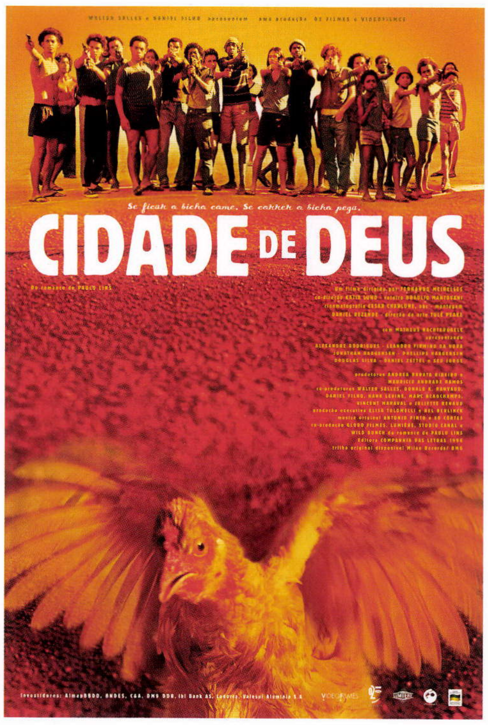
2002 · Antoine+Manuel · FR · Poster


The VINES
highly evolved

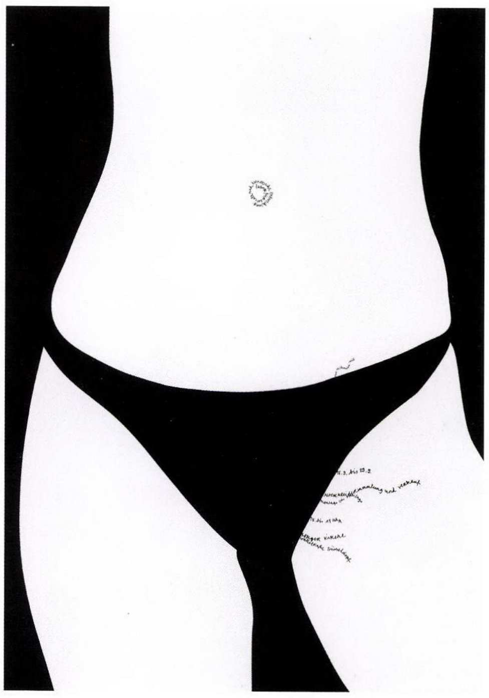
2002 · Karlssonwilker · US · Record cover


RWANDA 1994
Théâtre d'Angoulême
LA FACE CACHÉE DE LA LUNE
MACBETH
JANVIER 2002
VALÉRIE LEMERCIER
MISIA
DES FAUSSES CONFIDENCES - ENSEMBLE LEPORELLO
MAI JUIN 2002
FE.I.R. LA PEUR
LA CUISINE
LES LETTRES DE TOUSSAINTE
MUSIQUE OBLIQUE
QUATUOR DEBUSSY
IN BETWEEN
LES ANTIGONES
LES VERTUS SONT DES TITRES…

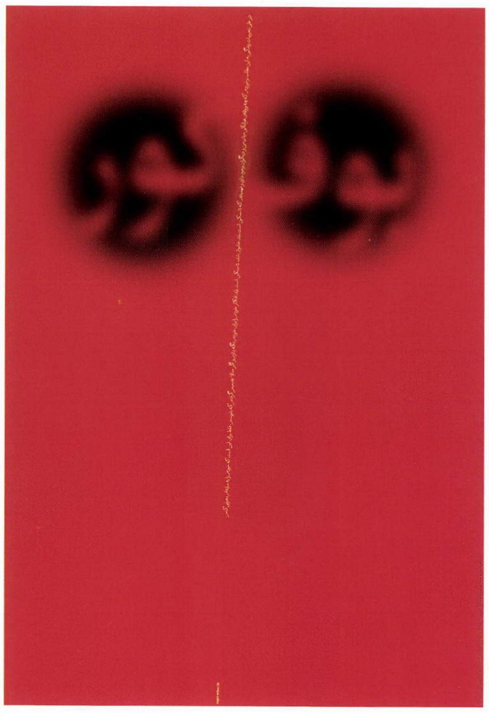
2002 · Anette Lenz · FR · Posters


CIDADE DE DEUS

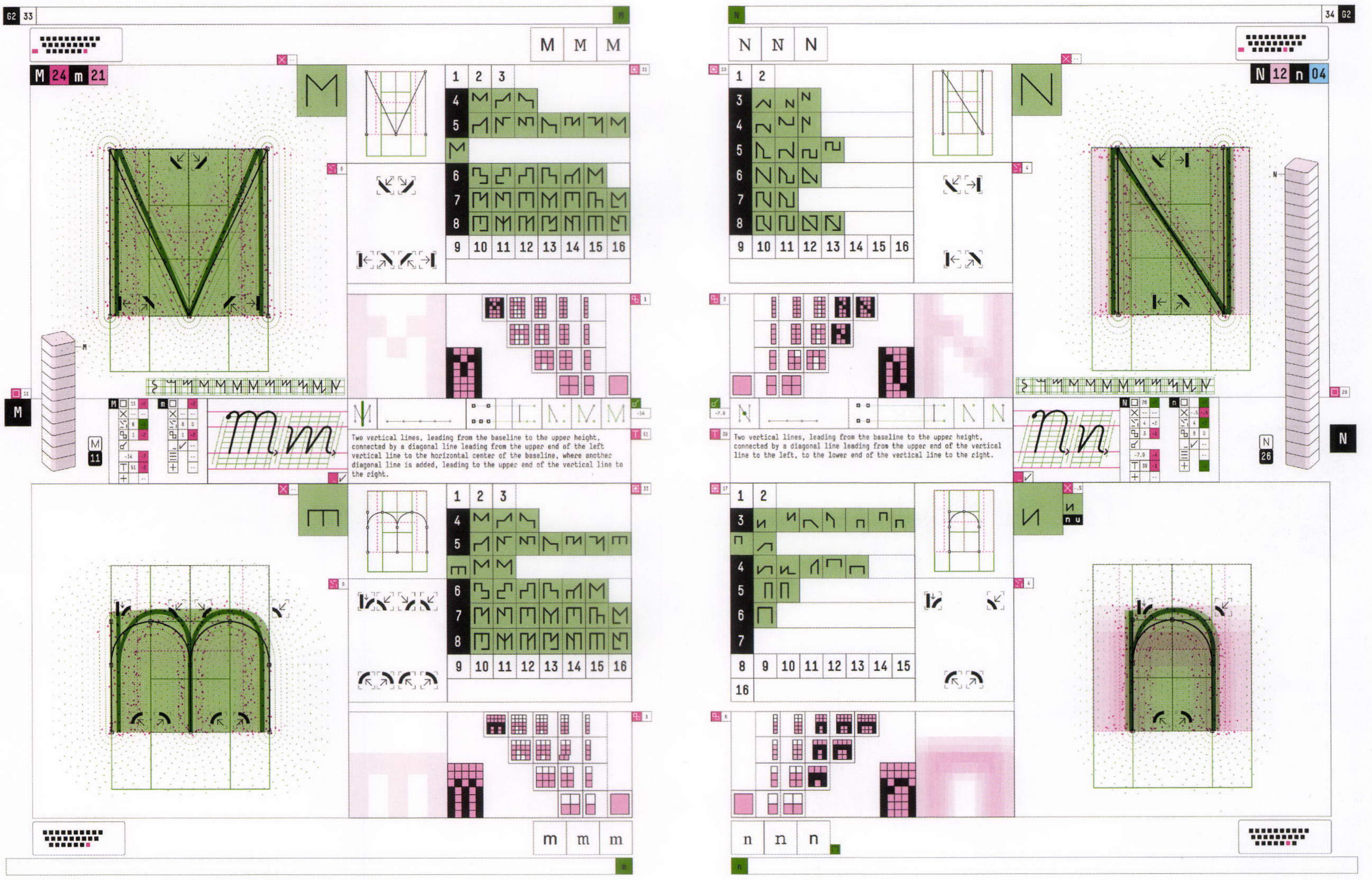
2002 · Marcelo Pallotta · BR · Poster



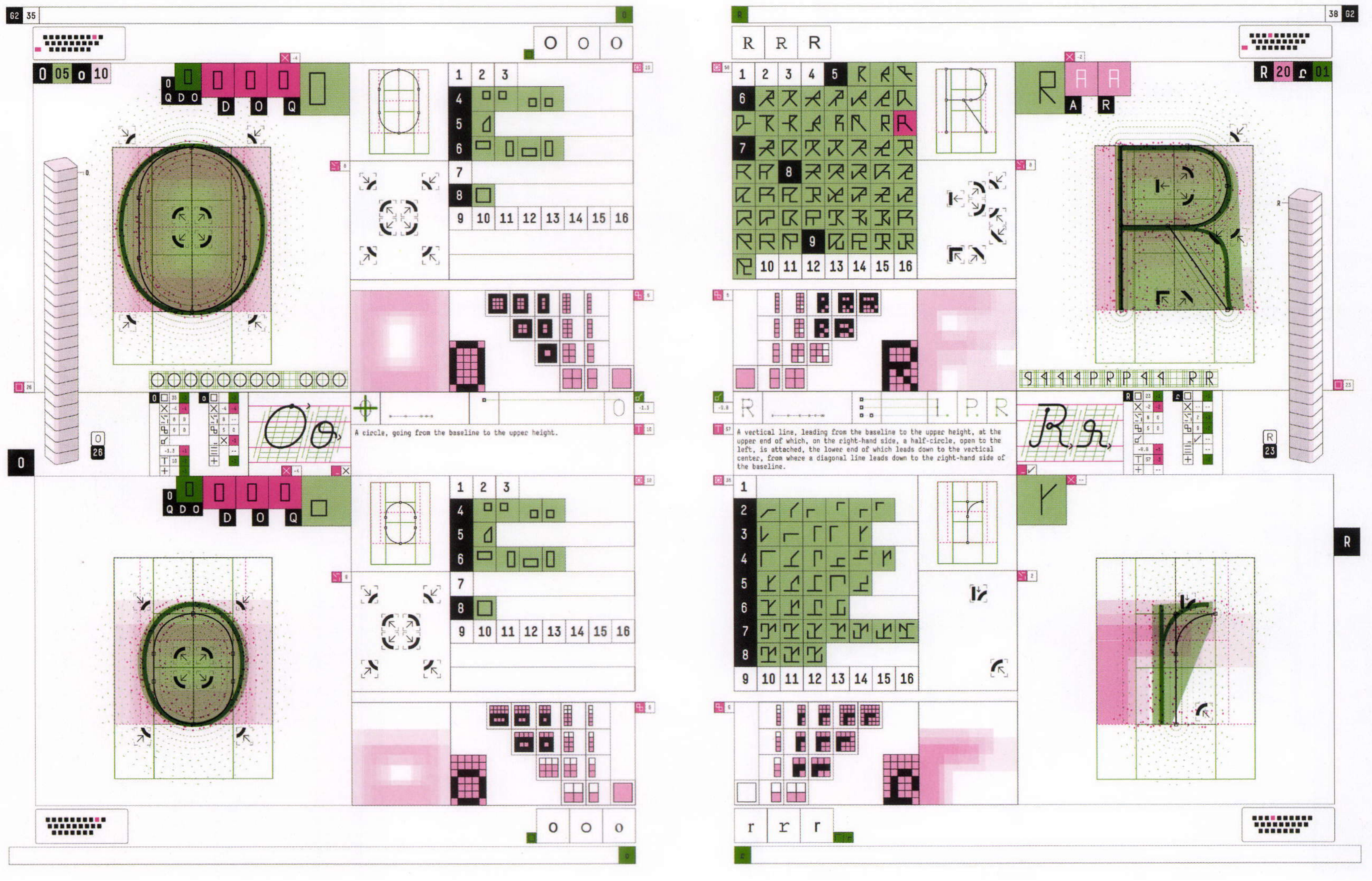
2002 · Fons Hickmann · DE · Poster



2002 · Majid Abbasi · IR · Poster


G2 33
M M M
M 24 m 21
Two vertical lines, leading from the baseline to the upper height, connected by a diagonal line leading from the upper end of the left vertical line to the horizontal center of the baseline, where another diagonal line is added, leading to the upper end of the vertical line to the right.
m m m
N N N
34 G2
N 12 n 04
Two vertical lines, leading from the baseline to the upper height, connected by a diagonal line leading from the upper end of the vertical line to the left, to the lower end of the vertical line to the right.
n n n

2002 · Norm · CH · Book spread


G2 35
O O O
O 05 o 10
A circle, going from the baseline to the upper height.
o o o
R R R
38 G2
R 20 r 01
A vertical line, leading from the baseline to the upper height, at the upper end of which, on the right-hand side, a half-circle, open to the left, is attached, the lower end of which leads down to the vertical center, from where a diagonal line leads down to the right-hand side of the baseline.
r r r

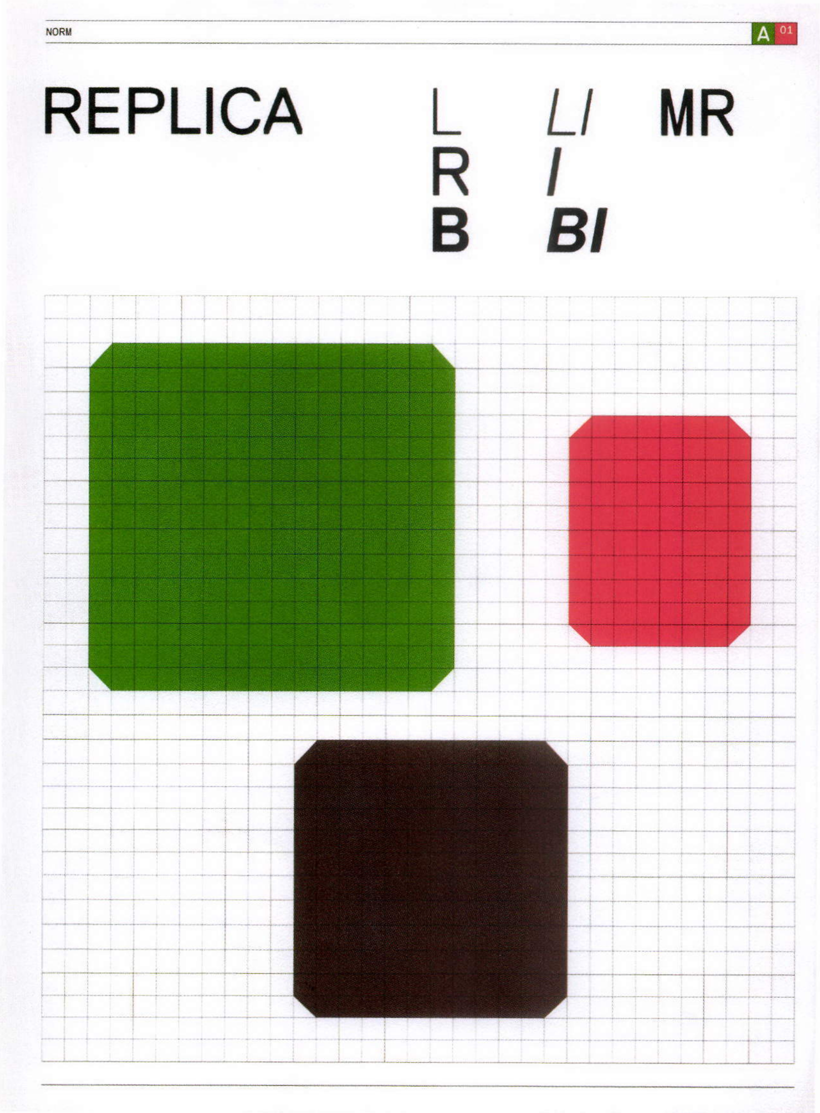
2002 · Norm · CH · Book spread

»Restrictions and limitations have always played an important role in our work, especially in relation to formal aspects and design. We tend to see freedom or 'multiple choice' as a hindrance in creative work.« Dimitri Bruni, *typotheque.com*, 2011

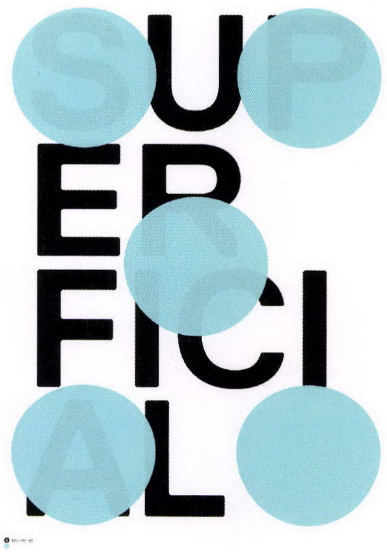
Norm (1999, Zurich) is the Swiss design studio of Dimitri Bruni (1970, Biel) and Manuel Krebs (1970, Bern), recognized for pushing the boundaries of typography in their work on corporate identity, posters, and editorial. The duo met at the design school in Biel in the 1990s, and have since cultivated a meticulous and critical approach to typeface design, employing grids and patterns to ensure both legibility and usability. Notable projects include developing the typography for Cologne Airport and Omega watches.

Norm (1999, Zürich) ist das Schweizer Grafikdesignbüro von Dimitri Bruni (1970, Biel) und Manuel Krebs (1970, Bern), deren Markenzeichen es ist, mit ihren Entwürfen – sei es im Bereich Corporate Identity, Plakat oder Print – ständig die Grenzen der Typografie zu sprengen. Die beiden Grafikdesigner lernten sich in den 1990er-Jahren an der Schule für Gestaltung in Biel kennen und haben seitdem einen präzisen und kritischen Ansatz in der Gestaltung von Schriften entwickelt. Raster und Muster sorgen dafür, dass die Schriften dabei sowohl lesbar als auch praktikabel bleiben. Zu ihren bedeutendsten Projekten bislang gehören die Schrift für den Flughafen Köln und für Omega-Uhren.

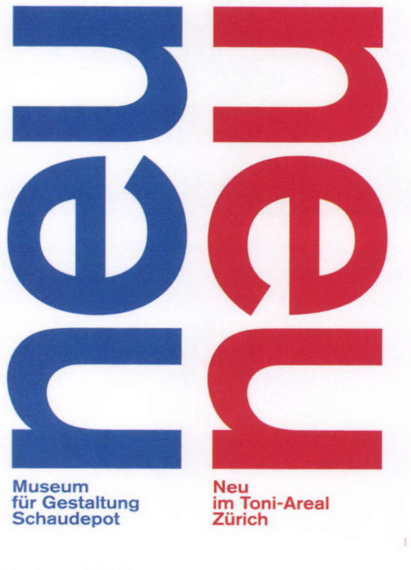
Norm (1999, Zurich) est le studio de design suisse de Dimitri Bruni (1970, Bienne) et Manuel Krebs (1970, Berne), célèbre pour avoir repoussé les limites de la typographie dans les domaines de l'identité d'entreprise, de l'affiche et du graphisme éditorial. Le duo s'est connu à l'École d'arts visuels de Bienne dans les années 1990 et cultive depuis une approche rigoureuse et critique de la conception de caractères, utilisant des grilles et des modèles pour concilier lisibilité et utilité. Leurs projets notoires comptent le développement de polices de caractères pour l'aéroport de Cologne et les montres Omega.


NORM
A 01
REPLICA
L LI MR
R I
B BI

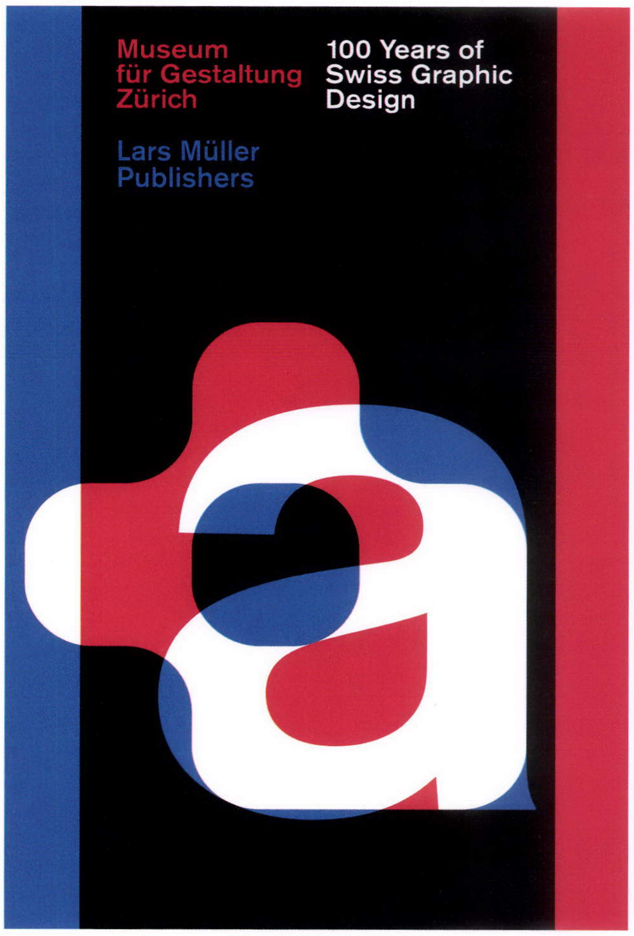
2008 · Norm · CH · Brochure cover


SUP
ER
FICI
AL

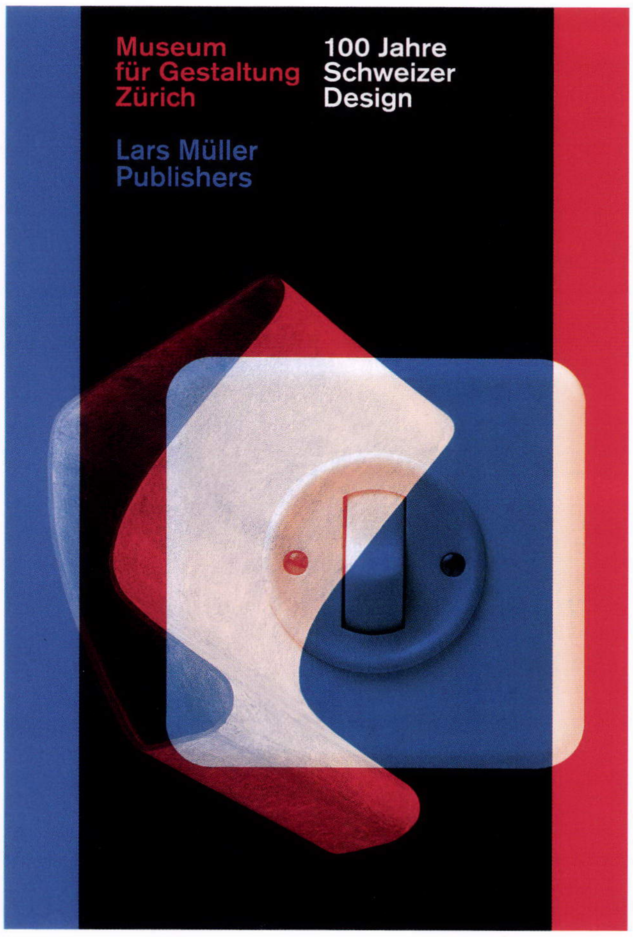
2010 · Norm · CH · Poster


neu
neu
Museum
für Gestaltung
Schaudepot
Neu
im Toni-Areal
Zürich

2014 · Norm · CH · Poster

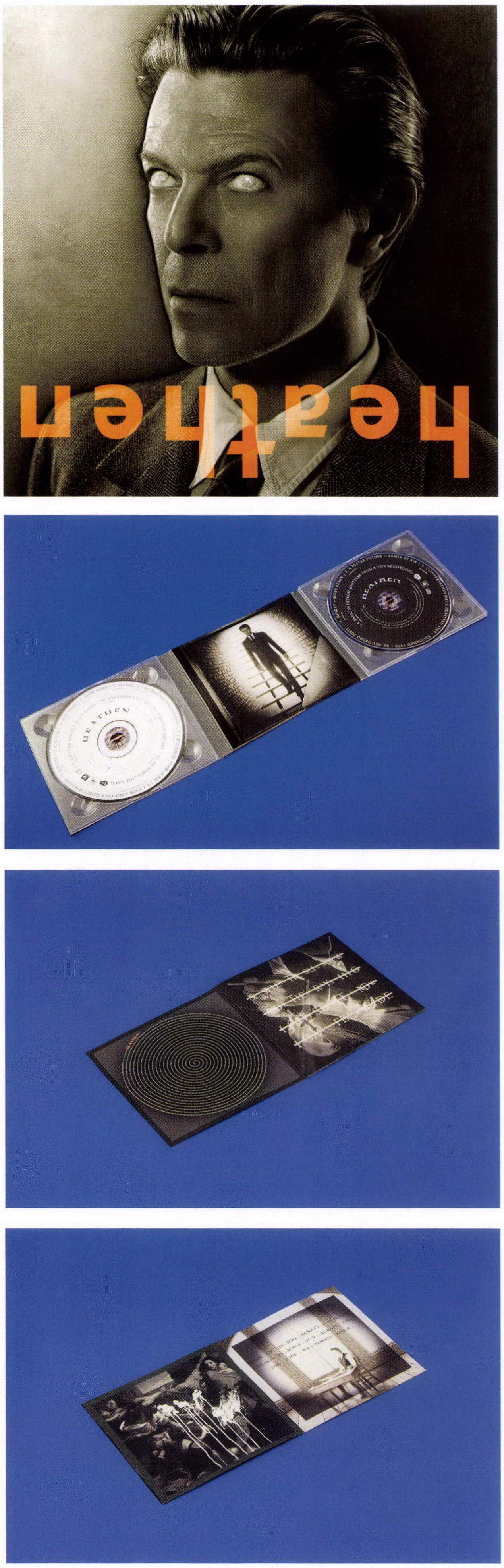

Museum
für Gestaltung
Zürich
100 Years of
Swiss Graphic
Design
Lars Müller
Publishers
a

2012 · Norm · CH · Book cover

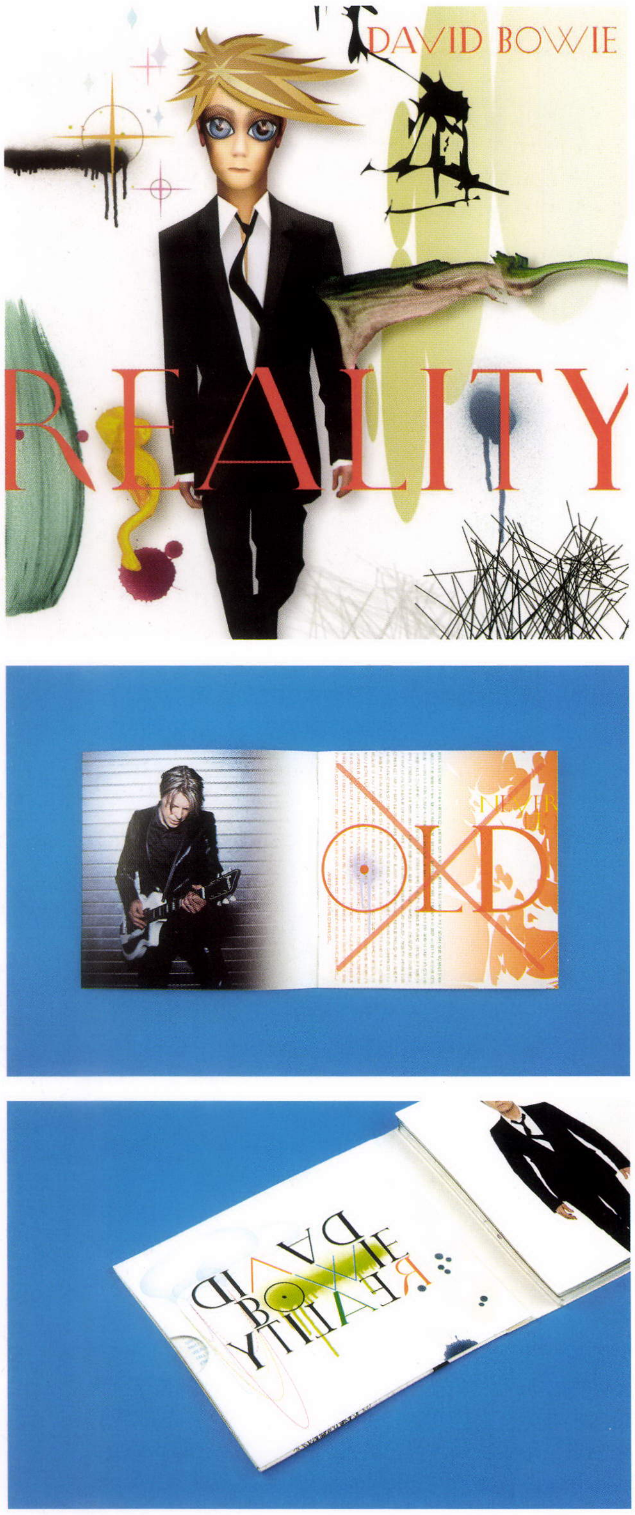

Museum
für Gestaltung
Zürich
100 Jahre
Schweizer
Design
Lars Müller
Publishers

2012 · Norm · CH · Book cover

Jonathan Barnbrook · United Kingdom



2002 · Jonathan Barnbrook · UK · Record cover and inside



2003 · Jonathan Barnbrook · UK · Record cover and inside

Jonathan Barnbrook (1966, Luton, England) is a British designer and typographer. After attending Central Saint Martins and the Royal College of Art in London, Barnbrook went on to develop several typefaces, collaborating with such artists as Damien Hirst and David Bowie. His work has always been associated with an anti-corporate critique, notably expressed in his 1999 billboard, "Designers, stay away from corporations that want you to lie for them" (a quote from Tibor Kalman), first displayed in Las Vegas in conjunction with a meeting there of the AIGA. Barnbrook's typographical oeuvre includes fonts such as Bastard, Exocet, and Mason (originally Manson).

Jonathan Barnbrook (1966, Luton, England) ist ein britischer Grafikdesigner und Typograf. Er besuchte das Central Saint Martins College of Art and Design und das Royal College of Art in London und entwickelte in der Folge nicht nur mehrere Schrifttypen, sondern arbeitete auch mit Künstlern wie Damien Hirst und David Bowie. In seinem Werk übt er Kritik am Konzerndenken, was insbesondere 1999 in seiner Plakatwand „Designers, stay away from corporations that want you to lie for them" (etwa „Designer, lasst euch nicht mit Konzernen ein, die von euch erwarten, für sie zu lügen", ein Zitat Tibor Kalmans) deutlichen Ausdruck fand. Das erste Mal war das Plakat im Rahmen einer Konferenz des AIGA in Las Vegas zu sehen. Barnbrook gestaltete u. a. die Schrifttypen Bastard, Exocet und Mason (ursprünglich Manson).

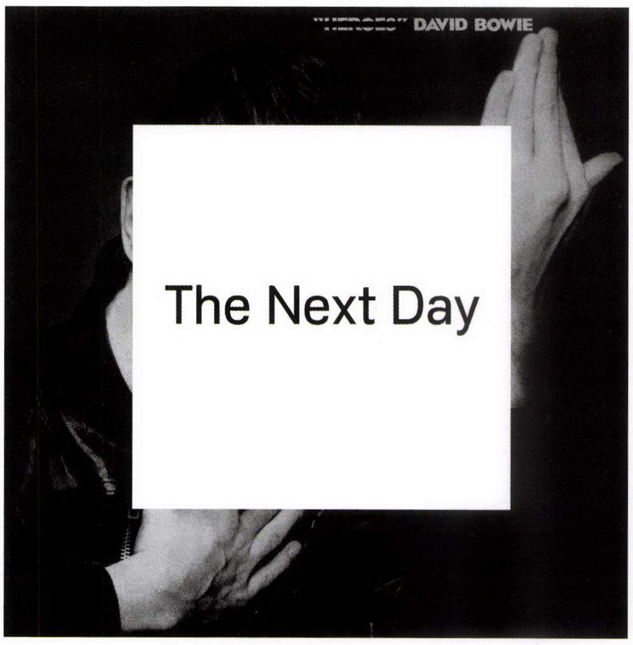
Jonathan Barnbrook (1966, Luton, Angleterre) est un designer et typographe britannique. Après des études au Central Saint Martins College of Art and Design et au Royal College of Art à Londres, Barnbrook commence à concevoir différentes polices de caractères, collaborant avec des artistes comme Damien Hirst et David Bowie. Son travail a toujours été lié à une critique anti-entreprises qu'il a notoirement exprimée dans le panneau d'affichage «Designers, restez à l'écart d'entreprises qui veulent que vous mentiez à leur place» (une citation de Tibor Kalman), révélé lors d'un colloque de l'AIGA à Las Vegas. L'œuvre typographique de Barnbrook compte des polices de caractères comme Bastard, Exocet et Mason (initialement Manson).

»When you are designing a record cover, it's about getting the atmosphere, not taking things too literally and doing something cheesy.« `Jonathan Barnbrook, itsnicethat.com, 2015`

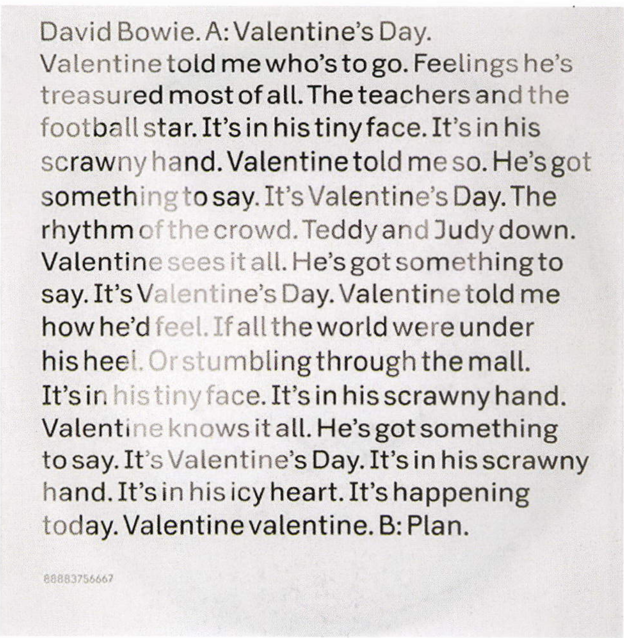
The collaboration between Barnbrook and David Bowie began in 2002 with the latter's album *Heathen*. In the years that followed, their working relationship produced a whole series of fascinating sleeve designs in an assortment of styles. The powerful visual impact of Bowie's final album *Blackstar*, released in 2016, attracted a lot of attention in both music and design circles and it went on to receive the 2017 Grammy Award for Best Recording Package.

Mit dem Album *Heathen* begann 2002 die Zusammenarbeit von David Bowie und Barnbrook. Die enge Kollaboration der beiden Kreativen brachte in den folgenden Jahren eine ganze Reihe faszinierender Coverentwürfe ganz unterschiedlichen Stils hervor. Das starke visuelle Konzept des 2016 veröffentlichten letzten Bowie-Albums *Blackstar* fand in der Musik- und Designszene besondere Beachtung und wurde 2017 mit einem Grammy in der Kategorie „Best Recording Package" ausgezeichnet.

La première coopération entre David Bowie et Barnbrook remonte à 2002 avec l'album *Heathen*. Au cours des années suivantes, cette collaboration a produit toute une série de pochettes attirantes présentant des styles extrêmement différents. L'énorme impact visuel de *Blackstar*, le dernier album de Bowie, sorti en 2016 et très remarqué dans le monde musical comme graphique, a été récompensé en 2017 par un Grammy Award à la meilleure pochette d'album.



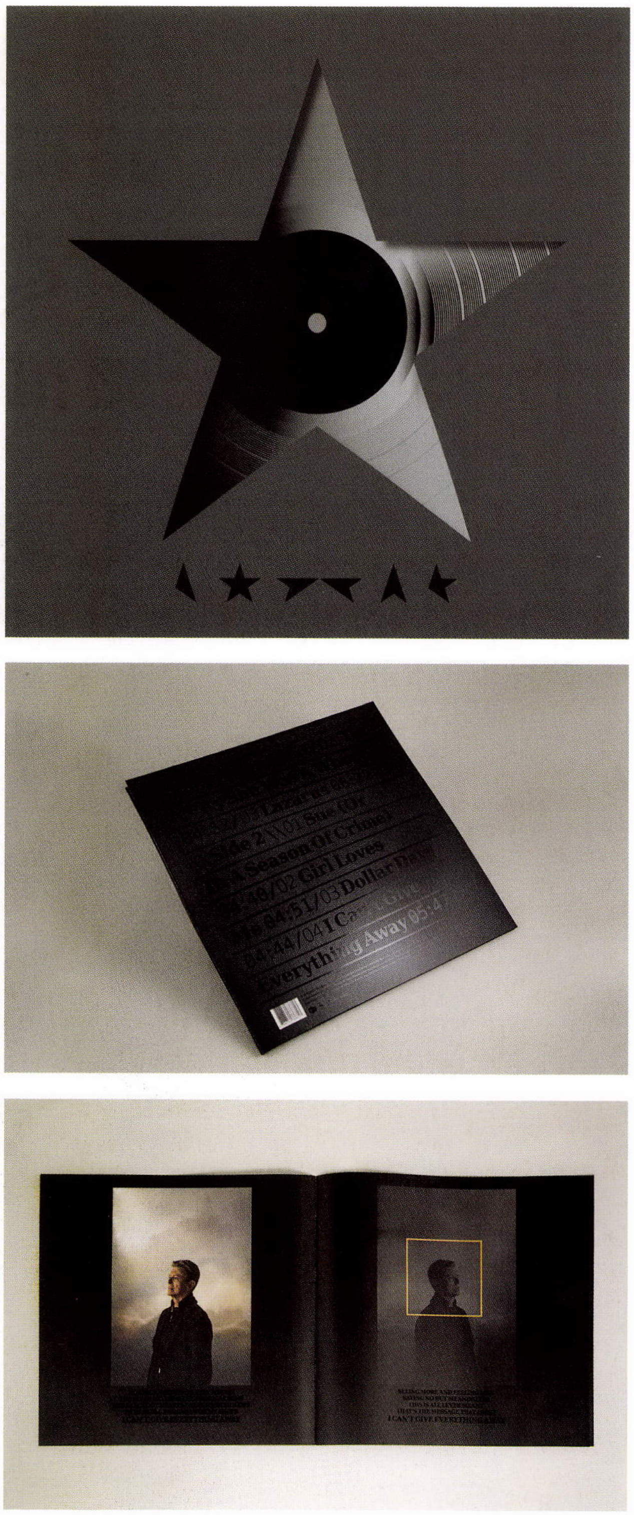
2013 · Jonathan Barnbrook · UK · Record cover



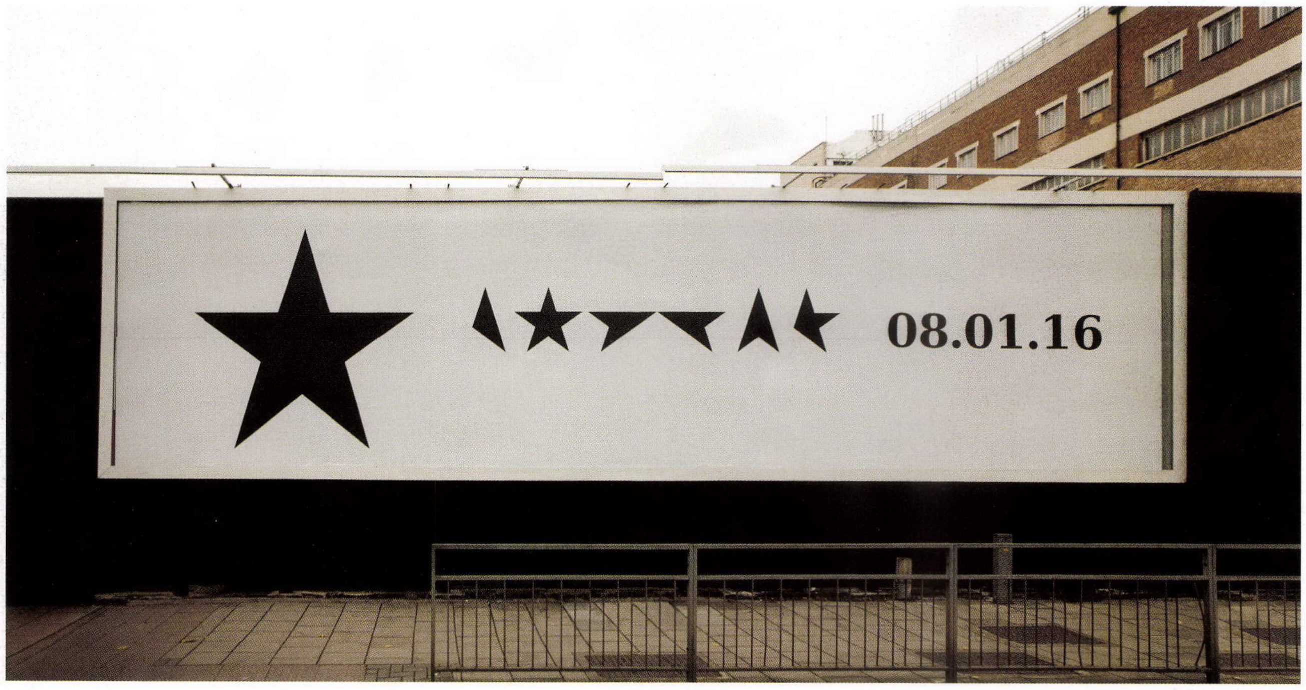
David Bowie. A: Valentine's Day. Valentine told me who's to go. Feelings he's treasured most of all. The teachers and the football star. It's in his tiny face. It's in his scrawny hand. Valentine told me so. He's got something to say. It's Valentine's Day. The rhythm of the crowd. Teddy and Judy down. Valentine sees it all. He's got something to say. It's Valentine's Day. Valentine told me how he'd feel. If all the world were under his heel. Or stumbling through the mall. It's in his tiny face. It's in his scrawny hand. Valentine knows it all. He's got something to say. It's Valentine's Day. It's in his scrawny hand. It's in his icy heart. It's happening today. Valentine valentine. B: Plan.

88883756667

2013 · Jonathan Barnbrook · UK · Record cover



2016 · Jonathan Barnbrook · UK · Record cover and inside



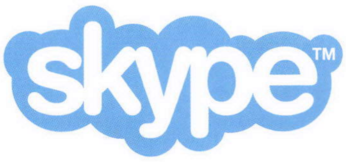
2016 · Jonathan Barnbrook · UK · Poster/Ad

2003

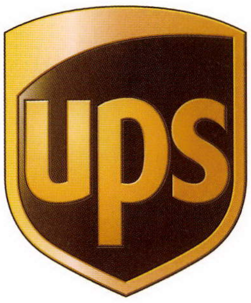
The first issue of Iranian design magazine **Neshan** is published

A group of prominent German designers initiate the **11 Designer** campaign in protest against the official FIFA logo for the 2006 Soccer World Cup in Germany

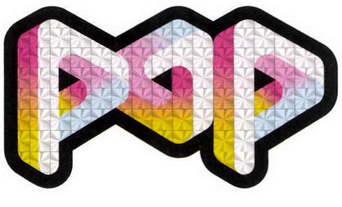
The widely acclaimed book **Tell Me Why** is published, on the first 24 months of New York-based graphic design studio Karlssonwilker



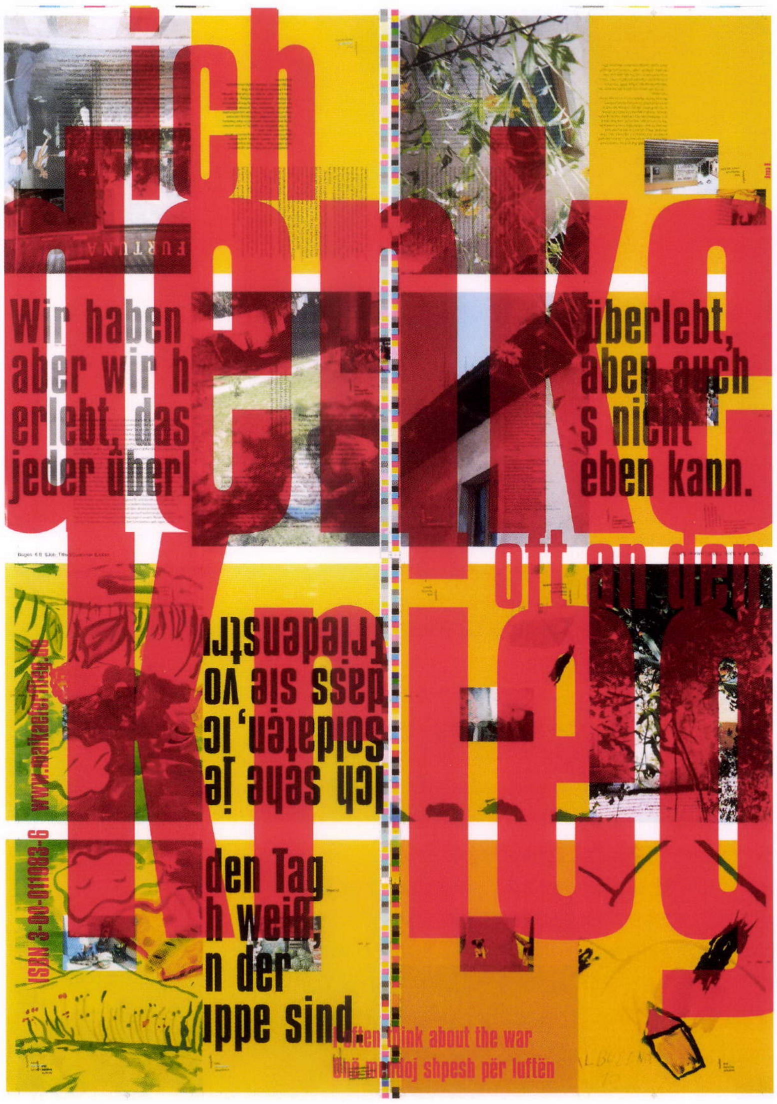
2003 · Skype design team · LU · Logo · Skype



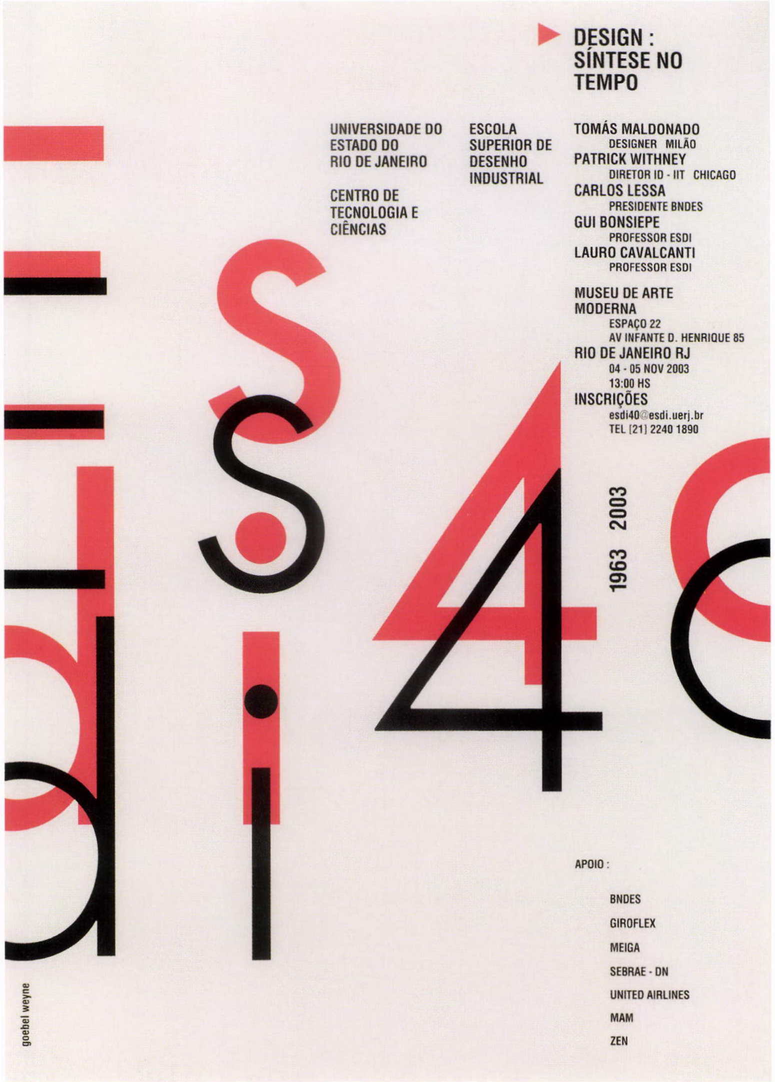
2003 · FutureBrand · US · Logo · UPS



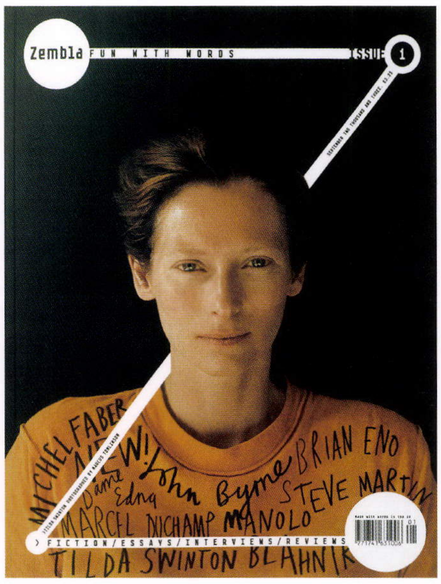
2003 · Suburbia · UK · Logo · Pop magazine


ich
denke
Krieg
Wir haben
aber wir h
erlebt, das
jeder überl
überlebt,
aber auch
s nicht
eben kann.
oft an den
ich sehe je
Soldaten, ic
dass sie vo
friedenstr
den Tag
h weiß
n der
ppe sind
I often think about the war
Unë mendoj shpesh për luftën

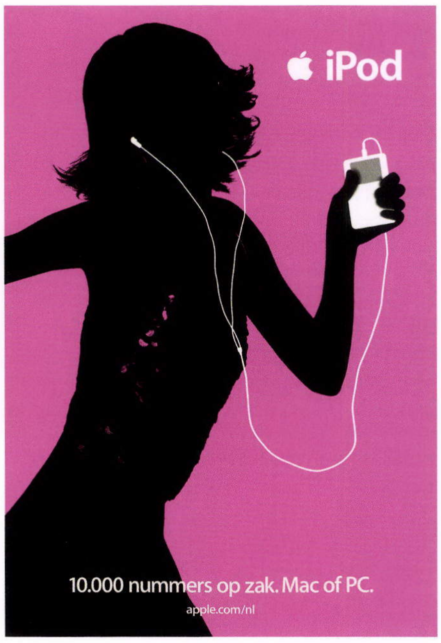
2003 · Anna Berkenbusch · DE · Poster


DESIGN :
SÍNTESE NO
TEMPO
UNIVERSIDADE DO
ESTADO DO
RIO DE JANEIRO
CENTRO DE
TECNOLOGIA E
CIÊNCIAS
ESCOLA
SUPERIOR DE
DESENHO
INDUSTRIAL
TOMÁS MALDONADO
DESIGNER MILÃO
PATRICK WITHNEY
DIRETOR ID - IIT CHICAGO
CARLOS LESSA
PRESIDENTE BNDES
GUI BONSIEPE
PROFESSOR ESDI
LAURO CAVALCANTI
PROFESSOR ESDI
MUSEU DE ARTE
MODERNA
ESPAÇO 22
AV INFANTE D. HENRIQUE 85
RIO DE JANEIRO RJ
04 - 05 NOV 2003
13:00 HS
INSCRIÇÕES
esdi40@esdi.uerj.br
TEL [21] 2240 1890
1963 2003
esdi 40
APOIO :
BNDES
GIROFLEX
MEIGA
SEBRAE - DN
UNITED AIRLINES
MAM
ZEN
goebel weyne

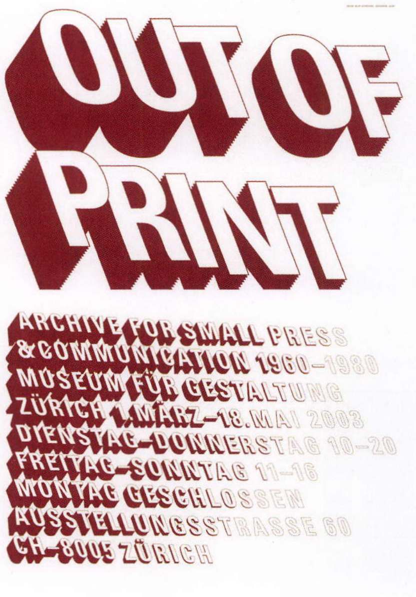
2003 · Goebel Weyne · BR · Poster


Zembla
FUN WITH WORDS
ISSUE 1
MICHEL FABER
Edna
John Byrne
BRIAN ENO
STEVE MARTIN
MARCEL NICHAMP
MANOLO BLAHNIK
TILDA SWINTON
FICTION/ESSAYS/INTERVIEWS/REVIEWS

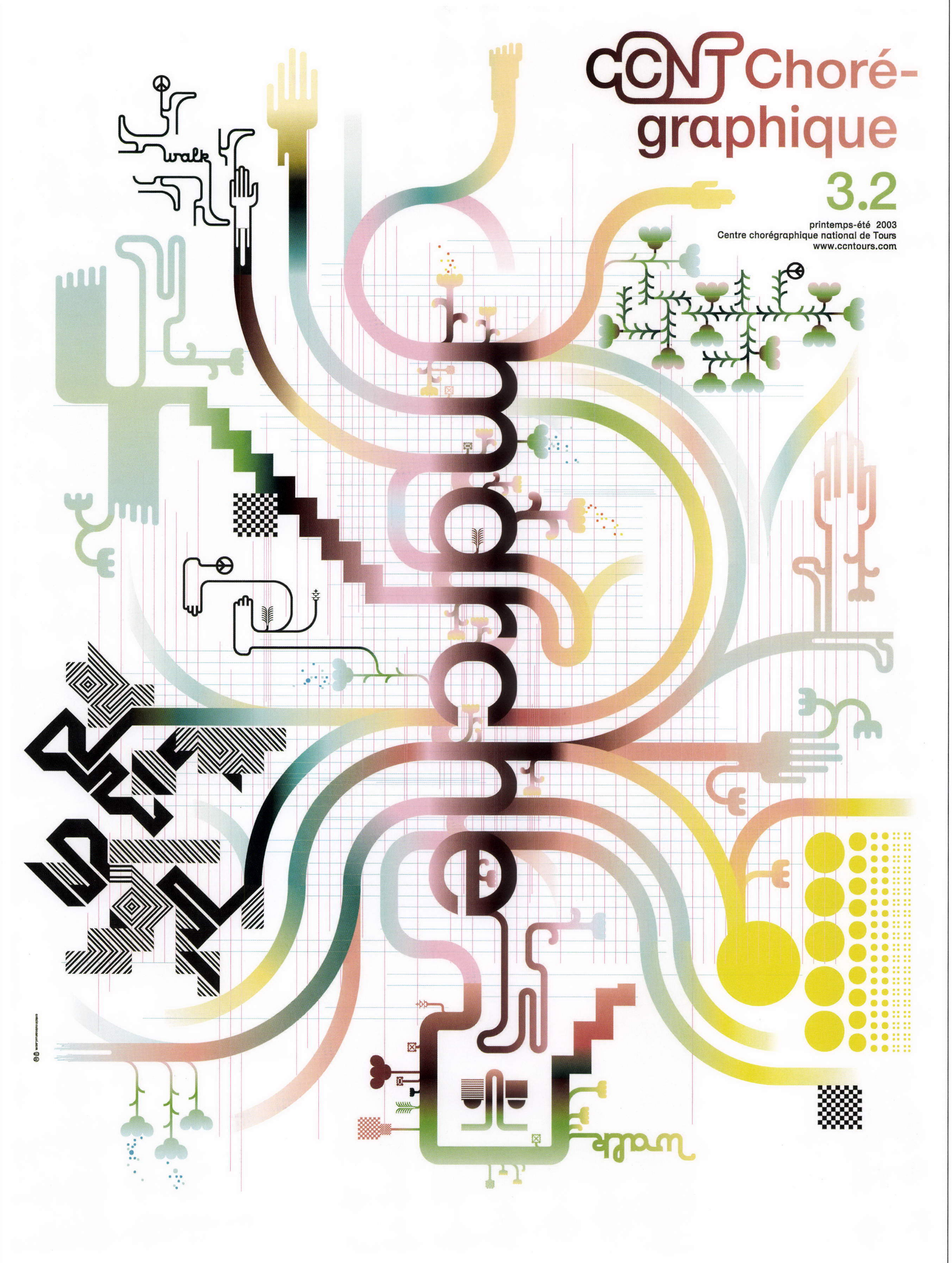
2003 · Frost* Design · AU · Magazine cover


iPod
10.000 nummers op zak. Mac of PC.
apple.com/nl

2003 · TBWA · US · Poster


OUT OF
PRINT
ARCHIVE FOR SMALL PRESS
& COMMUNICATION 1960–1980
MUSEUM FÜR GESTALTUNG
ZÜRICH 1. MÄRZ–18. MAI 2003
DIENSTAG–DONNERSTAG 10–20
FREITAG–SONNTAG 11–16
MONTAG GESCHLOSSEN
AUSSTELLUNGSSTRASSE 60
CH-8005 ZÜRICH

2003 · Ralph Schraivogel · CH · Poster


CCNT Choré-
graphique
3.2
printemps-été 2003
Centre chorégraphique national de Tours
www.ccntours.com
chorégraphique
walk
walk

2003 · Antoine+Manuel · FR · Poster

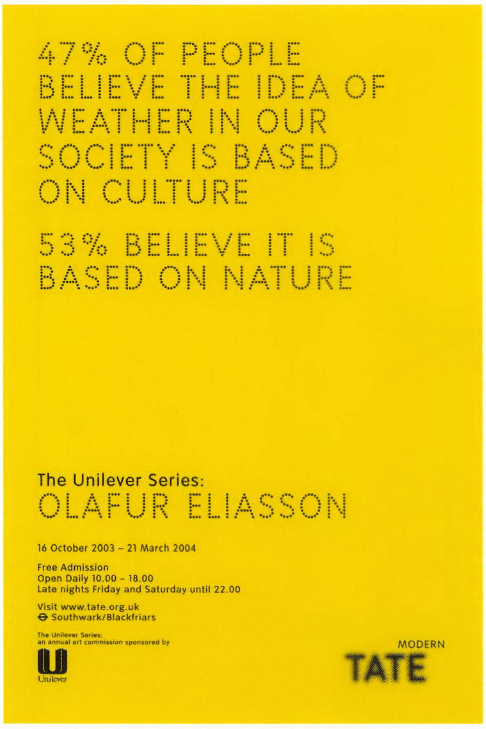
2004

Swiss designer Laurenz Brunner creates the **Akkurat** typeface

Ellen Lupton's book **Thinking with Type** is published

The type foundry **Commercial Type** is established by Paul Barnes and Christian Schwartz in New York and London

The first issue of Swiss graphic design magazine **Idpure** is published



47% OF PEOPLE BELIEVE THE IDEA OF WEATHER IN OUR SOCIETY IS BASED ON CULTURE

53% BELIEVE IT IS BASED ON NATURE

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OLAFUR ELIASSON

16 October 2003 – 21 March 2004

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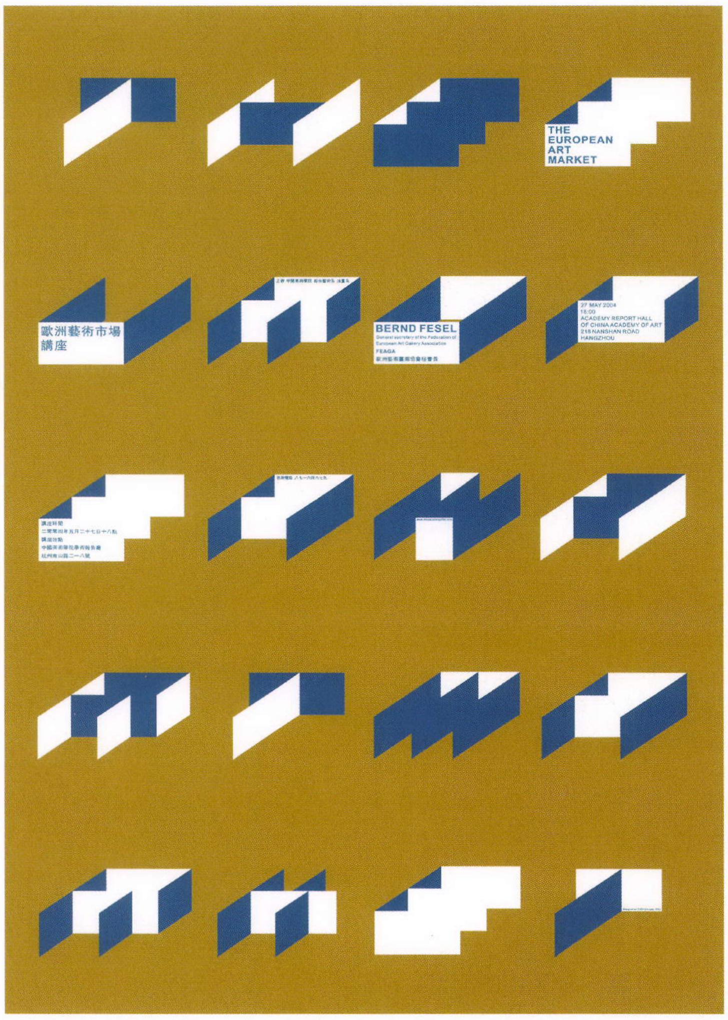
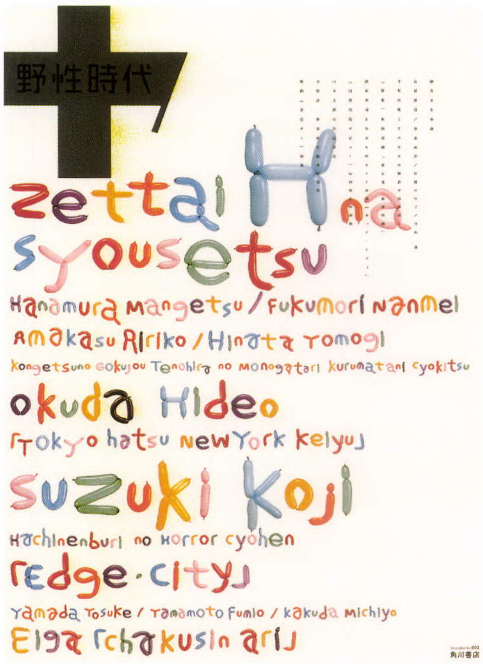
Unilever

MODERN
TATE

2004 · James Goggin · UK · Poster


THE EUROPEAN ART MARKET
歐洲藝術市場講座
BERND FESEL
FEAGA
27 MAY 2004
18:00
ACADEMY REPORT HALL
OF CHINA ACADEMY OF ART
218 NANSHAN ROAD
HANGZHOU

2004 · Chen Zhengda · CN · Poster


野性時代
zettai H na
syousetsu
Hanamura Mangetsu / Fukumori Nanmei
Amakasu Ririko / Hinata Tomogi
Kongetsuno Gokujou Tenohira no Monogatari Kurumatani Cyokitsu
okuda Hideo
「Tokyo hatsu NewYork keiyu」
suzuki Koji
Hachinenburi no Horror cyohen
「edge・city」
Yamada Tosuke / Yamamoto Fumio / kakuda Michiyo
Eiga 「chakusin ari」
角川書店

2004 · Kosuke Niwano, Shinmura Design Office · JP · Poster

Opet

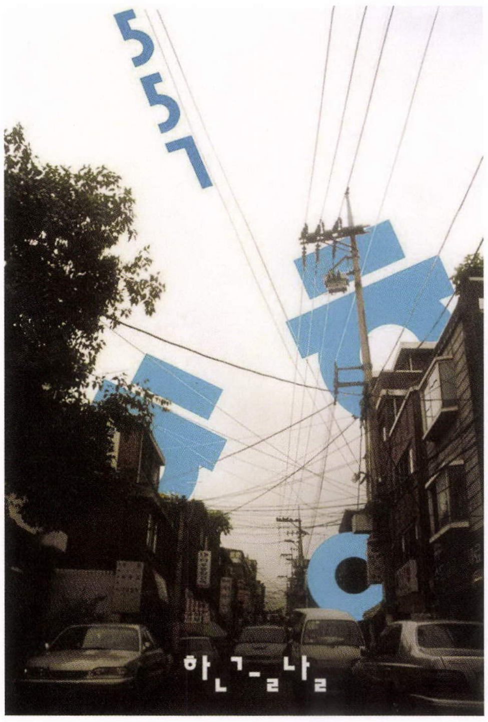
2004 · Chermayeff & Geismar · US · Logo · Opet

New York

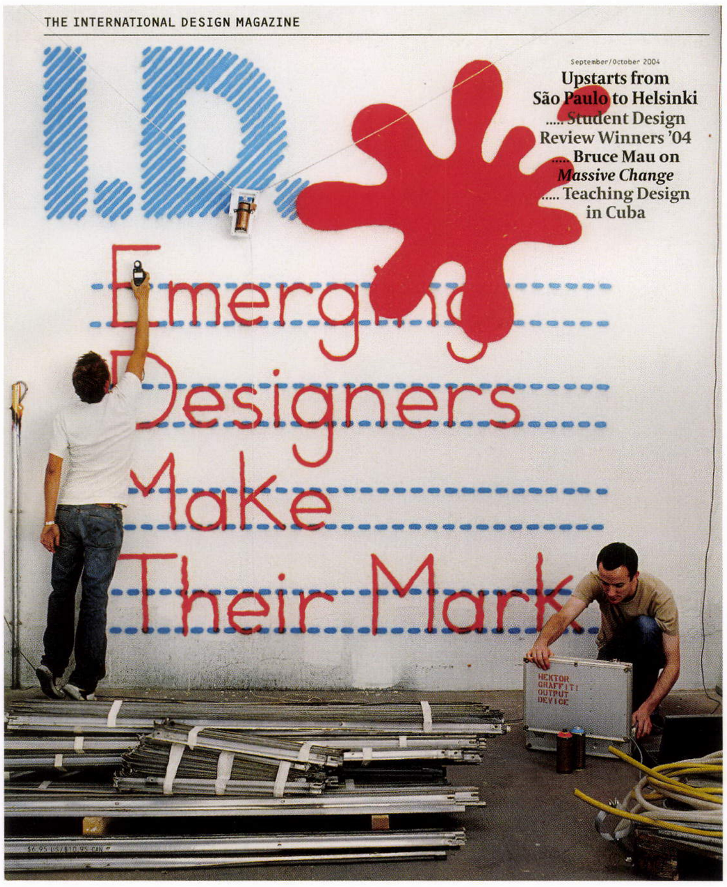
2004 · Luke Hayman, Pentagram · US · Logo · New York magazine

Shelter

2004 · Michael Johnson · UK · Logo · Shelter



2004 · Ahn Sang-Soo · KR · Poster



THE INTERNATIONAL DESIGN MAGAZINE

I.D.

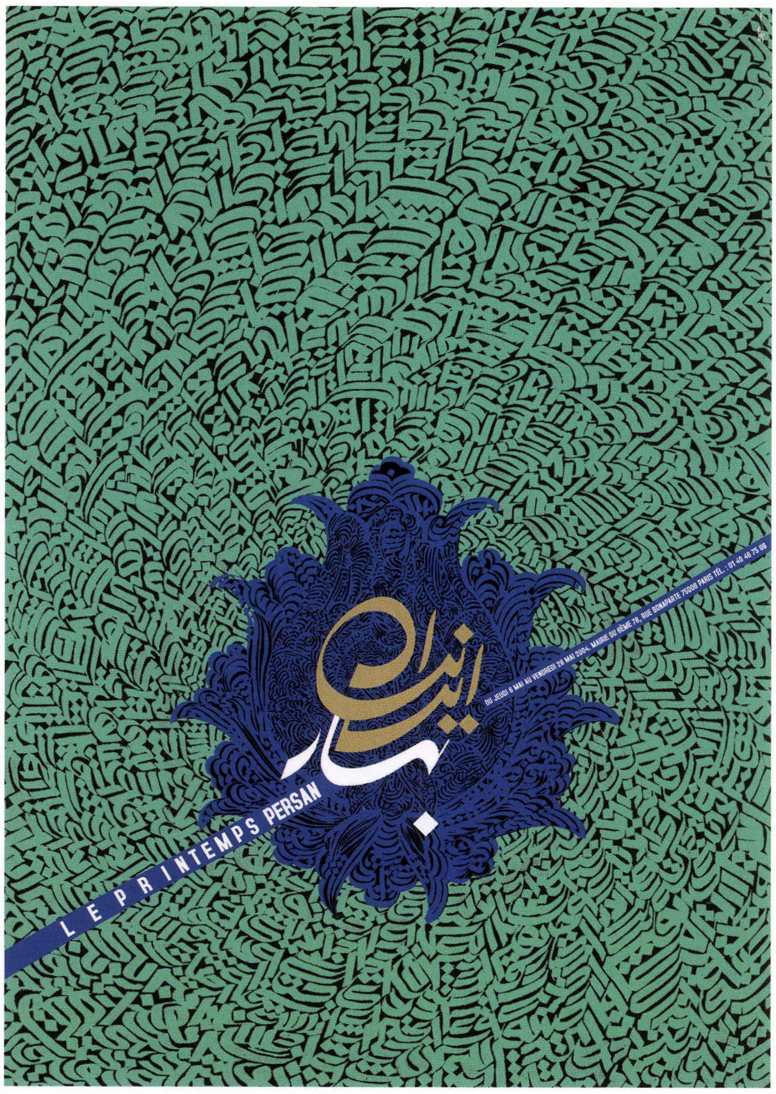
September/October 2004

Upstarts from São Paulo to Helsinki
..... Student Design Review Winners '04
..... Bruce Mau on *Massive Change*
..... Teaching Design in Cuba

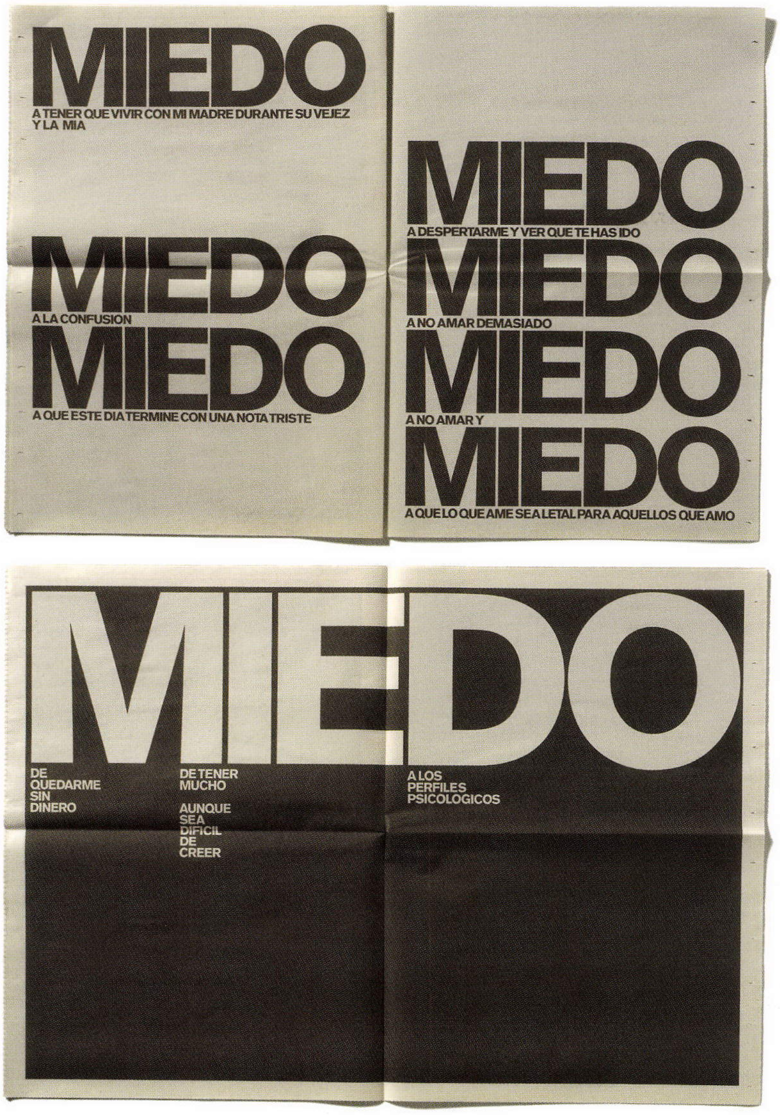
Emerging Designers Make Their Mark

HECTOR GRAFFITI OUTPUT DEVICE

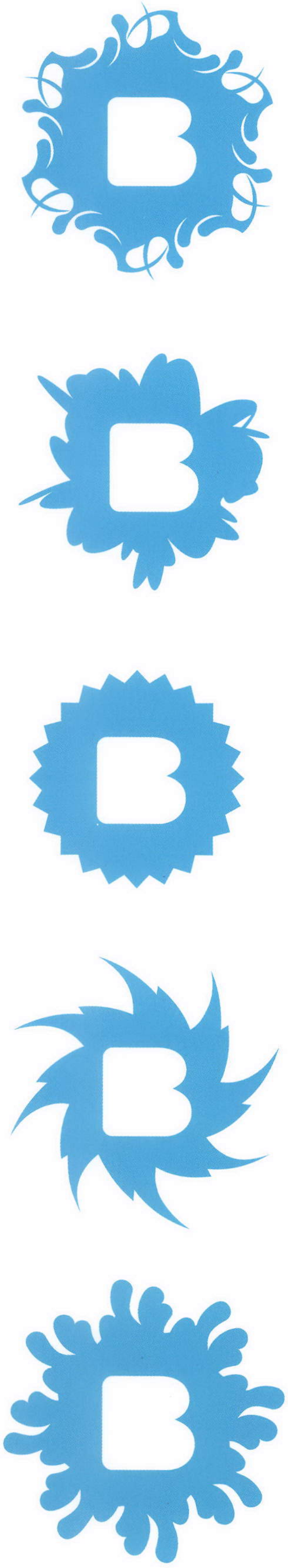
2004 · Jürg Lehni · CH · Magazine cover


بهار ایران
LE PRINTEMPS PERSAN
DU JEUDI 6 MAI AU VENDREDI 28 MAI 2004. MAIRIE DU 6ÈME 78, RUE BONAPARTE 75006 PARIS TÉL. : 01 40 46 75 06

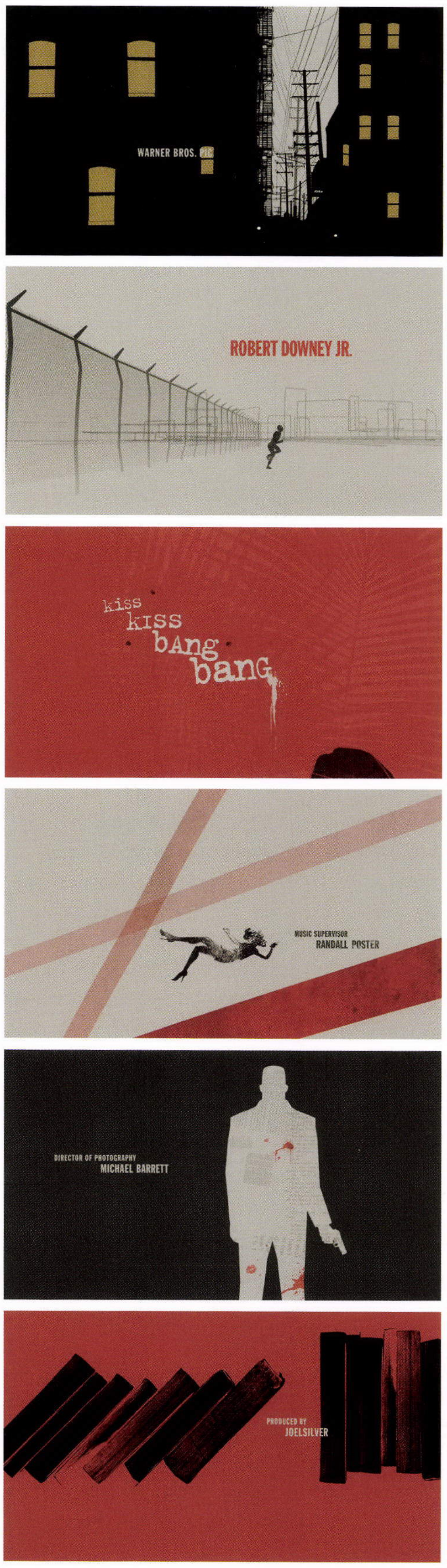
2004 · Mehdi Saeedi · IR · Poster


MIEDO
A TENER QUE VIVIR CON MI MADRE DURANTE SU VEJEZ Y LA MIA
MIEDO
A LA CONFUSION
MIEDO
A QUE ESTE DIA TERMINE CON UNA NOTA TRISTE
MIEDO
A DESPERTARME Y VER QUE TE HAS IDO
MIEDO
A NO AMAR DEMASIADO
MIEDO
A NO AMAR Y
MIEDO
A QUE LO QUE AME SEA LETAL PARA AQUELLOS QUE AMO
MIEDO
DE QUEDARME SIN DINERO
DE TENER MUCHO
AUNQUE SEA DIFICIL DE CREER
A LOS PERFILES PSICOLOGICOS

2004 · Atlas · ES · Brochure spreads



2004 · 2x4 · US · Identity · Brooklyn Museum

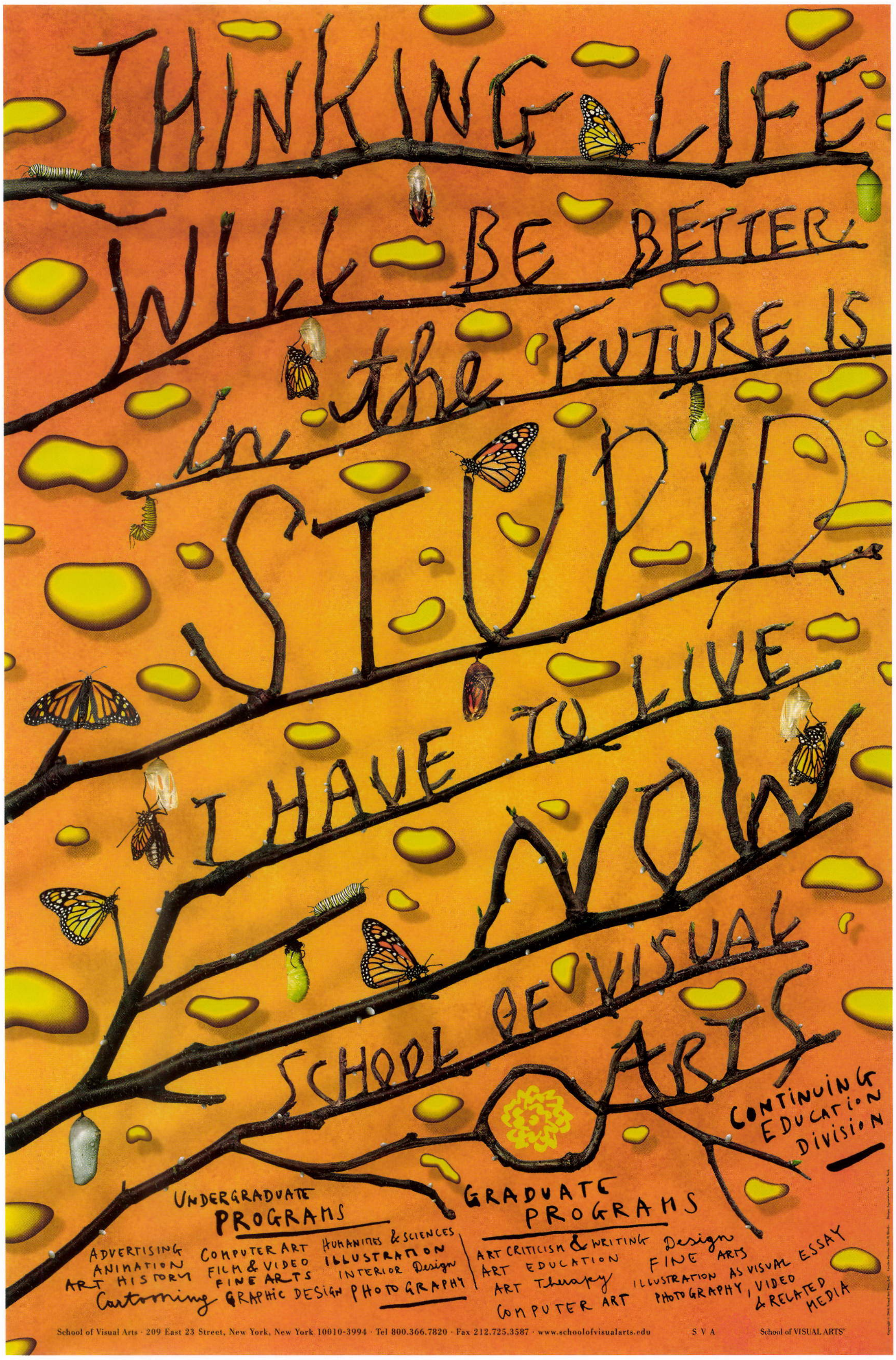

WARNER BROS.
ROBERT DOWNEY JR.
kiss kiss bang bang
MUSIC SUPERVISOR RANDALL POSTER
DIRECTOR OF PHOTOGRAPHY MICHAEL BARRETT
PRODUCED BY JOELSILVER

2004 · Danny Yount, Prologue Films · US · Opening titles

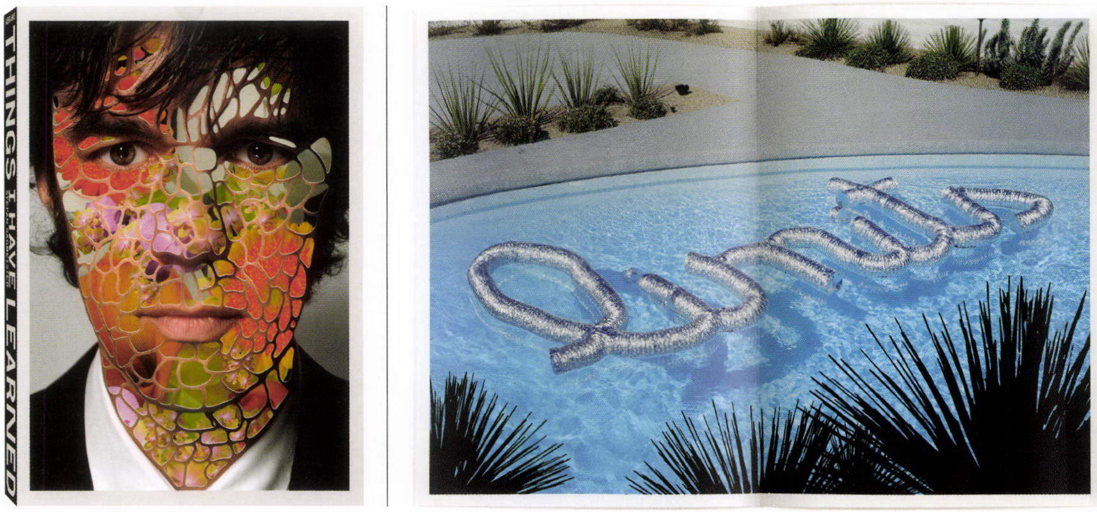
Throughout the history of design there have always been phases in which attempts were made to break or bend the centuries-old basic rules of typography. Such experiments took place in the 1920s with the New Typography movement and in the 1990s, with the dawn of the computer age. Then, around 2000, the fresh possibilities offered by digital image manipulation, and by the ability to create completely computer-generated images with 3D-software, heralded another completely new era in offbeat typographic designs. Alongside obviously computer-generated solutions, many projects deliberately deployed an analog aesthetic, and several designers discovered exciting associations between type and nature. Among these was Stefan Sagmeister, who caused a major stir with the experimental typo-installations in his highly regarded book, *Things I Have Learned In My Life So Far*, published in 2008.

In der Designgeschichte gab es immer wieder einzelne Phasen, in denen das traditionelle und seit Jahrhunderten geprägte Regelwerk der Typografie zu überwinden oder zu erweitern versucht wurde – sei es durch die Bewegung der „Neuen Typografie" in den 1920er-Jahren oder durch die wilden Jahre der frühen Computerzeit in den 1990er-Jahren. Die neuen Möglichkeiten digitaler Bildmanipulation oder gar vollständig digitaler Bilderzeugung mit 3-D-Software läuteten um das Jahr 2000 noch einmal eine ganz neue Phase nonkonformistischer Gestaltung mittels Schriften an. Neben offensichtlich digital erzeugten Lösungen entstanden zahlreiche Arbeiten, die ganz bewusst analoge Ästhetik einsetzten. Viele Gestalter entdeckten die spannungsreiche Verbindung von Schrift und Natur, so auch Stefan Sagmeister, der die Designszene mit seinen experimentellen Typo-Installationen in dem viel beachteten Buch *Things I Have Learned In My Life So Far* von 2008 begeisterte.

L'histoire du graphisme a régulièrement été ponctuée de tentatives pour enfreindre ou contourner un corpus de règles typographiques marqué par une tradition séculaire. Ce fut notamment le cas au début des années 1920 avec le mouvement «La Nouvelle Typographie» et avec la folie des débuts de l'ère informatique dans les années 1990. Vers 2000, les nouvelles possibilités offertes par la manipulation d'images et les images entièrement générées à l'aide de logiciels de 3D ont proclamé une phase inédite de création typographique non conformiste. À côté de solutions entièrement numériques, de nombreux travaux faisaient délibérément appel à une esthétique analogique. Beaucoup de graphistes ont découvert la relation fascinante entre caractères et nature, comme Stefan Sagmeister, qui enthousiasma la scène du graphisme avec les installations typographiques expérimentales de son livre très remarqué *Things I Have Learned In My Life So Far*, paru en 2008.

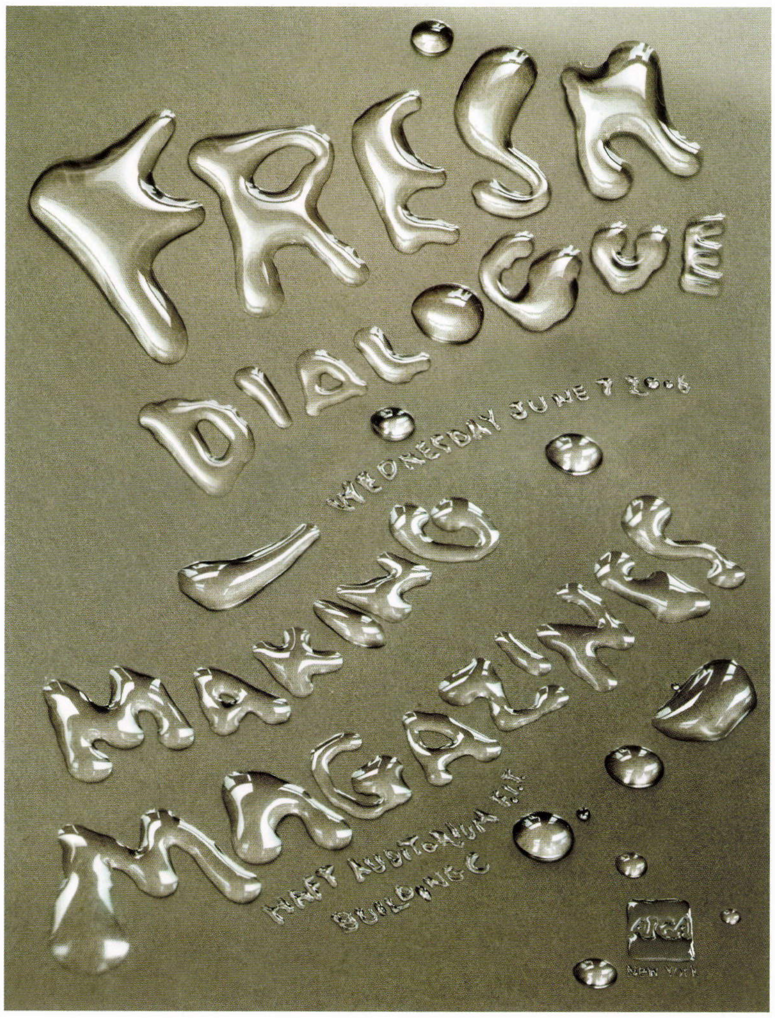

THINKING LIFE
WILL BE BETTER
in the FUTURE IS
STUPID
I HAVE TO LIVE
NOW
SCHOOL OF VISUAL
ARTS
CONTINUING EDUCATION DIVISION
UNDERGRADUATE PROGRAMS
ADVERTISING
ANIMATION
ART HISTORY
Cartooning
COMPUTER ART
FILM & VIDEO
FINE ARTS
GRAPHIC DESIGN
HUMANITIES & SCIENCES
ILLUSTRATION
INTERIOR Design
PHOTOGRAPHY
GRADUATE PROGRAMS
ART CRITICISM & WRITING
ART EDUCATION
ART Therapy
COMPUTER ART
Design
FINE ARTS
ILLUSTRATION AS VISUAL ESSAY
PHOTOGRAPHY, VIDEO & RELATED MEDIA
School of Visual Arts · 209 East 23 Street, New York, New York 10010-3994 · Tel 800.366.7820 · Fax 212.725.3587 · www.schoolofvisualarts.edu
SVA
School of VISUAL ARTS

2004 · Stefan Sagmeister · AT/US · Poster

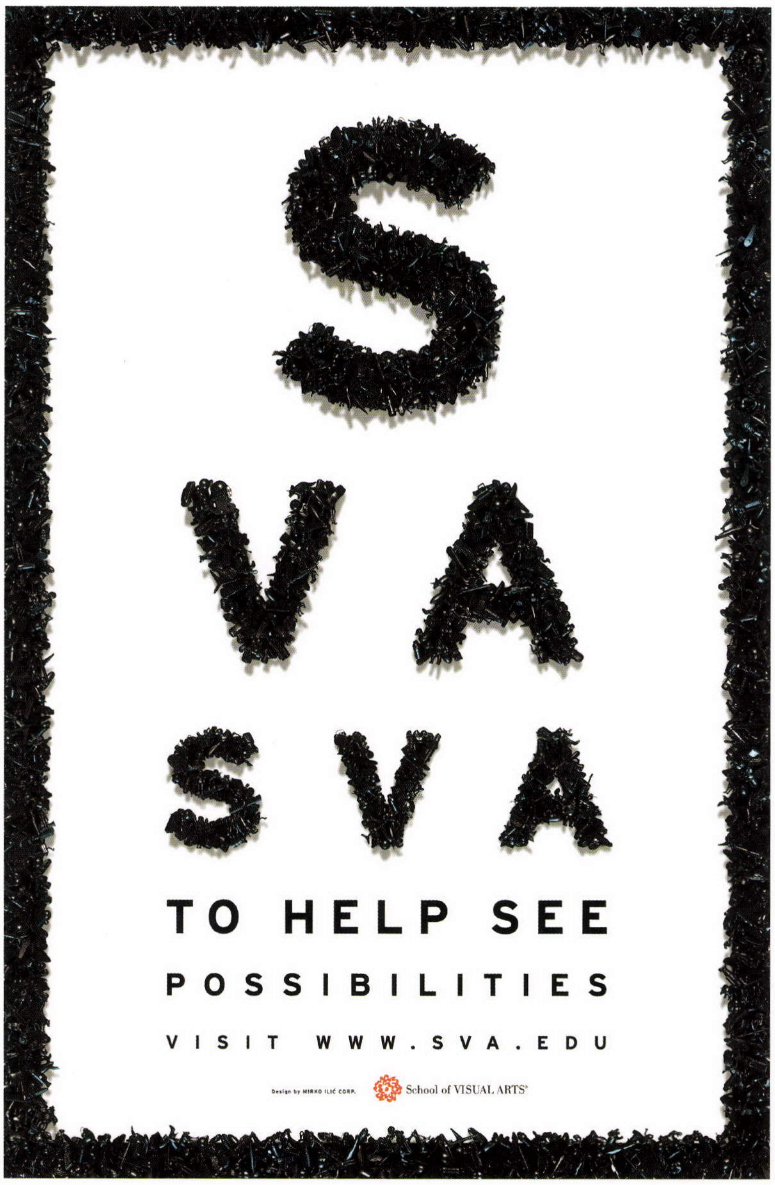

THINGS I HAVE LEARNED

2006 · Stefan Sagmeister · AT/US · Book cover and spread

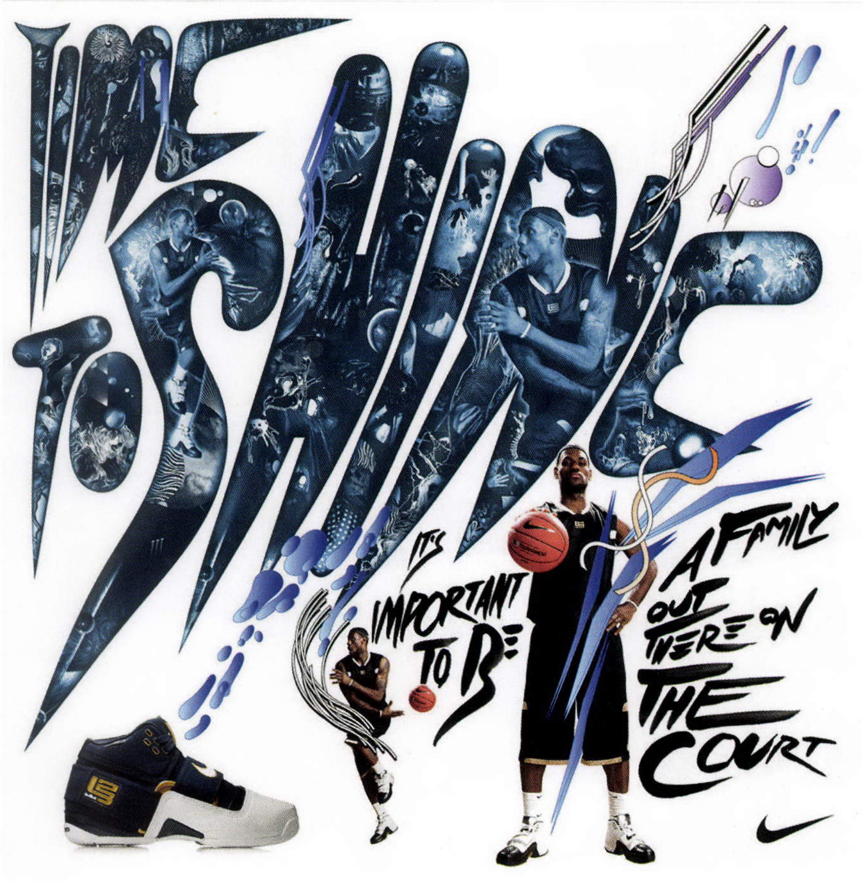
»When a sense of adventure, of seeking out unfamiliar territory, is cultivated by the typographer, then what are being promoted are ideals that equate novelty with value. Naturally, and surely to be expected of experimental typography, this is a demanding composite.« `Roger Fawcett-Tang, New Typographic Design, 2004`


FRESH
DIALOGUE
WEDNESDAY JUNE 7 2006
MAKING
MAGAZINES
HAFT AUDITORIUM F.I.T.
BUILDING C
AIGA
NEW YORK

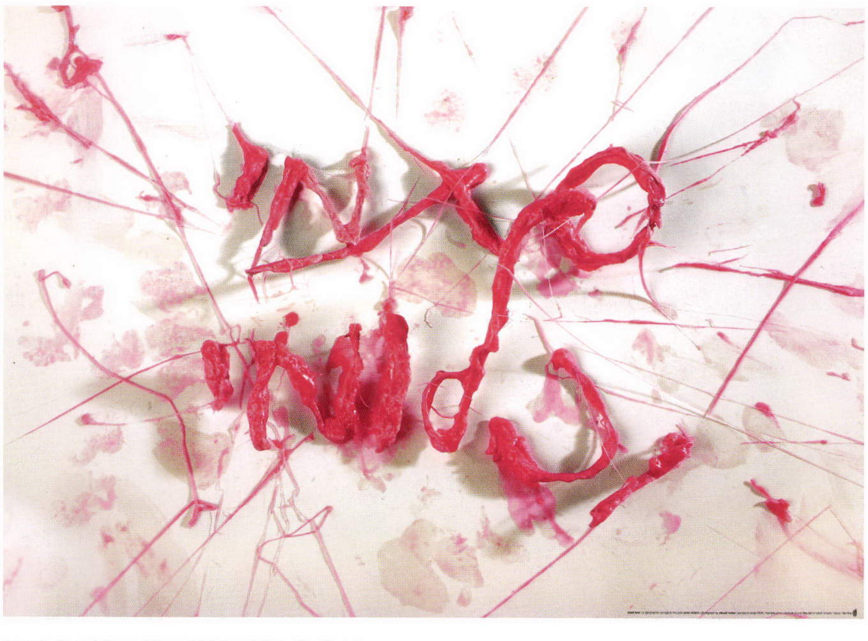
2006 · Stephen Doyle, Doyle Partners · US · Poster


S
VA
SVA
TO HELP SEE
POSSIBILITIES
VISIT WWW.SVA.EDU
Design by MIRKO ILIĆ CORP.
School of VISUAL ARTS

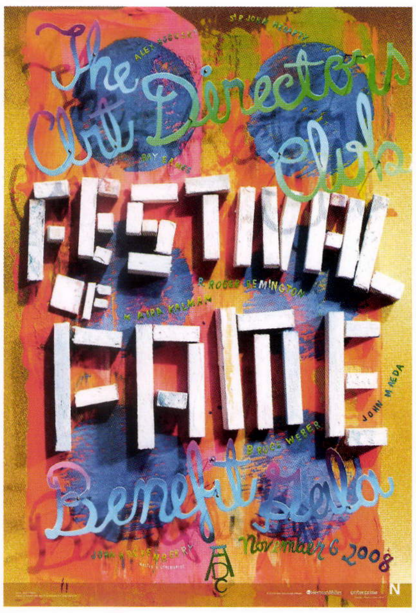
2009 · Mirko Ilić · BA · Poster


TO SHINE
IT'S IMPORTANT TO BE
A FAMILY OUT THERE ON THE COURT

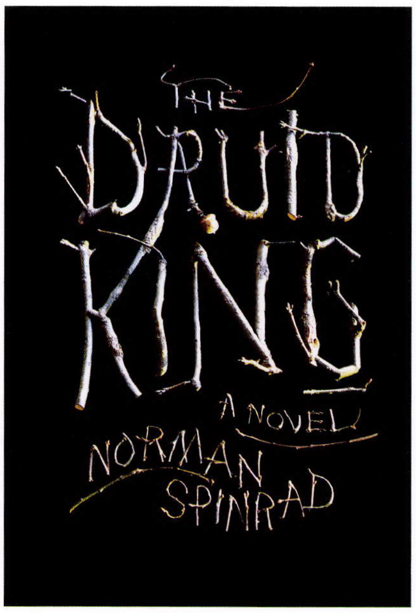
2007 · Grandpeople · NO · Poster



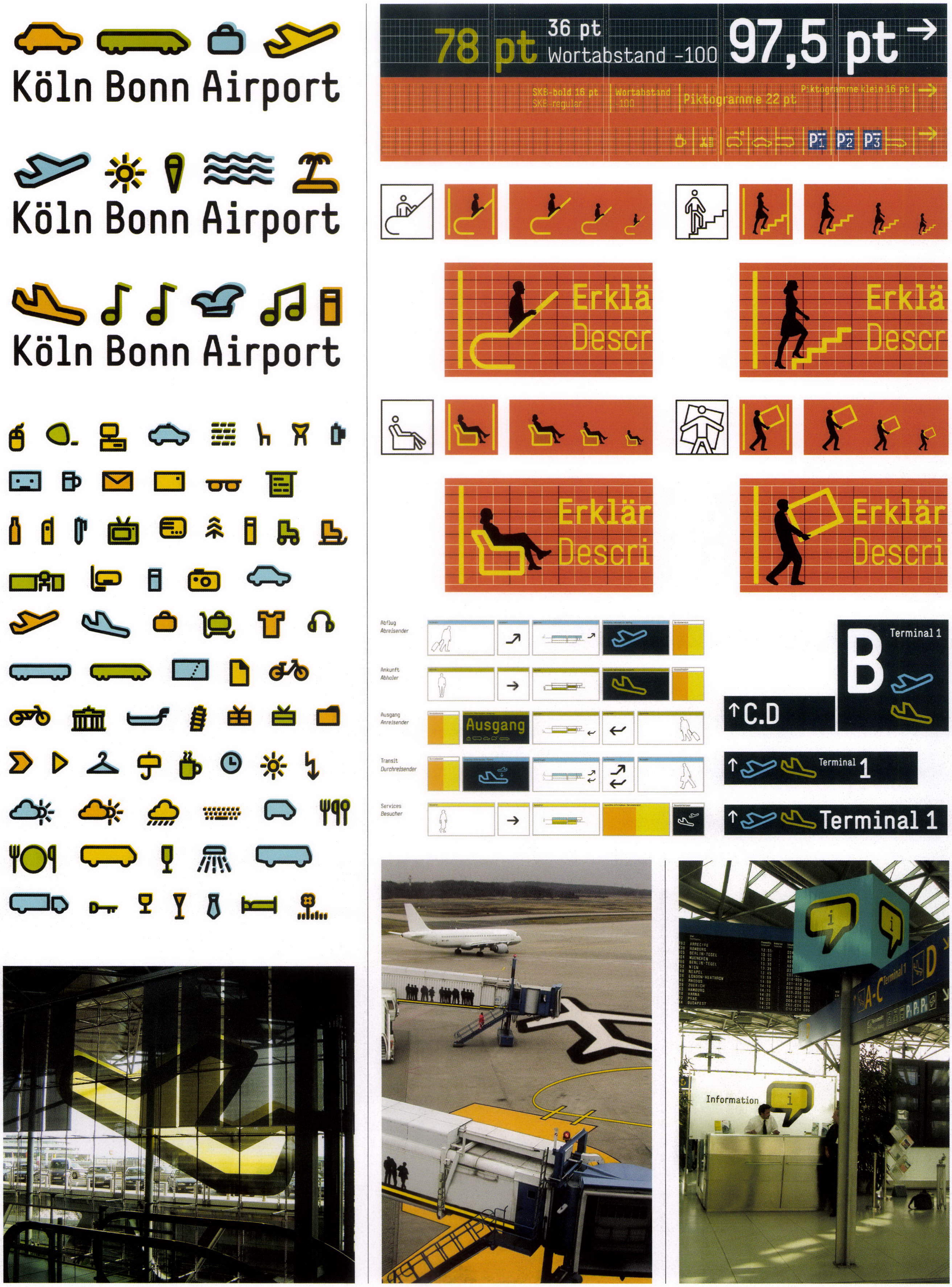
2003 · Oded Ezer, Shaxaf Haber (PH) · IL · Poster


The Art Directors Club
FESTIVAL OF FAME
Benefit Gala
November 6 2008

2008 · Stephen Doyle, Doyle Partners · US · Poster


THE
DRUID
KING
A NOVEL
NORMAN
SPINRAD

2006 · Stephen Doyle, Doyle Partners · US · Book cover


Köln Bonn Airport
Köln Bonn Airport
Köln Bonn Airport
78 pt
36 pt
Wortabstand -100
97,5 pt
SKB-bold 16 pt
SKB-regular
Wortabstand
-100
Piktogramme 22 pt
Piktogramme klein 16 pt
P1
P2
P3
Erklä
Descr
Erklä
Descr
Erklär
Descri
Erklär
Descri
Abflug
Abreisender
Ankunft
Abholer
Ausgang
Anreisender
Ausgang
Transit
Durchreisender
Services
Besucher
Terminal 1
B
C.D
Terminal 1
Terminal 1
Information

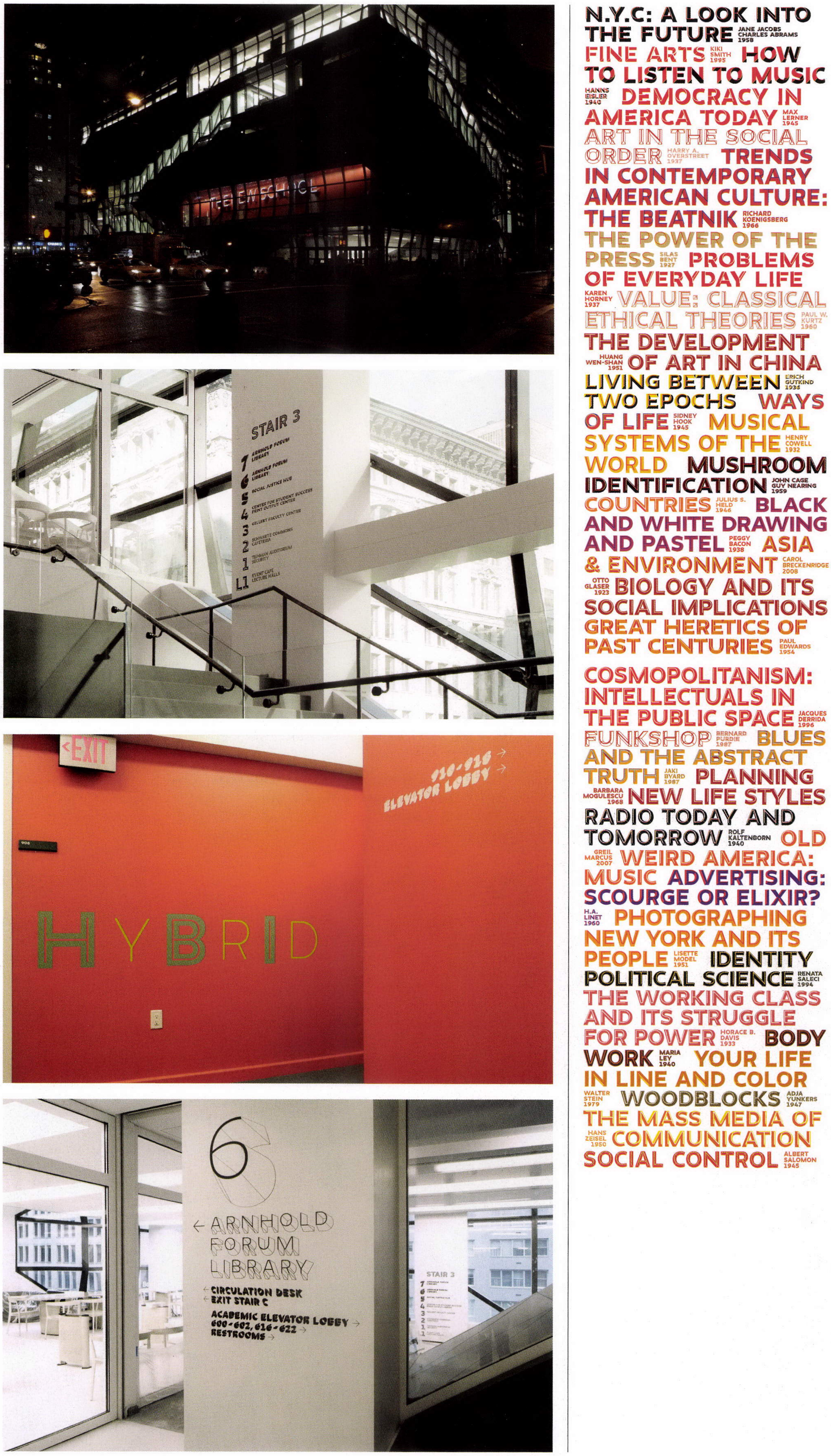
2004 · Intégral Ruedi Baur · CH/DE · Identity, Signage · Cologne Bonn Airport

»Design brings about transformation, and without transformation design does not exist. It's exactly this that spurs me on. Certain designers or artists change things and/or situations to fit in with how they go about their work, while at the same time hoping that other people will accept this. […] I try to work for the citizens of the world.« `Ruedi Baur, Plot, 2016`

Ruedi Baur (1956, Paris) is a Franco-Swiss designer and author best known for his work in identity and wayfinding systems. Baur's seven-concept approach—anticipate, question, inscribe, perplex, orient, translate, and differentiate—has become his framework for numerous collaborations with architects, cultural institutions, and exhibition planners, among other outlets. After studying at the School of Art and Design in Zurich, under Michael Baviera, he spent six years transforming the fortunes of Atelier BBV in Milan, Lyon, and Zurich, before establishing the multi-partner practice Intégral in 1989.

Ruedi Baur (1956, Paris) ist ein Frankoschweizer Grafikdesigner und Autor, der insbesondere durch seine Arbeiten im Bereich CI sowie für Leit- und Orientierungssysteme bekannt ist. Baurs siebenstufiges Arbeitskonzept – antizipieren, hinterfragen, einschreiben, irritieren, orientieren, übersetzen und unterscheiden – wurde für ihn zum Grundgerüst zahlreicher Gemeinschaftsprojekte mit Architekten, Kulturinstitutionen, Ausstellungsplanern und Vertretern anderer Disziplinen. Nach dem Studium an der Hochschule für Kunst und Gestaltung in Zürich bei Michael Baviera gründete er im Dreieck Mailand, Lyon und Zürich das Atelier BBV, ehe er 1989 die interdisziplinäre Agentur Intégral ins Leben rief.

Ruedi Baur (1956, Paris) est un graphiste et auteur franco-suisse connu surtout pour son travail sur l'identité et les systèmes de signalisation. L'approche de Baur, qui se décline en sept concepts – anticiper, questionner, inscrire, surprendre, orienter, traduire et différencier – a servi de grille de travail pour ses nombreuses collaborations avec des architectes, institutions culturelles et organisateurs d'expositions, parmi d'autres branches professionnelles. Après des études à la Haute École d'art de Zurich auprès de Michael Baviera, Baur a passé six ans à la barre des ateliers BBV à Milan, Lyon et Zurich, avant d'ouvrir le studio coopératif Intégral en 1989 avec d'autres associés.

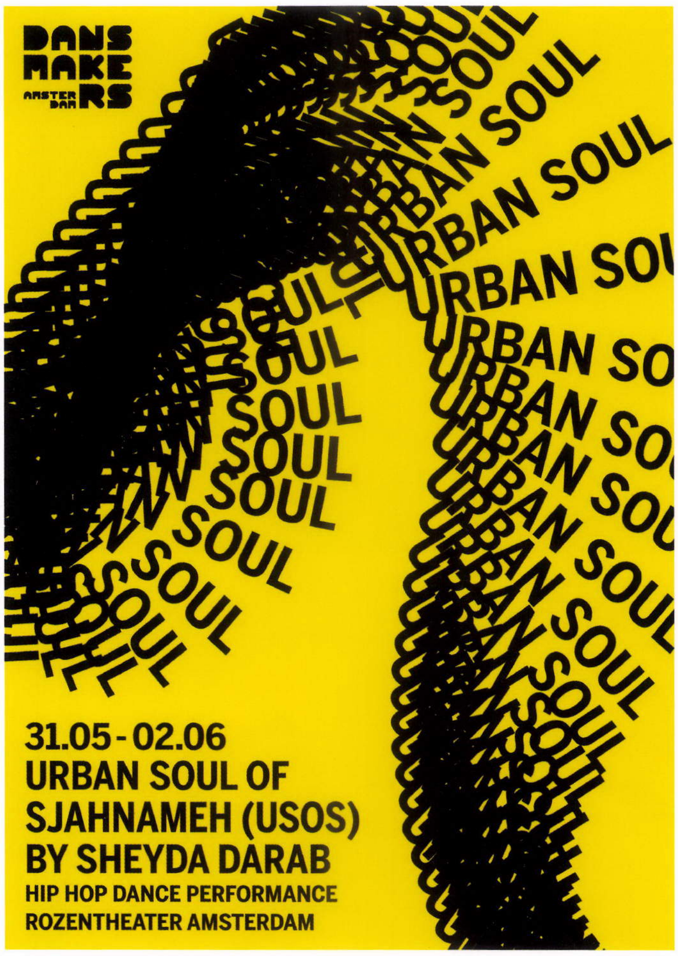

STAIR 3
EXIT
910–926 ELEVATOR LOBBY
HYBRID
6
← ARNHOLD FORUM LIBRARY
← CIRCULATION DESK
EXIT STAIR C
ACADEMIC ELEVATOR LOBBY 600–602, 616–622 →
RESTROOMS →
N.Y.C: A LOOK INTO THE FUTURE JANE JACOBS CHARLES ABRAMS 1958
FINE ARTS KIKI SMITH 1995
HOW TO LISTEN TO MUSIC HANNS EISLER 1940
DEMOCRACY IN AMERICA TODAY MAX LERNER 1945
ART IN THE SOCIAL ORDER HARRY A. OVERSTREET 1937
TRENDS IN CONTEMPORARY AMERICAN CULTURE: THE BEATNIK RICHARD KOENIGSBERG 1966
THE POWER OF THE PRESS SILAS BENT 1927
PROBLEMS OF EVERYDAY LIFE KAREN HORNEY 1937
VALUE: CLASSICAL ETHICAL THEORIES PAUL W. KURTZ 1960
THE DEVELOPMENT OF ART IN CHINA HUANG WEN-SHAN 1951
LIVING BETWEEN TWO EPOCHS ERICH GUTKIND 1936
WAYS OF LIFE SIDNEY HOOK 1945
MUSICAL SYSTEMS OF THE WORLD HENRY COWELL 1932
MUSHROOM IDENTIFICATION JOHN CAGE GUY NEARING 1959
COUNTRIES JULIUS S. HELD 1946
BLACK AND WHITE DRAWING AND PASTEL PEGGY BACON 1938
ASIA & ENVIRONMENT CAROL BRECKENRIDGE 2008
OTTO GLASER 1923 BIOLOGY AND ITS SOCIAL IMPLICATIONS
GREAT HERETICS OF PAST CENTURIES PAUL EDWARDS 1954
COSMOPOLITANISM: INTELLECTUALS IN THE PUBLIC SPACE JACQUES DERRIDA 1996
FUNKSHOP BERNARD PURDIE 1987
BLUES AND THE ABSTRACT TRUTH JAKI BYARD 1987
PLANNING BARBARA MOGULESCU 1968 NEW LIFE STYLES
RADIO TODAY AND TOMORROW ROLF KALTENBORN 1940
OLD GREIL MARCUS 2007 WEIRD AMERICA: MUSIC
ADVERTISING: SCOURGE OR ELIXIR? H.A. LINET 1960
PHOTOGRAPHING NEW YORK AND ITS PEOPLE LISETTE MODEL 1951
IDENTITY POLITICAL SCIENCE RENATA SALECI 1994
THE WORKING CLASS AND ITS STRUGGLE FOR POWER HORACE B. DAVIS 1933
BODY WORK MARIA LEY 1940
YOUR LIFE IN LINE AND COLOR WALTER STEIN 1979
WOODBLOCKS ADJA YUNKERS 1947
THE MASS MEDIA OF HANS ZEISEL 1950 COMMUNICATION
SOCIAL CONTROL ALBERT SALOMON 1945

2014 · Intégral Ruedi Baur · CH/DE · Identity, Signage · New School, New York

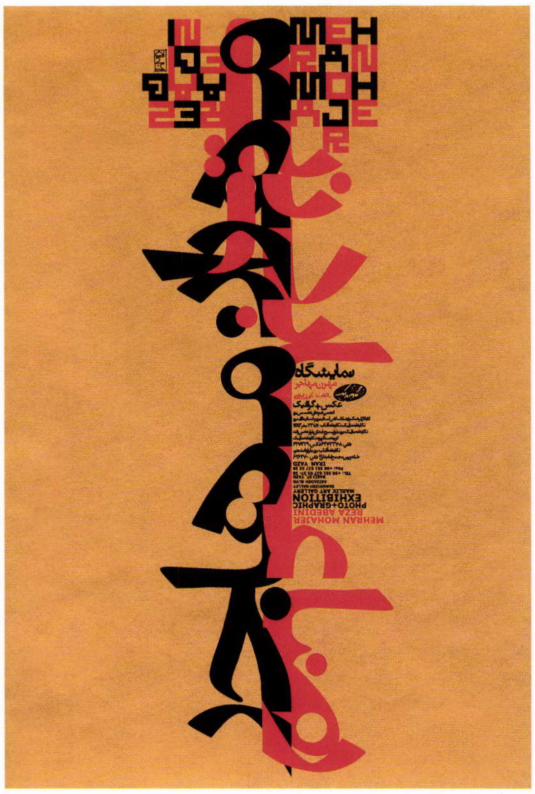
2005

Adrian Shaughnessy's influential book **How to be a Graphic Designer, without Losing Your Soul** is published

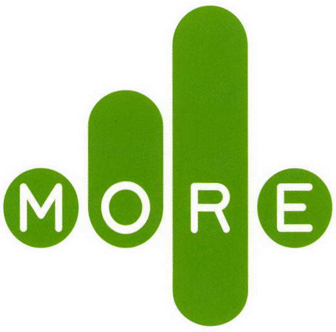
The first issue of **Slanted** design magazine is published


DANS MAKERS AMSTERDAM
URBAN SOUL
31.05-02.06
URBAN SOUL OF SJAHNAMEH (USOS)
BY SHEYDA DARAB
HIP HOP DANCE PERFORMANCE
ROZENTHEATER AMSTERDAM

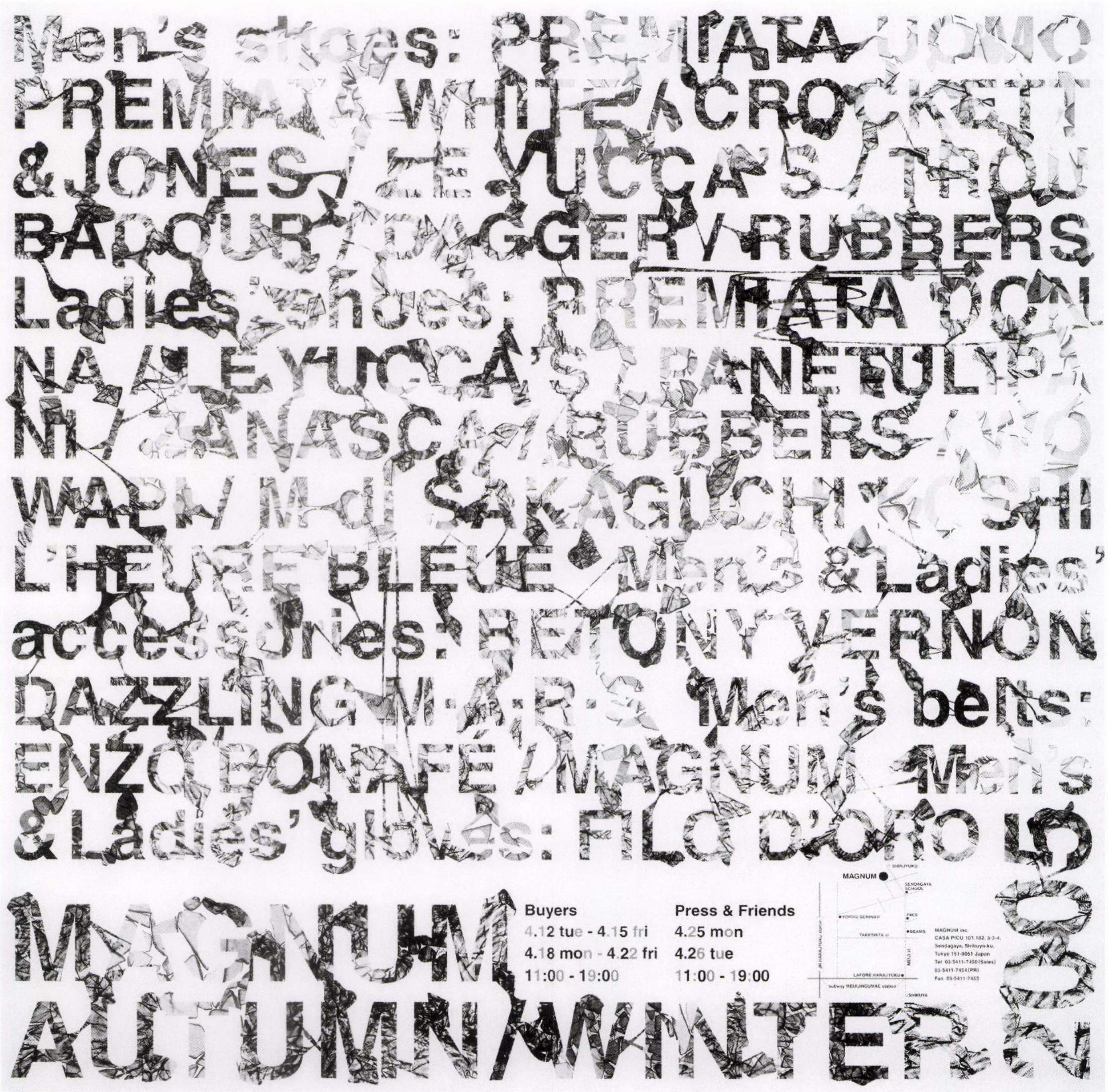
2005 · Lava · NL · Poster


MEHRAN MOHAJER
REZA ABEDINI
PHOTO+GRAPHIC EXHIBITION

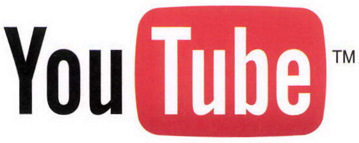
2005 · Reza Abedini · IR · Poster



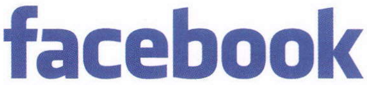
2005 · Spin · UK · Logo · More4


Men's shoes: PREMIATA UOMO
PREMIATA WHITE / CROCKETT
& JONES / LE YUCCA'S / TROU
BADOUR / DAGGER / RUBBERS
Ladies' shoes: PREMIATA DON
NA / LE YUCCA'S / PANE TULIPA
NI / ZANASCA / RUBBERS
SAKAGUCHI KOSHI
L'HEURE BLEUE Men's & Ladies'
accessories: BETONY VERNON
DAZZLING M-A-R-S Men's belts:
ENZO BONAFE / MAGNUM Men's
& Ladies' gloves: FILO D'ORO
MAGNUM
AUTUMN/WINTER 2005
Buyers
4.12 tue - 4.15 fri
4.18 mon - 4.22 fri
11:00 - 19:00
Press & Friends
4.25 mon
4.26 tue
11:00 - 19:00

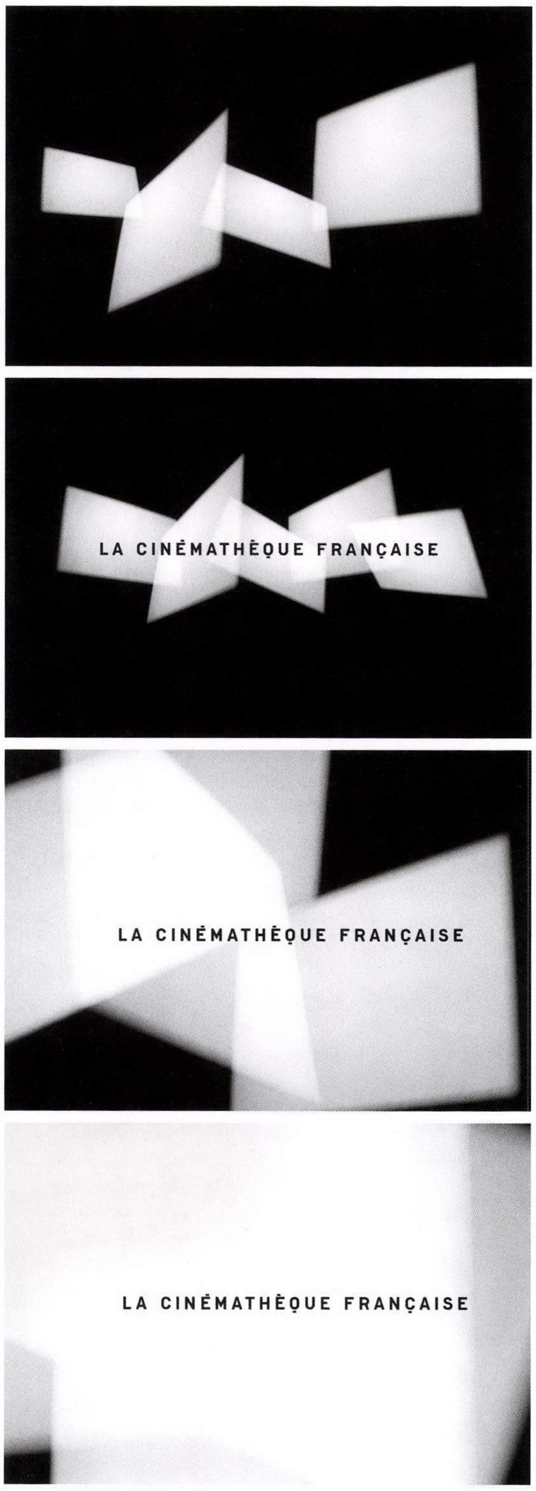
2005 · Masayoshi Kodaira, Flame Design · JP · Poster



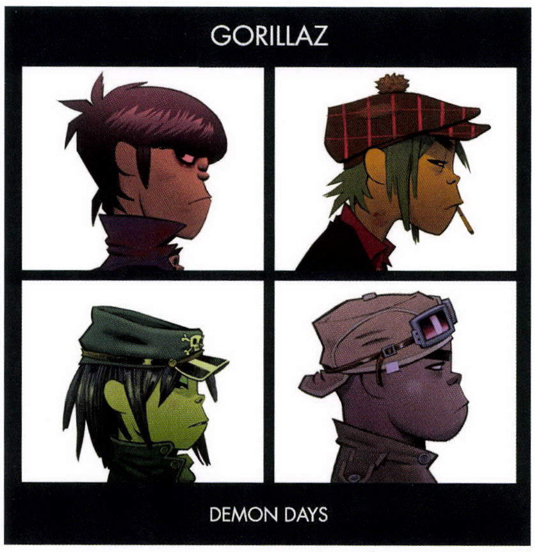
2005 · Chad Hurley · US · Logo · YouTube



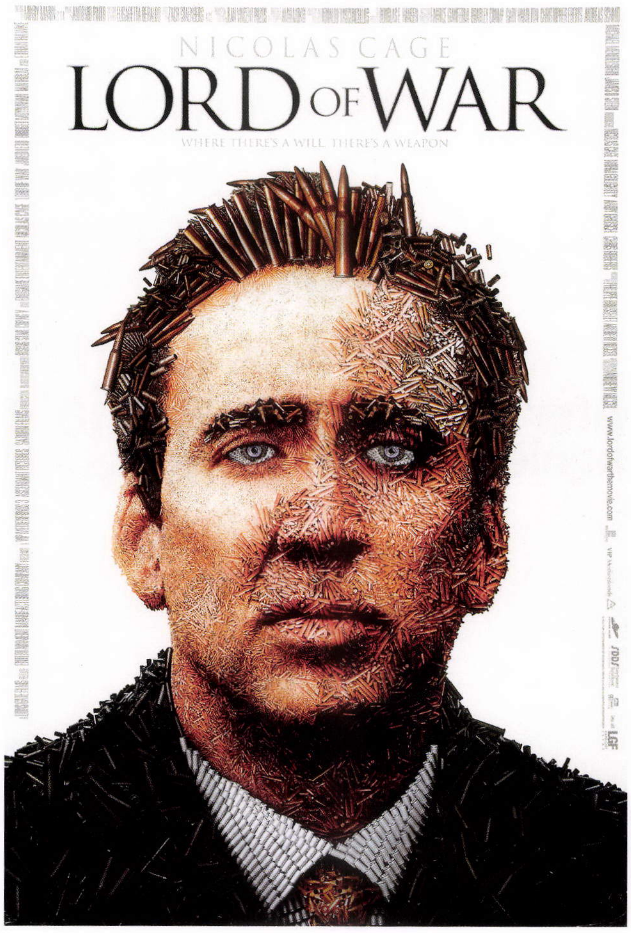
2005 · Joe Kral, Cuban Council, Test Pilot Collective · US · Logo · Facebook


LA CINÉMATHÈQUE FRANÇAISE
LA CINÉMATHÈQUE FRANÇAISE
LA CINÉMATHÈQUE FRANÇAISE

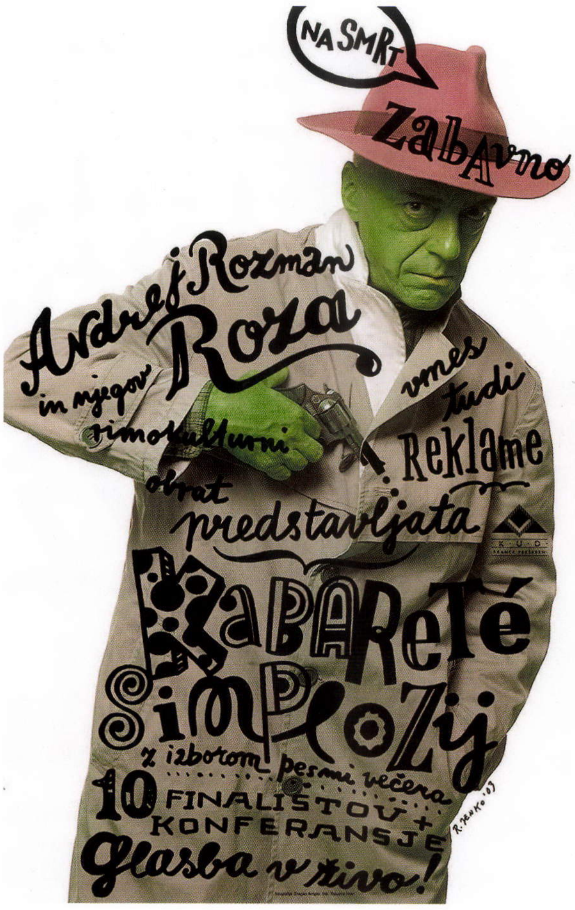
2005 · Intégral Ruedi Baur · FR · Identity · La Cinémathèque Française


GORILLAZ
DEMON DAYS

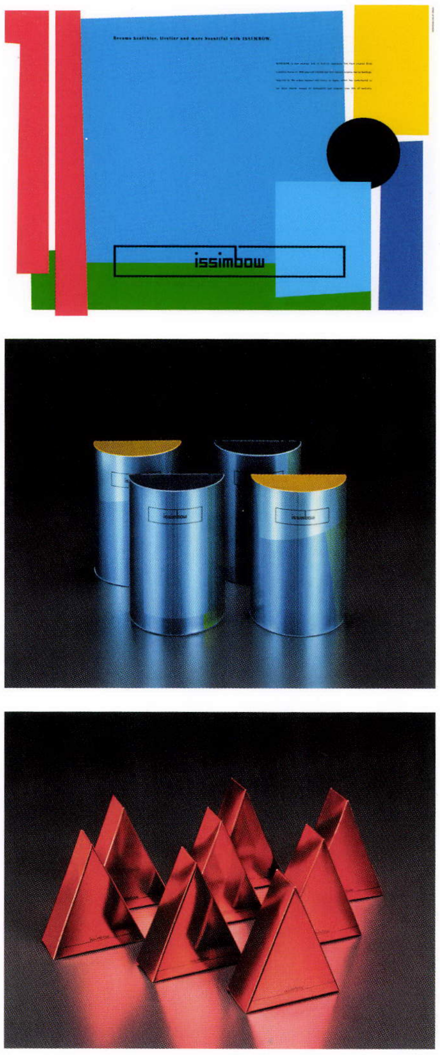
2005 · Jamie Hewlett · UK · Record cover


NICOLAS CAGE
LORD OF WAR
WHERE THERE'S A WILL, THERE'S A WEAPON

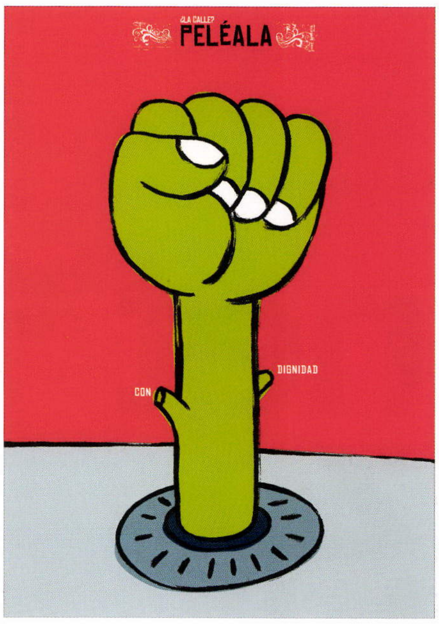
2005 · Art Machine · US · Poster


NA SMRT
Zabavno
Andrej Rozman
Roza
in njegov
rimokulturni
obrat
vmes
tudi
Reklame
predstavljata
Kabareté
Simpozij
z izborom pesmi večera
10 finalistov +
konferansje
Glasba v živo!

2005 · Radovan Jenko · SI · Poster

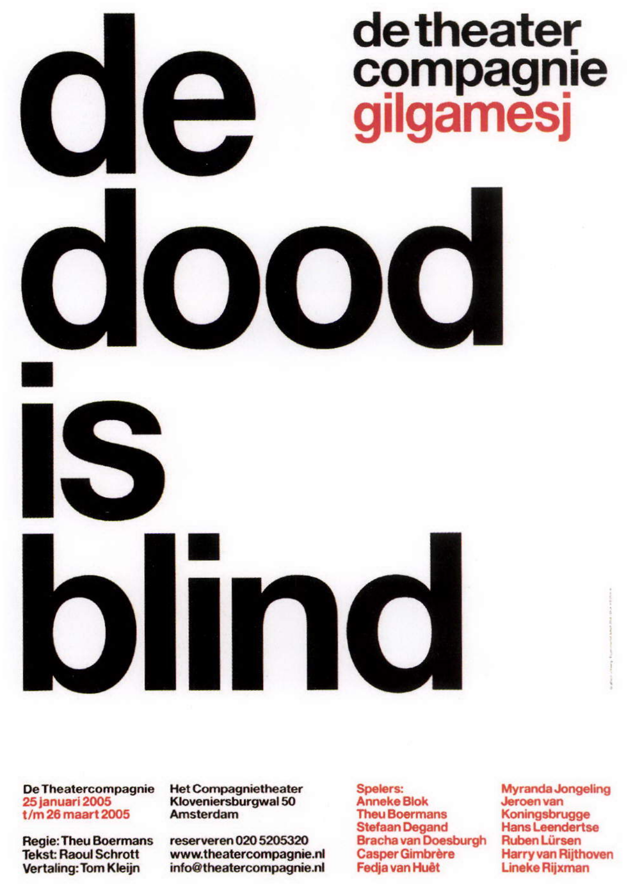


2005 · Shin Matsunaga · JP · Packaging

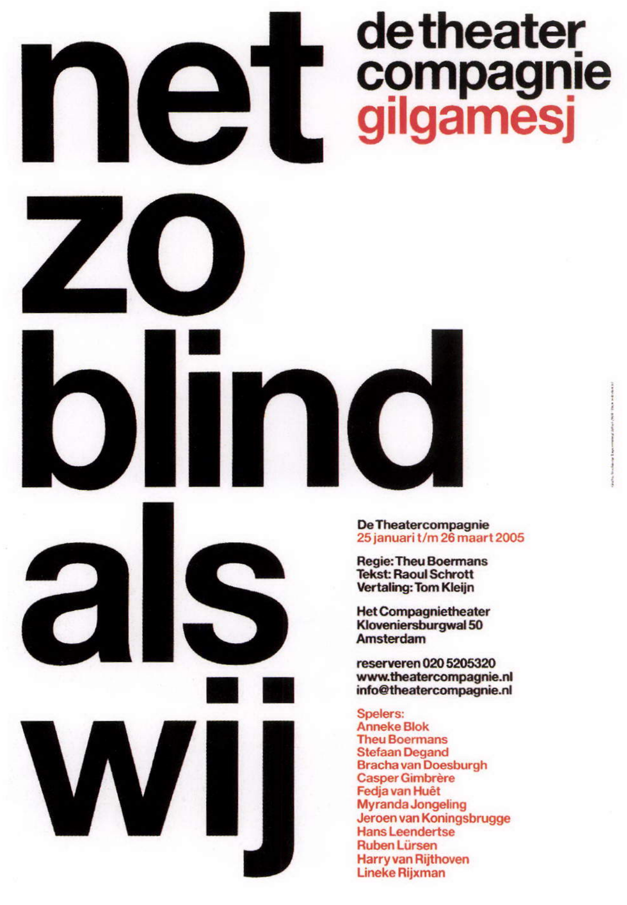

¿LA CALLE?
PELÉALA
CON
DIGNIDAD

2005 · Frank Arbelo · CU/BO · Poster

2005 · Sascha Lobe, Ina Bauer · DE · Book series


de
dood
is
blind
de theater
compagnie
gilgamesj
De Theatercompagnie
25 januari 2005
t/m 26 maart 2005
Regie: Theu Boermans
Tekst: Raoul Schrott
Vertaling: Tom Kleijn
Het Compagnietheater
Kloveniersburgwal 50
Amsterdam
reserveren 020 5205320
www.theatercompagnie.nl
info@theatercompagnie.nl
Spelers:
Anneke Blok
Theu Boermans
Stefaan Degand
Bracha van Doesburgh
Casper Gimbrère
Fedja van Huêt
Myranda Jongeling
Jeroen van Koningsbrugge
Hans Leendertse
Ruben Lürsen
Harry van Rijthoven
Lineke Rijxman

2005 · Experimental Jetset · NL · Poster


net
zo
blind
als
wij
de theater
compagnie
gilgamesj
De Theatercompagnie
25 januari t/m 26 maart 2005
Regie: Theu Boermans
Tekst: Raoul Schrott
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Het Compagnietheater
Kloveniersburgwal 50
Amsterdam
reserveren 020 5205320
www.theatercompagnie.nl
info@theatercompagnie.nl
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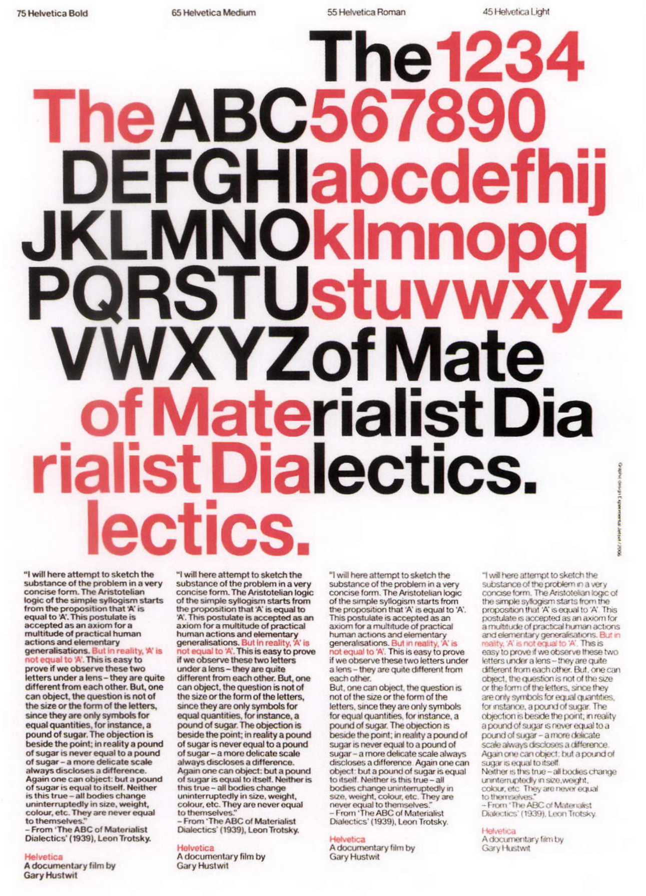
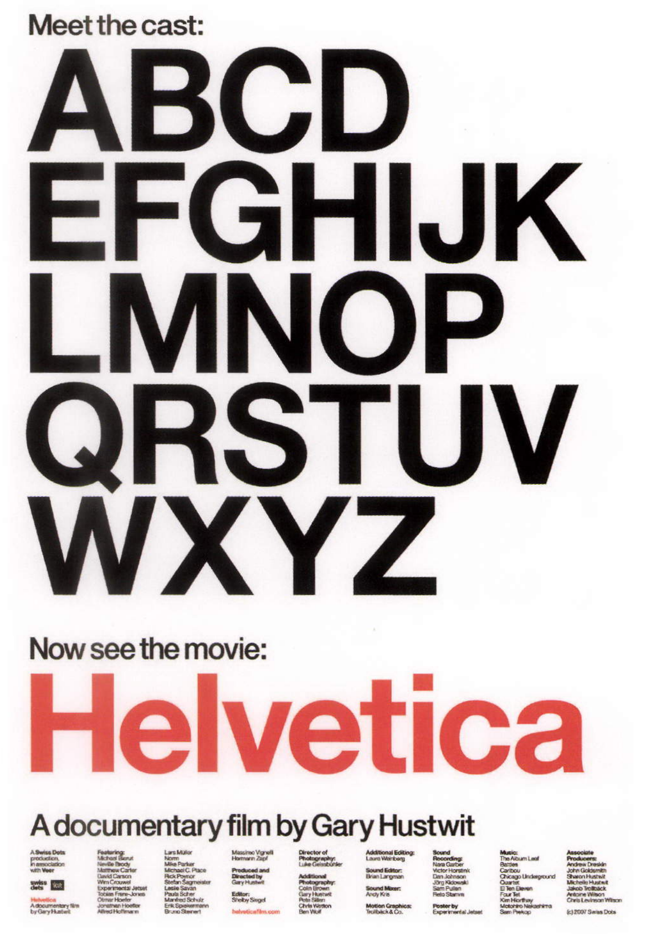
Casper Gimbrère
Fedja van Huêt
Myranda Jongeling
Jeroen van Koningsbrugge
Hans Leendertse
Ruben Lürsen
Harry van Rijthoven
Lineke Rijxman

2005 · Experimental Jetset · NL · Poster


75 Helvetica Bold
65 Helvetica Medium
55 Helvetica Roman
45 Helvetica Light
The 1234
The ABC 567890
DEFGHI abcdefhij
JKLMNO klmnopq
PQRSTU stuvwxyz
VWXYZ of Mate
of Materialist Dia
rialist Dialectics.
lectics.
Helvetica
A documentary film by Gary Hustwit

2008 · Experimental Jetset · NL · Poster


Meet the cast:
ABCD
EFGHIJK
LMNOP
QRSTUV
WXYZ
Now see the movie:
Helvetica
A documentary film by Gary Hustwit

2007 · Experimental Jetset · NL · Poster

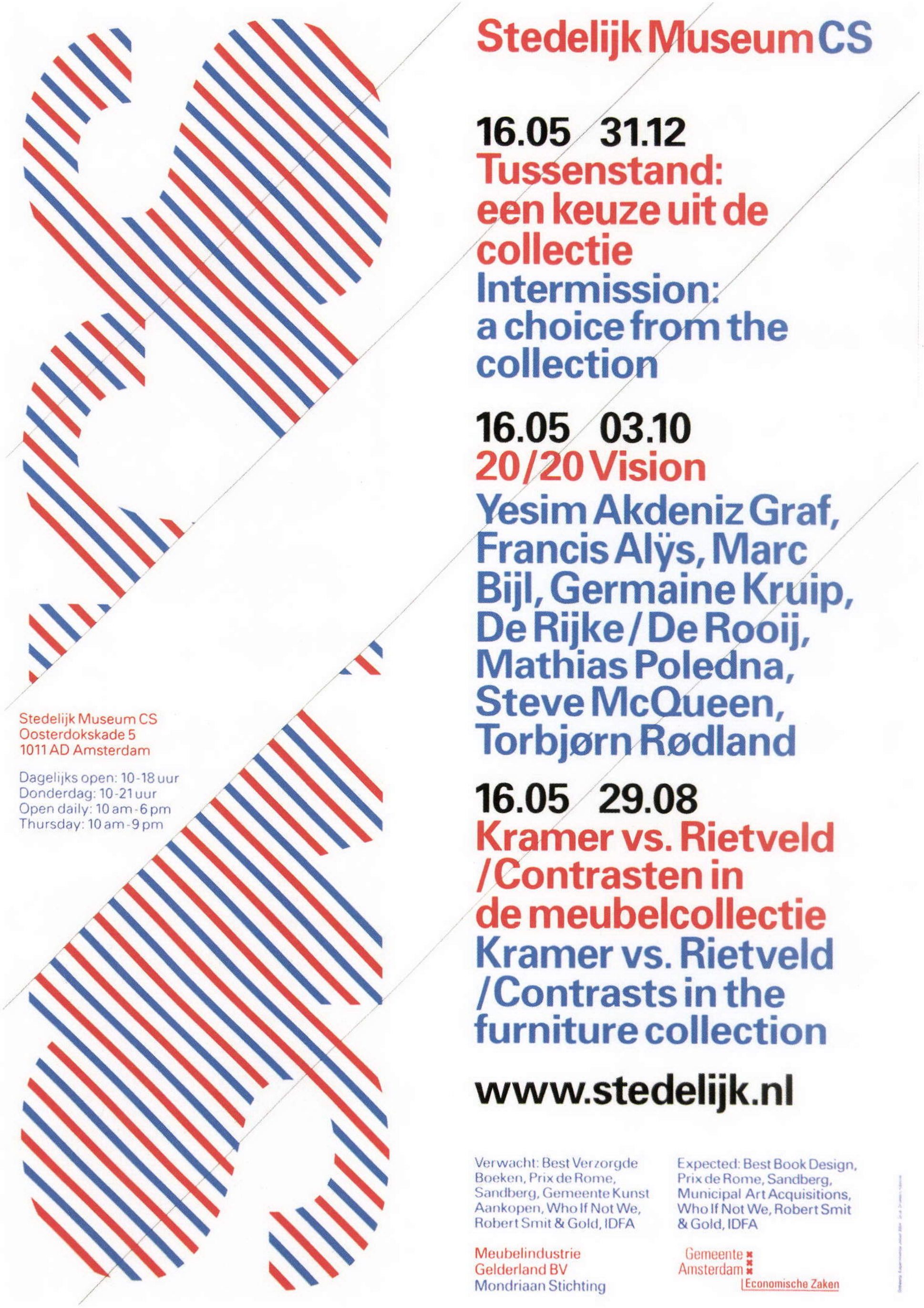
Experimental Jetset (1997, Amsterdam) is a Dutch graphic design studio (whose partners met at the Gerrit Rietveld Academie) with a strong focus on print work and site-specific installations. With their conceptual approach of "turning language into objects", the team quickly gained international recognition and a string of successful projects led to a major acquisition of their works by MoMA in New York in 2007. Studio members have taught at both the Rietveld and Werkplaats Typografie in the Netherlands.

Experimental Jetset (1997, Amsterdam) ist ein niederländisches Grafikdesignbüro, das sich insbesondere auf Arbeiten im Printbereit sowie mit standortspezifischen Installationen spezialisiert hat. Das Team – dessen Partner sich an der Gerrit Rietveld Academie kennenlernten – fand durch sein Arbeitskonzept, „Sprache in Objekte zu verwandeln", rasch internationale Anerkennung. Eine Reihe erfolgreicher Projekte hatte zur Folge, dass das MoMA in New York 2007 bedeutende Arbeiten des Studios erwarb. Mitglieder von Experimental Jetset haben in den Niederlanden sowohl an der Rietveld Academie als auch an der Academie Werkplaats Typografie unterrichtet.

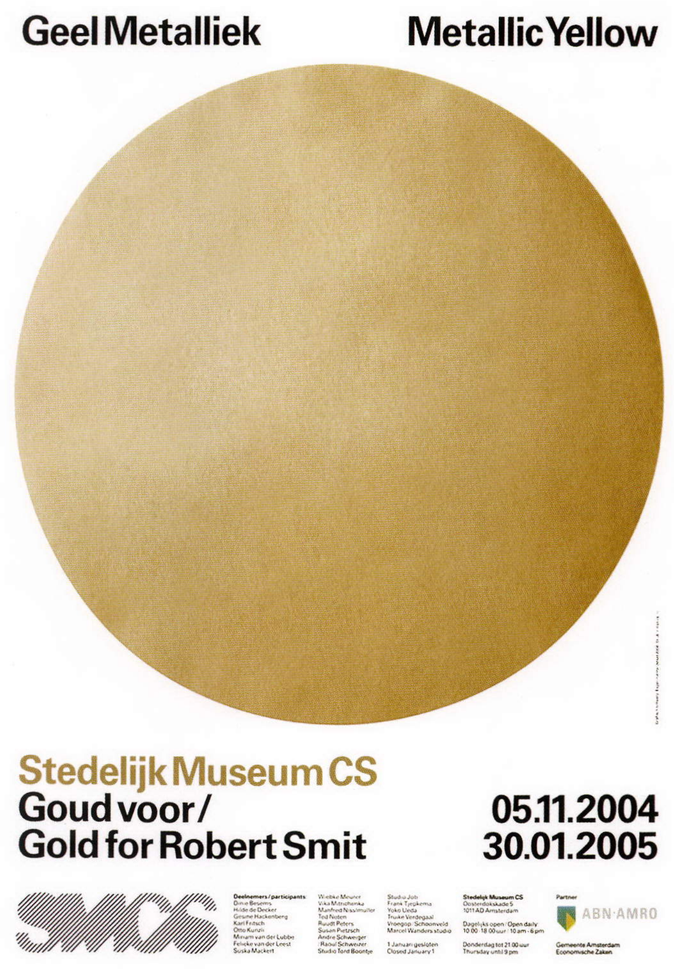
Experimental Jetset (1997, Amsterdam) est un studio de graphisme néerlandais (ses associés se sont connus à l'académie Gerrit Rietveld) dont le travail porte principalement sur les travaux d'impression et les installations in situ. Avec leur approche conceptuelle visant à «transformer le langage en objets», l'équipe s'est rapidement fait connaître à l'échelle internationale. En 2007, une série de projets très remarqués a conduit à une acquisition substantielle de leurs œuvres par le MoMA de New York. Les membres du studio ont enseigné aux académies néerlandaises Gerrit Rietveld et Werkplaats Typografie.

»We believe that abstraction, a movement away from realism but towards reality, is the ultimate form of engagement.«

`Experimental Jetset, AIGA Voice Conference, 2001`


Stedelijk Museum CS
16.05 31.12
Tussenstand: een keuze uit de collectie
Intermission: a choice from the collection
16.05 03.10
20/20 Vision
Yesim Akdeniz Graf, Francis Alÿs, Marc Bijl, Germaine Kruip, De Rijke / De Rooij, Mathias Poledna, Steve McQueen, Torbjørn Rødland
16.05 29.08
Kramer vs. Rietveld /Contrasten in de meubelcollectie
Kramer vs. Rietveld /Contrasts in the furniture collection
www.stedelijk.nl
Stedelijk Museum CS
Oosterdokskade 5
1011 AD Amsterdam
Dagelijks open: 10-18 uur
Donderdag: 10-21 uur
Open daily: 10 am-6 pm
Thursday: 10 am-9 pm
Verwacht: Best Verzorgde Boeken, Prix de Rome, Sandberg, Gemeente Kunst Aankopen, Who If Not We, Robert Smit & Gold, IDFA
Expected: Best Book Design, Prix de Rome, Sandberg, Municipal Art Acquisitions, Who If Not We, Robert Smit & Gold, IDFA
Meubelindustrie Gelderland BV
Mondriaan Stichting
Gemeente Amsterdam
Economische Zaken

2005 · Experimental Jetset · NL · Poster


Geel Metalliek
Metallic Yellow
Stedelijk Museum CS
Goud voor/
Gold for Robert Smit
05.11.2004
30.01.2005
SMCS
ABN·AMRO

2004 · Experimental Jetset · NL · Poster

Stedelijk Museum CS
SMCS
Vrienden kaart/01
Vrienden kaart/02
Relatie kaart/01
Business Club kaart/01
Dk 05
Symmetric Metaphysics. Constructive Sadness.
Soft Machine Calculator Sunrise
She Must Come Soon.
Schwitters. Marcuse. Camus. Sartre.
Sweet Milk Calm Sea

2004 · Experimental Jetset · NL · Identity · Stedelijk Museum

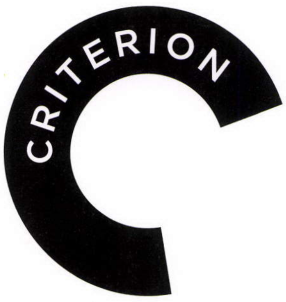
Symmetric Metaphysics. Constructive Sadness.
Soft Machine Calculator Sunrise
She Must Come Soon.

2004 · Experimental Jetset · NL · Signage

2006

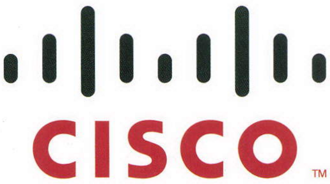
The design blog **Brand New** begins, run by Texas-based design studio UnderConsideration

The magazine design blog **magCulture** is set up in London by creative director Jeremy Leslie

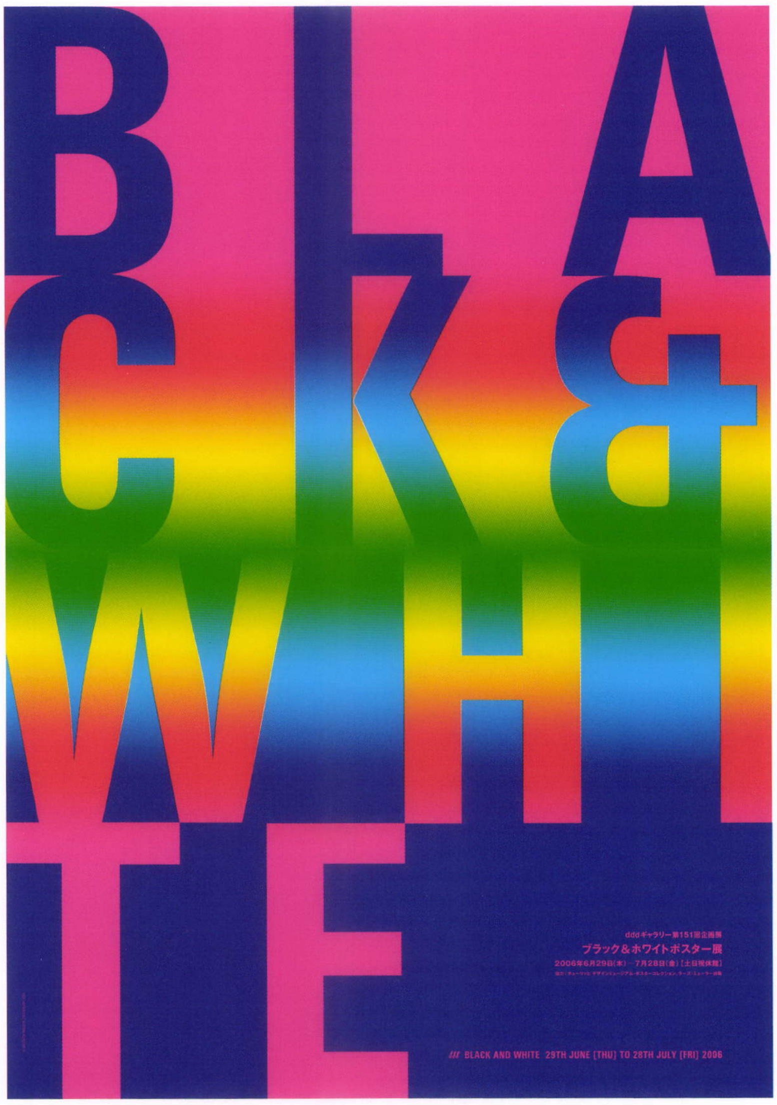


2006 · Paula Scher, Julia Hoffmann, Pentagram · US · Logo · Criterion Collection

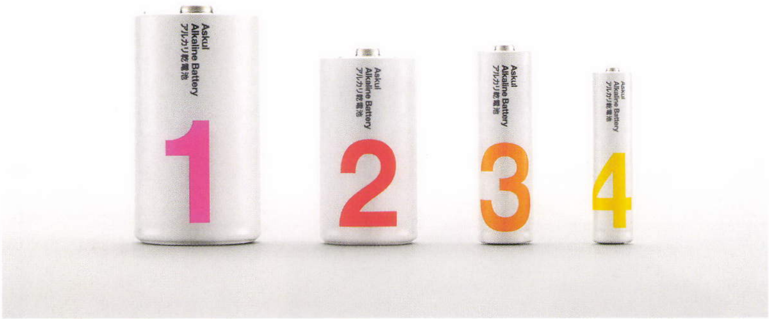
2006 · Mark Gowing · AU · Logo · Title Music and Films

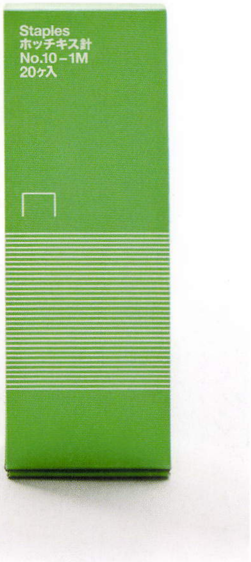


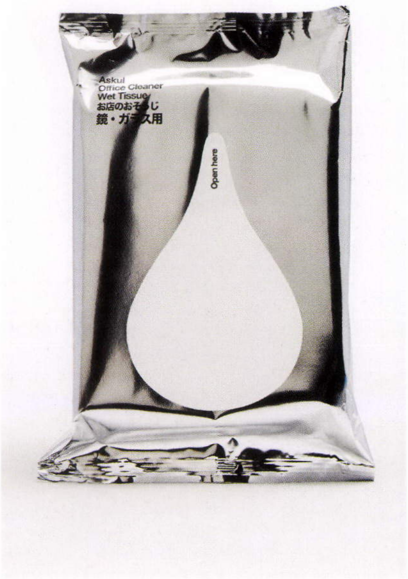
2006 · Joe Finocchiaro, Jerry Kuyper · US · Logo · Cisco


BLACK&WHITE
ブラック&ホワイトポスター展
BLACK AND WHITE 29TH JUNE (THU) TO 28TH JULY (FRI) 2006

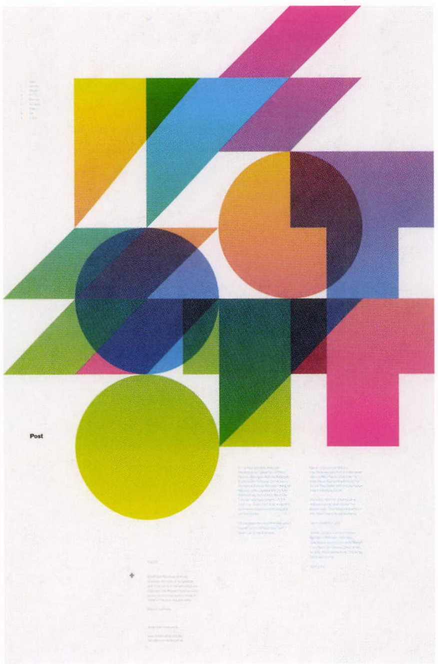
2006 · Melchior Imboden · CH · Poster


Askul
Alkaline Battery
1
2
3
4

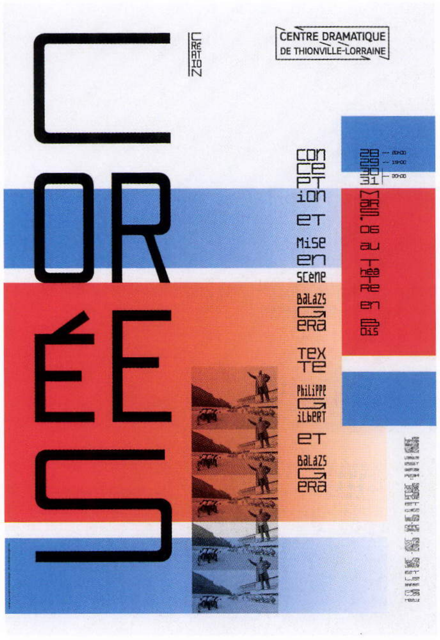

Staples
ホッチキス針
No.10−1M
20ヶ入


Askul
Office Cleaner
Wet Tissue
Open here

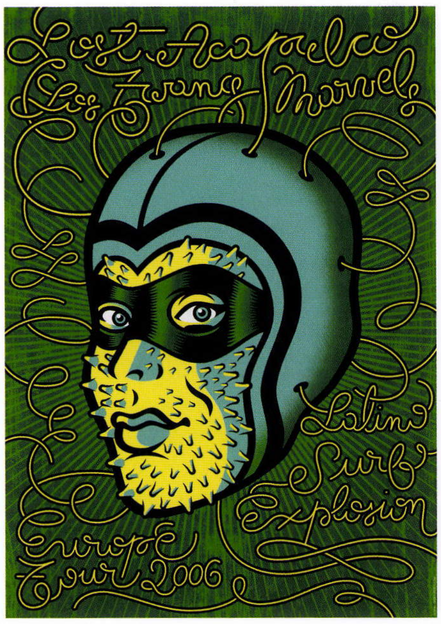
2006 · Stockholm Design Lab · SE · Packaging



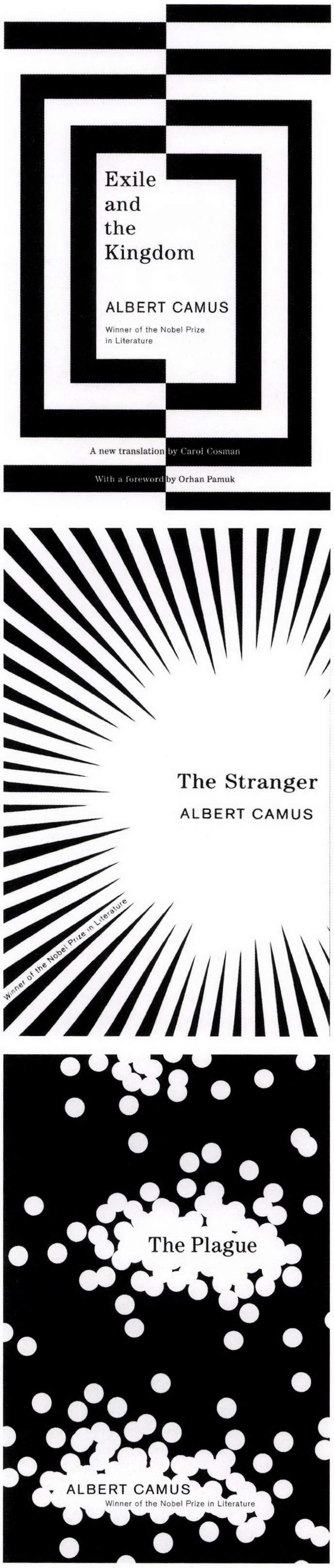
2006 · Mark Gowing Studio · AU · Poster


CENTRE DRAMATIQUE
DE THIONVILLE-LORRAINE
CORÉES
conception et mise en scène
Balazs Gera
texte
Philippe Gilbert et Balazs Gera

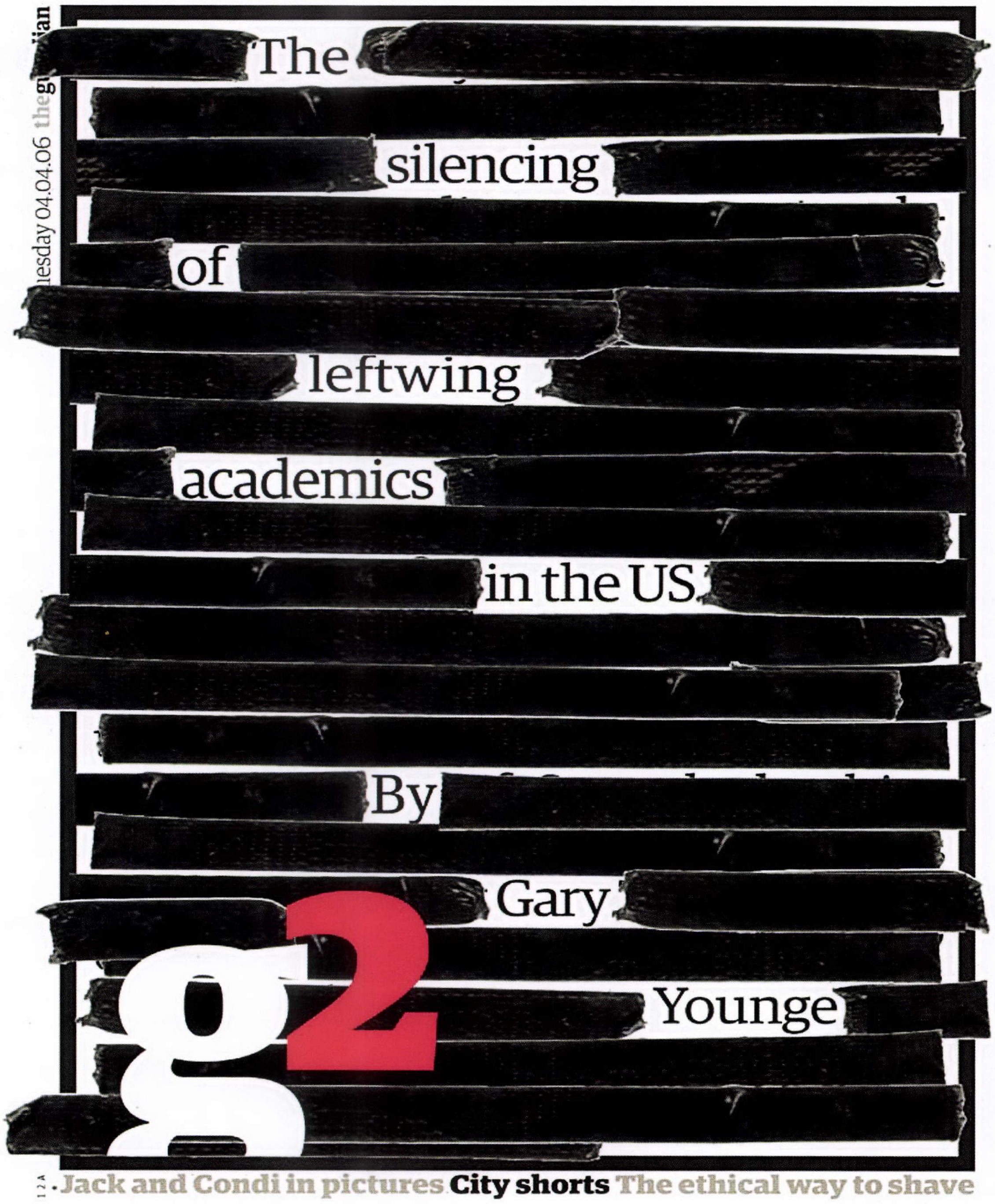
2006 · André Baldinger · FR · Poster


Lost Acapulco
Latino Surf Explosion
Europe Tour 2006

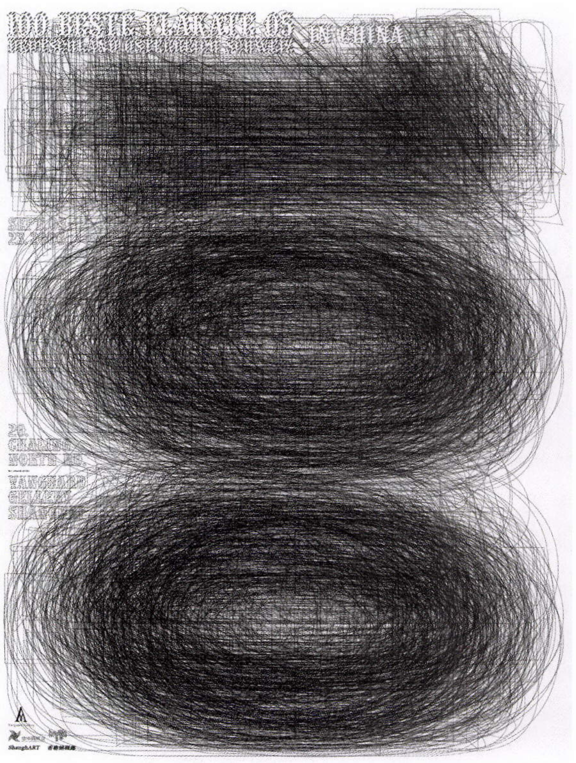
2006 · Jorge Alderete · MX · Poster


Exile
and
the
Kingdom
ALBERT CAMUS
Winner of the Nobel Prize in Literature
A new translation by Carol Cosman
With a foreword by Orhan Pamuk
The Stranger
ALBERT CAMUS
Winner of the Nobel Prize in Literature
The Plague
ALBERT CAMUS
Winner of the Nobel Prize in Literature

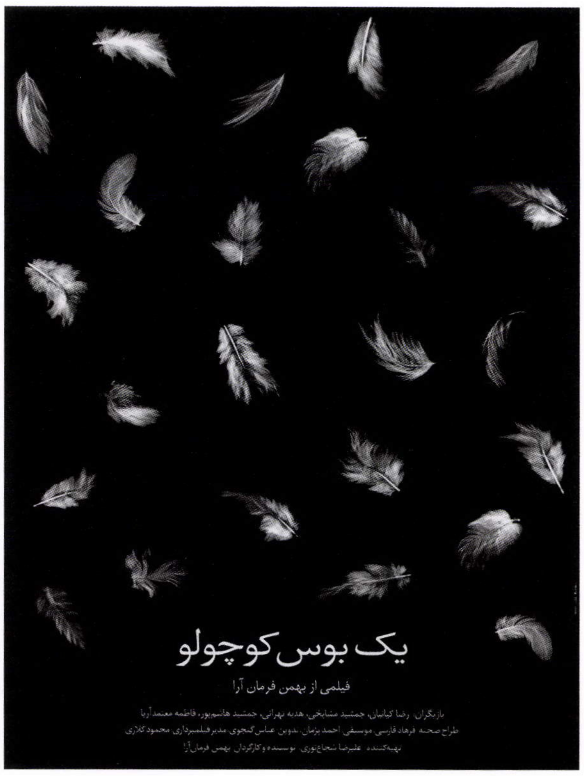
2006 · John Gall, Helen Yentus · US · Book covers


04.04.06
The
silencing
of
leftwing
academics
in the US
By
Gary
Younge
g2
12A
Jack and Condi in pictures
City shorts
The ethical way to shave

2006 · Richard Turley · UK · Magazine cover



2006 · Jianping He · CN · Poster

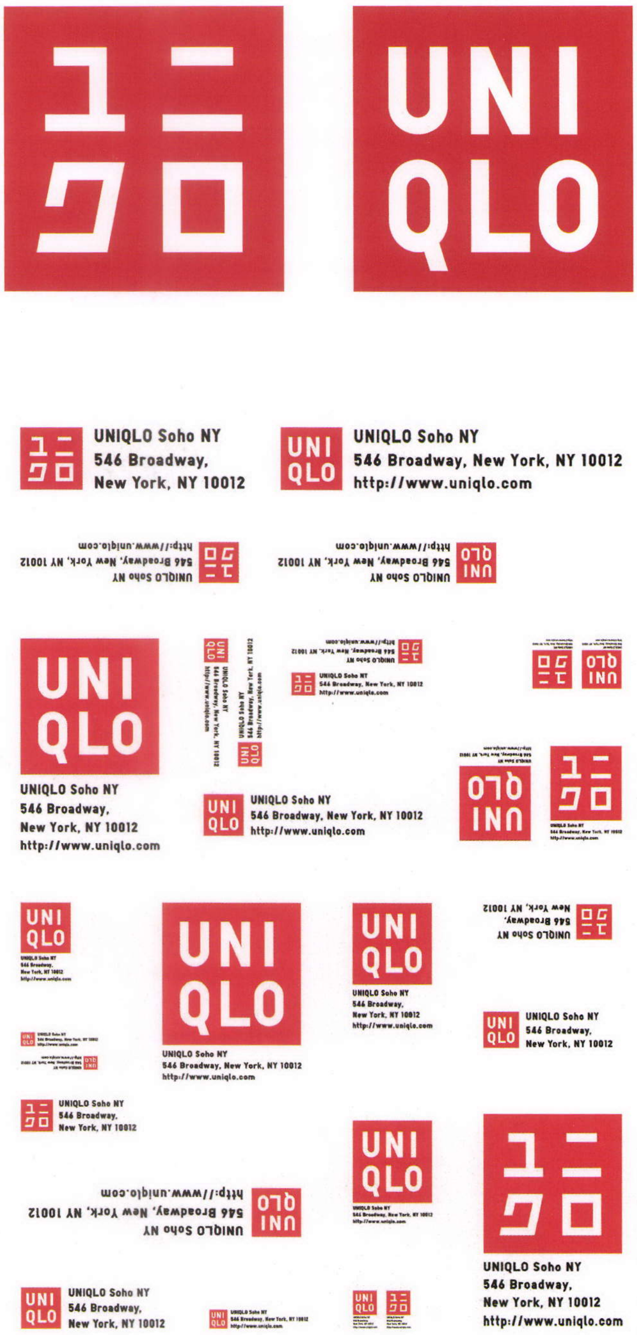

یک بوس کوچولو
فیلمی از بهمن فرمان آرا
بازیگران: رضا کیانیان، جمشید مشایخی، هدیه تهرانی، جمشید هاشم‌پور، فاطمه معتمدآریا
طراح صحنه: فرهاد فارسی، موسیقی: احمد پژمان، تدوین: عباس گنجوی، مدیر فیلمبرداری: محمود کلاری
تهیه‌کننده: علیرضا شجاع‌نوری، نویسنده و کارگردان: بهمن فرمان آرا

2006 · Saed Meshki · IR · Poster

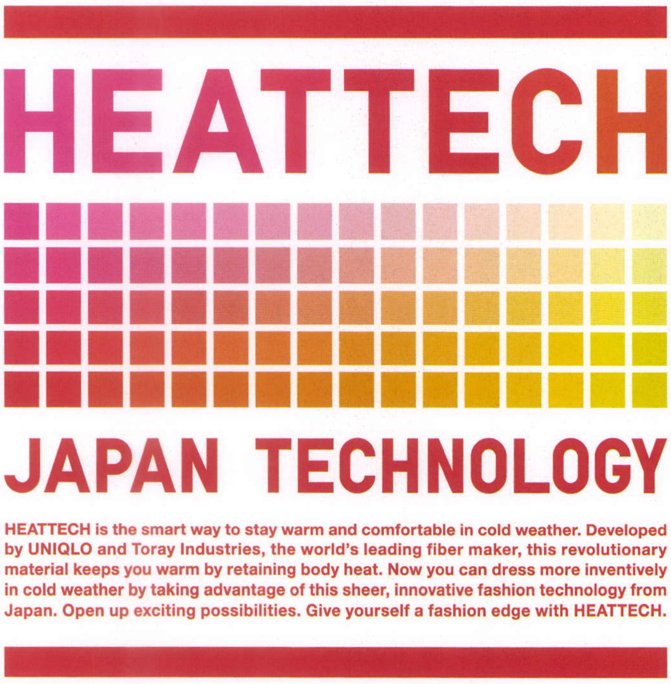
Established in 1988, the brand name of Uniqlo (from the contraction of the words Unique and Clothing, followed by a mis-reading of C for Q) became a global phenomenon by offering fast fashion focused on basic clothing designs. In the 2000s, the retailer and manufacturer worked with renowned art director Kashiwa Sato to redesign its identity and roll out a national and international expansion. Choosing to retain the brand's Japanese identity, Sato designed a modular system in which both the Roman letters and the katakana alphabet could be employed. The company was used to the overlapping of two languages and scripts, and the new system made this more fluent by the use of simple typography in all printed material, as well as the almost-exclusive use of red and black.

Das Unternehmen mit dem 1988 geschaffenen Markennamen Uniqlo (zusammengesetzt aus den Worten „unique" [= einzigartig] und „clothing" [= Kleidung], wobei das „q" als „c" gelesen werden muss) wurde durch den Verkauf von alltagstauglicher Fast Fashion zu einem weltweiten Phänomen. In den 2000er-Jahren arbeitete der Einzelhändler und Hersteller mit dem angesehenen Artdirector Kashiwa Sato zusammen, um die Firmenidentität neu zu gestalten und gleichzeitig national und international zu expandieren. Sato behielt die japanische Identität der Marke bei und entwickelte ein modulares System, in dem sowohl römische Buchstaben als auch das Katakana-Alphabet verwendet werden können. Die Firma war an das Überlappen von zwei Sprachen und Schriften gewöhnt, und das wurde durch das neue System noch flüssiger, denn für alles Gedruckte wird eine schlichte Typografie verwendet, zudem beschränkt man sich fast ausschließlich auf die Farben Rot und Schwarz.

Établie en 1988, la marque Uniqlo (contraction des mots «Unique» et «Clothing» en remplaçant le «c» par un «q») est devenue un phénomène mondial avec une mode éphémère reposant sur des designs vestimentaires basiques. Dans les années 2000, le détaillant et fabricant fit appel au célèbre directeur artistique Kashiwa Sato pour redéfinir son identité et assurer un déploiement national et international. Optant pour conserver l'identité japonaise de la marque, Sato élabora un système modulaire permettant d'utiliser les caractères romains aussi bien que l'alphabet katakana. Si l'entreprise était déjà habituée à passer d'une langue et d'une écriture à l'autre, le nouveau système rendit cette alternance plus fluide grâce à une typographie simplifiée pour tout le matériel imprimé et à l'emploi presque exclusif du rouge et du noir.



2006 · Kashiwa Sato · JP · Identity



HEATTECH is the smart way to stay warm and comfortable in cold weather. Developed by UNIQLO and Toray Industries, the world's leading fiber maker, this revolutionary material keeps you warm by retaining body heat. Now you can dress more inventively in cold weather by taking advantage of this sheer, innovative fashion technology from Japan. Open up exciting possibilities. Give yourself a fashion edge with HEATTECH.

2006 · Kashiwa Sato (AD) · JP · Identity

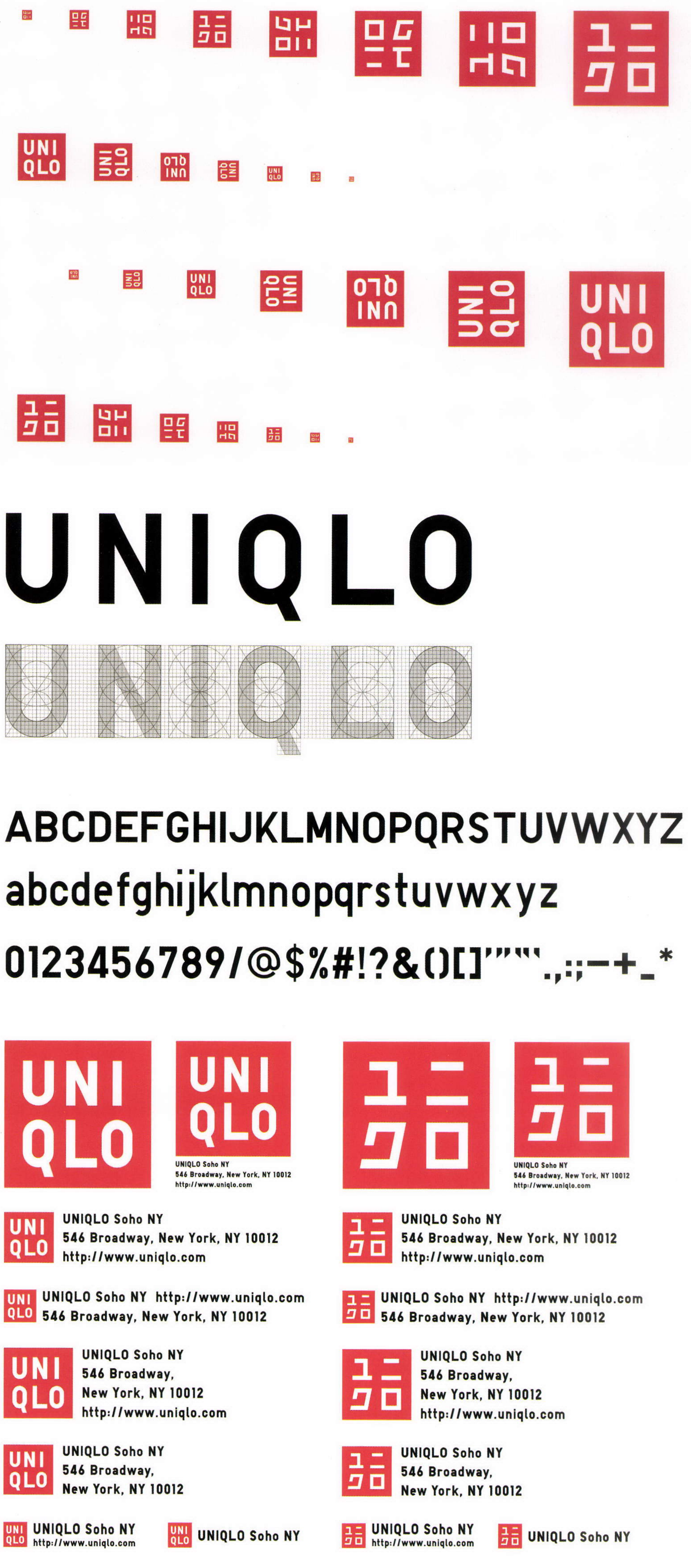
Kashiwa Sato (1965, Tokyo) is a Japanese designer and art director who for many years has crossed the boundaries between advertising, graphic design, architecture, and product design, finding equal success in all these fields. After his design degree at Tama Art University, Sato worked for 11 years at the long-established Japanese advertising agency Hakuhodo. In 2000 he set up his own design studio under the name of Samurai. The winner of many awards for his designs, Sato is also the author of several best-sellers, including his *Ultimate Method for Reaching the Essentials* (2007), and has been a visiting professor at Keio University and Tama Art University.

Kashiwa Sato (1965, Tokio) ist ein japanischer Designer und Art Director, der seit vielen Jahren als Grenzgänger in den Bereichen Werbung, Grafikdesign, Architektur und Produktdesign gleichermaßen erfolgreich ist. Nach einem Designstudium an der Tama Art University war er elf Jahre lang für die traditionsreiche japanische Werbeagentur Hakuhodo tätig. Ab 2000 baute er unter dem Namen Samurai ein eigenes Designstudio auf. Vielfach für seine Designarbeiten prämiert, ist Kashiwa Sato auch Autor mehrerer Bestseller wie *Ultimate Method for Reaching the Essentials* (2007). Als Gastprofessor lehrte er an der Keio University sowie an der Tama Art University.

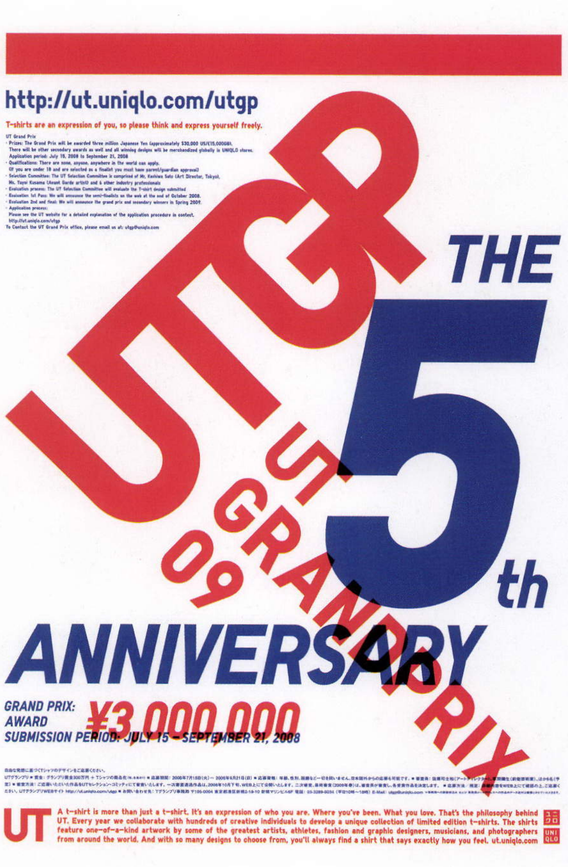
Kashiwa Sato (1965, Tokyo) est un graphiste et directeur artistique japonais qui connaît un grand succès comme acteur interdisciplinaire dans les domaines de la publicité, du graphisme, de l'architecture et du design de produits. Après des études de graphisme à l'université des beaux-arts Tama, il a travaillé pendant onze ans pour l'agence publicitaire japonaise Hakuhodo, dépositaire d'une prestigieuse tradition. Il ouvre en 2000 son propre studio de design sous le nom de Samurai. Lauréat de nombreux prix pour son travail de designer, Kashiwa Sato est aussi l'auteur de plusieurs best-sellers comme *Ultimate Method for Reaching the Essentials* (2007). Il a enseigné comme professeur invité à l'université Keio, ainsi qu'à l'université des beaux-arts Tama.

»I enjoy creating the very core of a communication.«

Kashiwa Sato, *designboom.com*, 2014


UNI QLO
ユニクロ
UNIQLO
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789/@$%#!?&()[]"""".,:;−+_*
UNIQLO Soho NY
546 Broadway, New York, NY 10012
http://www.uniqlo.com

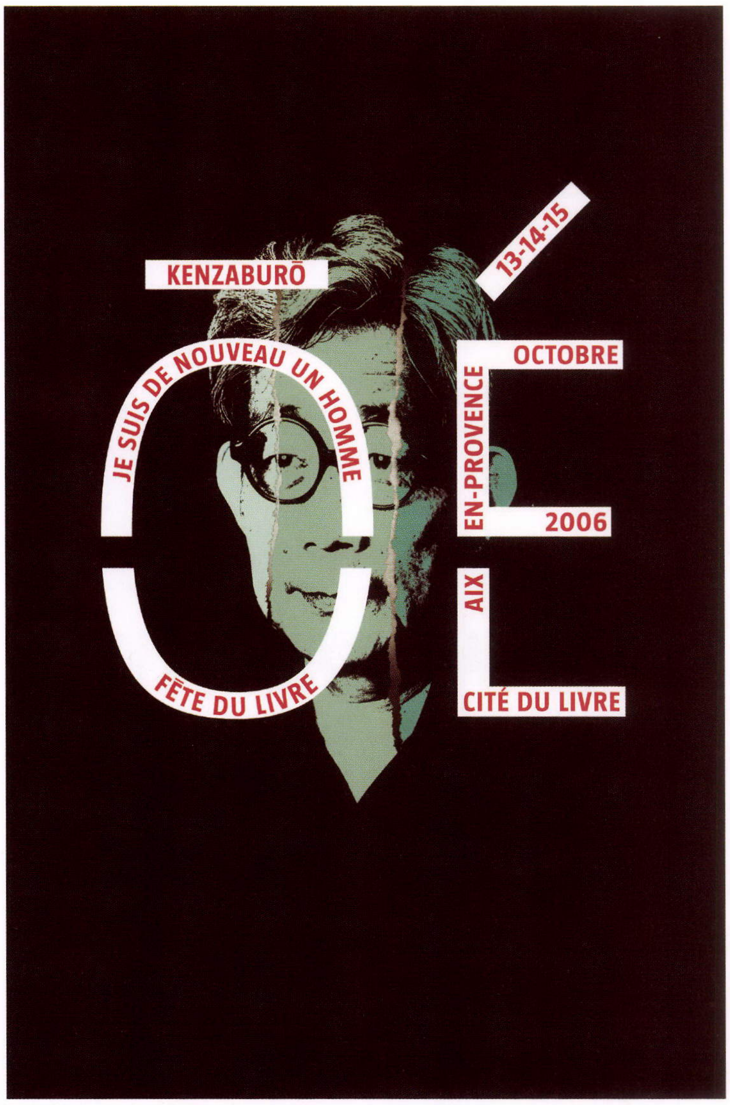
2006 · Kashiwa Sato (AD) · JP · Identity


http://ut.uniqlo.com/utgp
T-shirts are an expression of you, so please think and express yourself freely.
UTGP
THE 5th ANNIVERSARY
UT GRANDPRIX 09
GRAND PRIX: AWARD ¥3,000,000
SUBMISSION PERIOD: JULY 15 – SEPTEMBER 21, 2008
UT

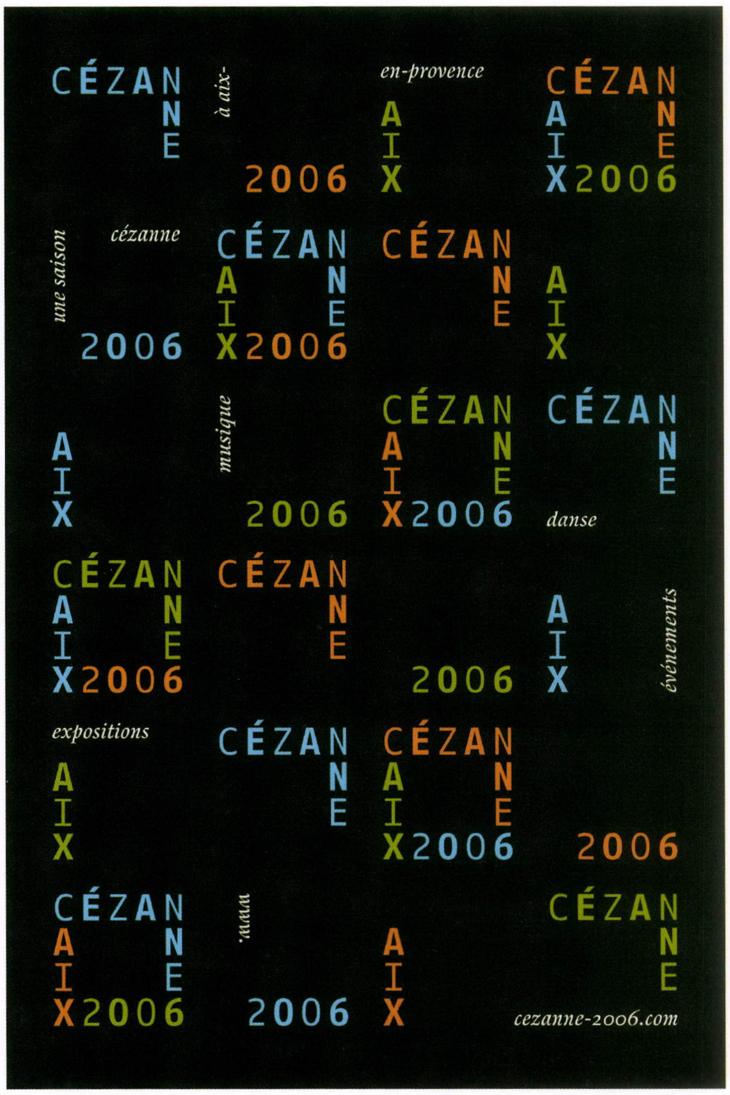
2006 · Kashiwa Sato (AD) · JP · Poster

HEARD ON Z100
TO UNI QLO TOK YO
FROM ユニクロ NY C
UNIQLO GINZA 5-7-7 GINZA, CHUO-KU TOKYO 104-0061
UNIQLO SOHO 546 BROADWAY NEW YORK, NY 10012
FROM TOKYO TO PARIS 17 RUE SCRIBE 75009 PARIS UNIQLO.COM
OUVERTURE LE 1ER OCTOBRE
http://www.uniqlo.com
Open 2006 Fall

2006 · Kashiwa Sato (AD) · JP · Identity


KENZABURO
JE SUIS DE NOUVEAU UN HOMME
OÉ
13-14-15
OCTOBRE
EN-PROVENCE
2006
AIX
FÊTE DU LIVRE
CITÉ DU LIVRE

2006 · Philippe Apeloig · FR · Poster

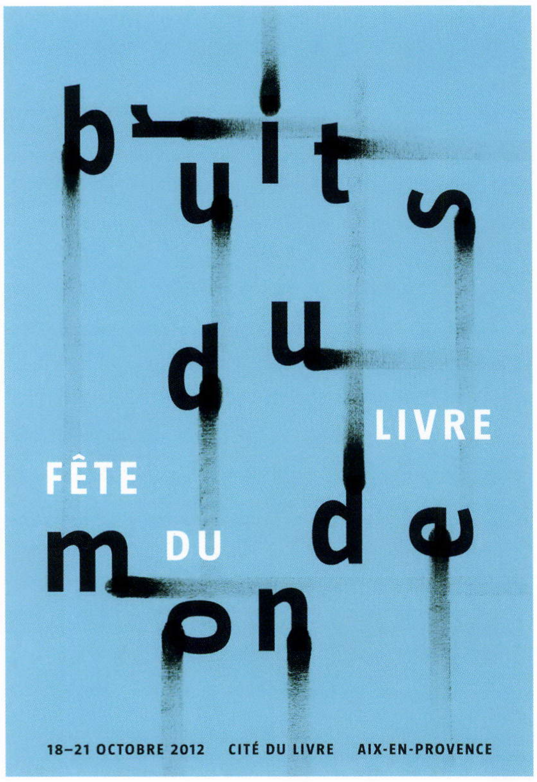

CÉZANNE
à aix-
en-provence
AIX
2006
une saison
cézanne
musique
danse
événements
expositions
cezanne-2006.com

2006 · Philippe Apeloig · FR · Poster

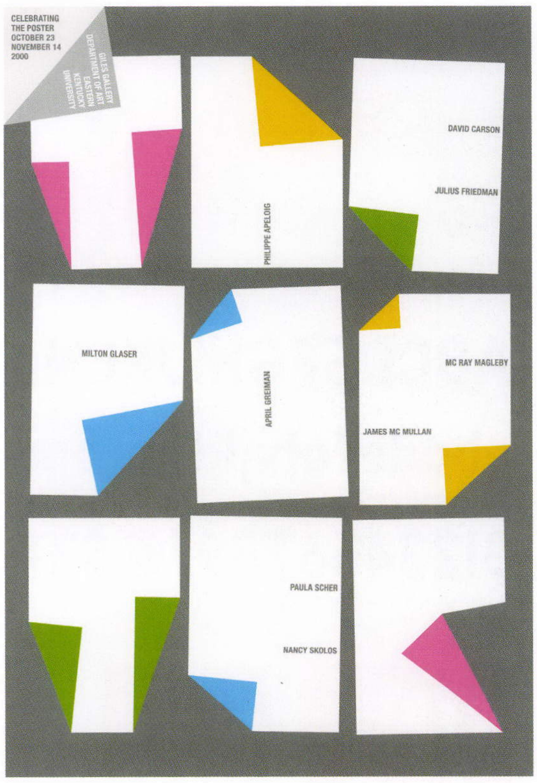
Philippe Apeloig (1962, Paris) is a leading French designer and typographer. After attending the École Nationale Supérieure des Arts Décoratifs in Paris, Apeloig worked as an intern at Total Design and the Musée d'Orsay before going to work with April Greiman in Los Angeles. In 1997 he became design consultant at the Louvre, a post he held until 2008. Apeloig's teaching posts have included Cooper Union, where he also served as curator of the Herb Lubalin Study Center of Design and Typography. He currently runs his own studio in Paris, and was made a Chevalier de l'Ordre des Arts et des Lettres in 2011.

Philippe Apeloig (1962, Paris) ist ein führender französischer Grafikdesigner und Typograf. Nach dem Besuch der École Nationale Supérieure des Arts Décoratifs in Paris machte er ein Praktikum bei Total Design sowie beim Musée d'Orsay, ehe er nach Los Angeles zu April Greiman ging. 1997 trat er beim Louvre die Stelle des Designconsultants an, die er bis 2008 innehatte. Apeloig hat u.a. an der Cooper Union unterrichtet, wo er auch als Kurator des Herb Lubalin Study Center of Design and Typography tätig war. Gegenwärtig hat er ein eigenes Grafikbüro in Paris. 2011 wurde er in den Stand eines Chevalier de l'Ordre des Arts et des Lettres erhoben.

Philippe Apeloig (1962, Paris) est un graphiste et typographe français de premier plan. Après des études à l'École nationale supérieure des Arts Décoratifs à Paris, Apeloig a été stagiaire chez Total Design et au musée d'Orsay avant de travailler aux côtés d'April Greiman à Los Angeles. En 1997, il devient conseiller en design au musée du Louvre, poste qu'il occupe jusqu'en 2008. Apeloig a notamment enseigné à la Cooper Union, où il a aussi été conservateur du Herb Lubalin Study Center of Design and Typography. Aujourd'hui, il dirige son propre studio à Paris et a été fait chevalier de l'ordre des Arts et des Lettres en 2011.

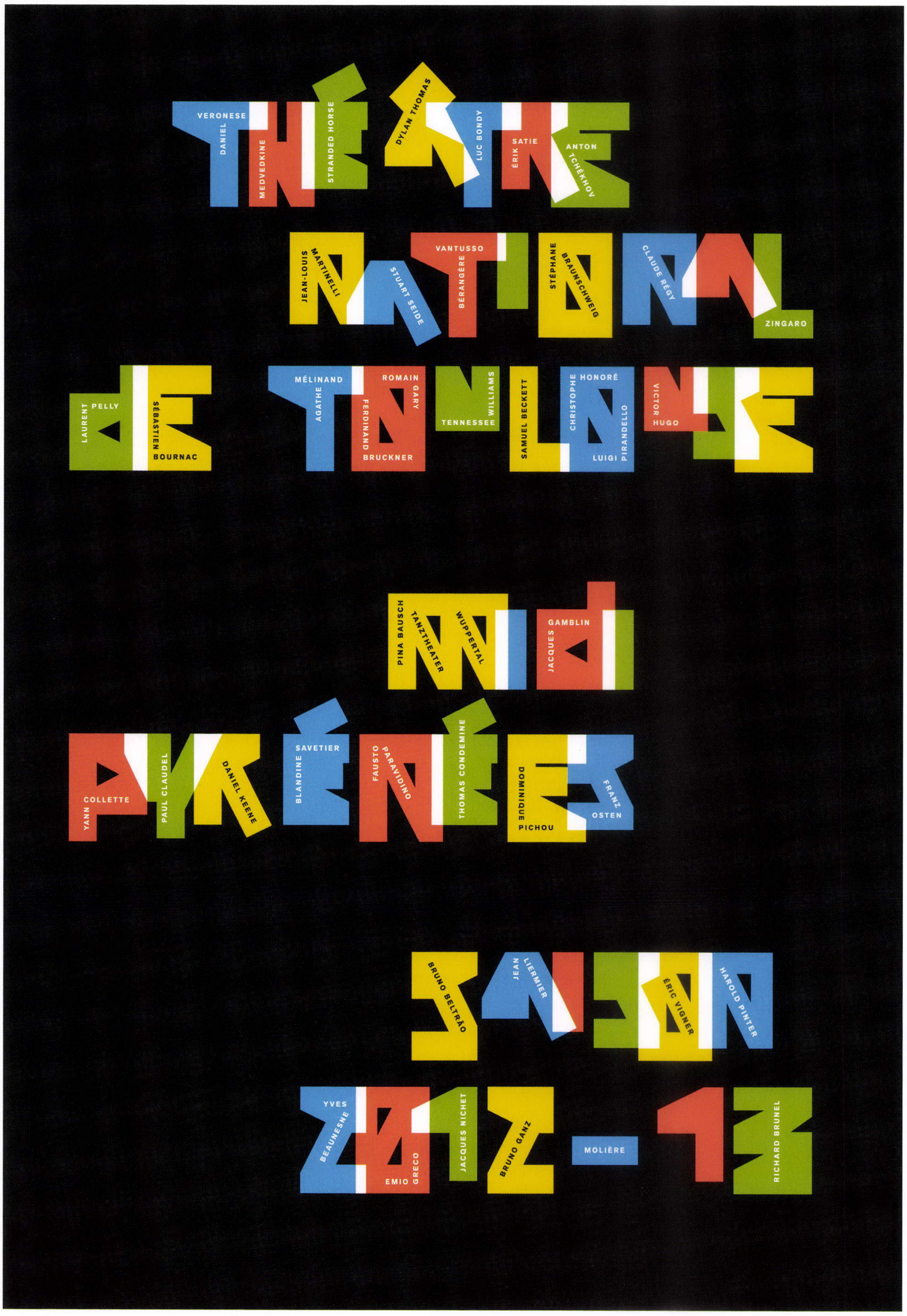

bruits du monde
FÊTE DU LIVRE
18–21 OCTOBRE 2012
CITÉ DU LIVRE
AIX-EN-PROVENCE

2012 · Philippe Apeloig · FR · Poster


CELEBRATING
THE POSTER
OCTOBER 23
NOVEMBER 14
2000
GILES GALLERY
DEPARTMENT OF ART
EASTERN
KENTUCKY
UNIVERSITY
DAVID CARSON
JULIUS FRIEDMAN
PHILIPPE APELOIG
MILTON GLASER
APRIL GREIMAN
MC RAY MAGLEBY
JAMES MC MULLAN
PAULA SCHER
NANCY SKOLOS

2000 · Philippe Apeloig · FR · Poster

»As in art, you will probably find more bad typography than good, but that's really the essence of what art is. Art is exclusive. Not everybody can be an artist, not everybody can have this incredible sensibility, to see that this type is perfectly well-designed, well-shaped, has this little accent there. It's a skill.« `Philippe Apeloig, *Creative Review*, 2010`


THÉÂTRE
NATIONAL
DE TOULOUSE
MIDI
PYRÉNÉES
SAISON
2012-13
VERONESE
DANIEL
MEDVEDKINE
STRANDED HORSE
DYLAN THOMAS
LUC BONDY
SATIE
ÉRIK
ANTON
TCHEKHOV
JEAN-LOUIS
MARTINELLI
STUART SEIDE
VANTUSSO
BERANGÈRE
STÉPHANE
BRAUNSCHWEIG
CLAUDE RÉGY
ZINGARO
LAURENT
PELLY
SEBASTIEN
BOURNAC
MÉLINAND
AGATHE
ROMAIN
GARY
FERDINAND
BRUCKNER
TENNESSEE
WILLIAMS
SAMUEL BECKETT
CHRISTOPHE
HONORÉ
LUIGI
PIRANDELLO
VICTOR
HUGO
PINA BAUSCH
TANZTHEATER
WUPPERTAL
GAMBLIN
JACQUES
YANN
COLLETTE
PAUL CLAUDEL
DANIEL KEENE
BLANDINE
SAVETIER
FAUSTO
PARAVIDINO
THOMAS CONDEMINE
DOMINIQUE
PICHOU
FRANZ
OSTEN
BRUNO BELTRÃO
JEAN
LIERMIER
ÉRIC VIGNER
HAROLD PINTER
YVES
BEAUNESNE
EMIO
GRECO
JACQUES NICHET
BRUNO GANZ
MOLIÈRE
RICHARD BRUNEL

2012 · Philippe Apeloig · FR · Poster

I
U
A
V

2004 · Philippe Apeloig · FR · Logo · IUAV

fi:af

2004 · Philippe Apeloig · FR · Logo · FIAF

[m]

2005 · Philippe Apeloig · FR · Logo · Musée de France

châ
THÉÂTRE
-te-
MUSICAL
let
DE PARIS

2006 · Philippe Apeloig · FR · Logo · Théâtre du Châtelet

abF

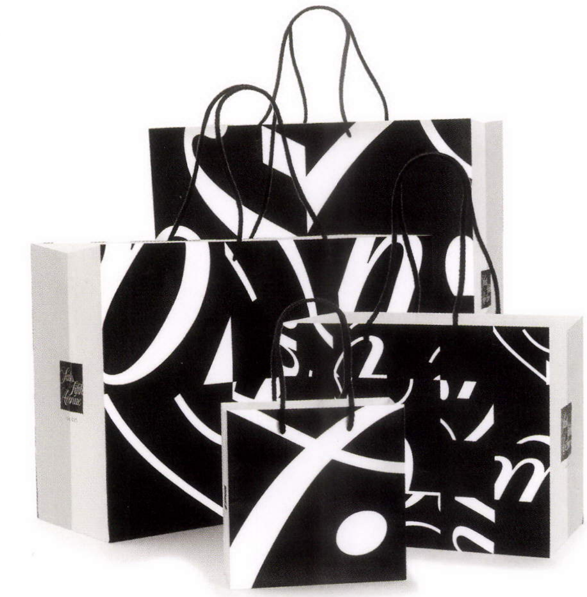
2006 · Philippe Apeloig · FR · Logo · abF

2007

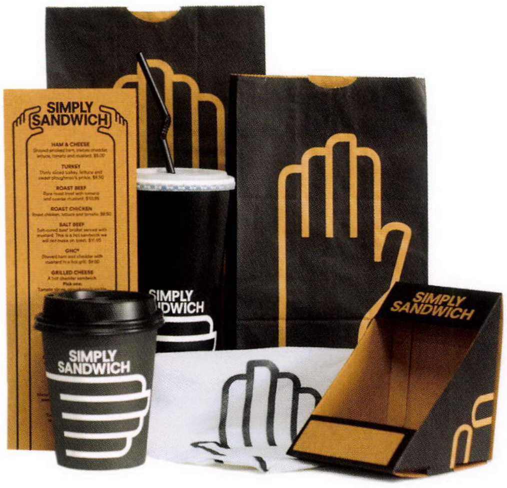
Gary Hustwit's film documentary on the **Helvetica** typeface premieres

The first **European Design Awards** are held

The design blog **It's Nice That** is founded



2007 · Michael Bierut, Pentagram · US · Identity · Saks Fifth Avenue

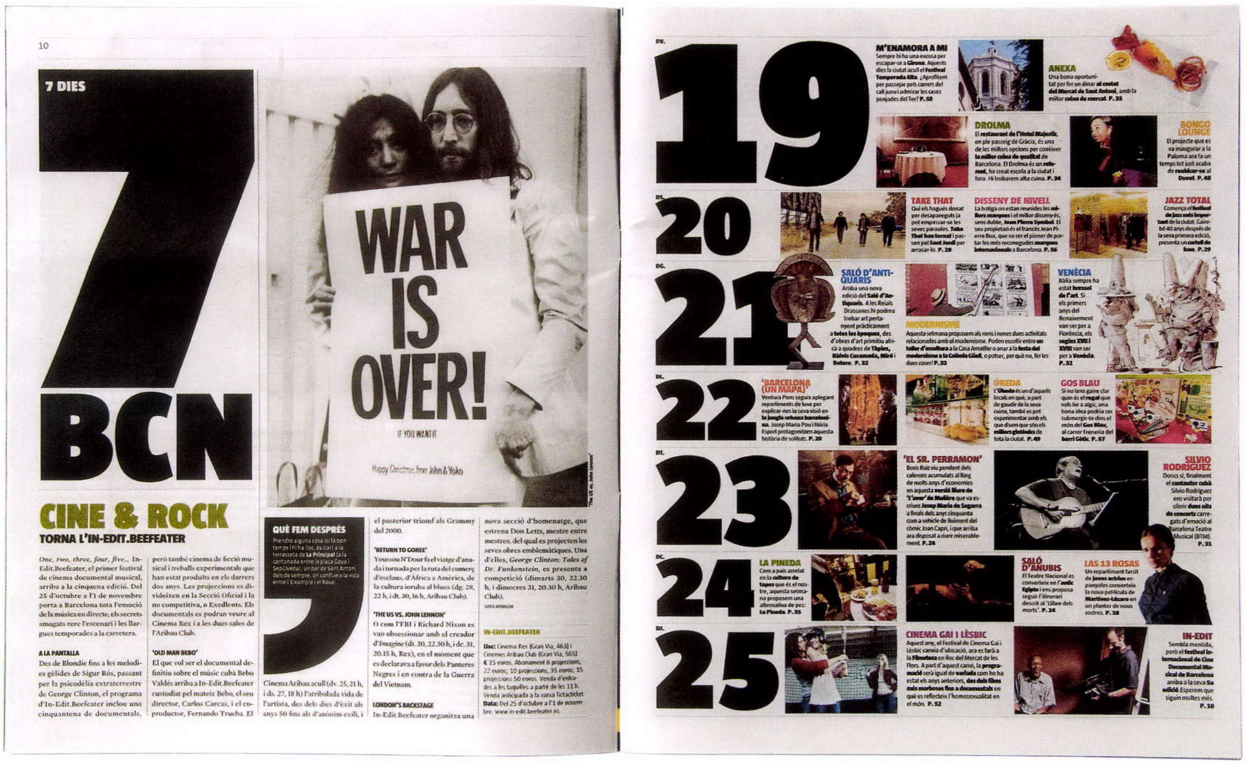

SIMPLY SANDWICH

2008 · Edmund Wee, Zann Wan, Epigram · SG · Identity · Simply Sandwich

LACMA

LOS ANGELES COUNTY MUSEUM OF ART

2007 · 2x4 · US · Identity · LACMA


7 DIES
7 BCN
CINE & ROCK
TORNA L'IN-EDIT.BEEFEATER
WAR IS OVER!
19
20
21
22
23
24
25

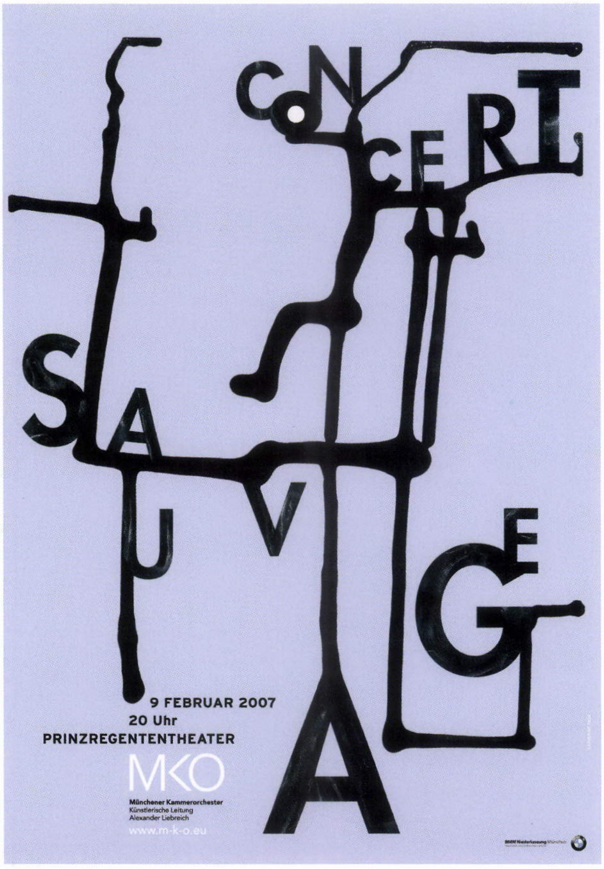
2007 · Atlas · ES · Magazine spread

t'ea

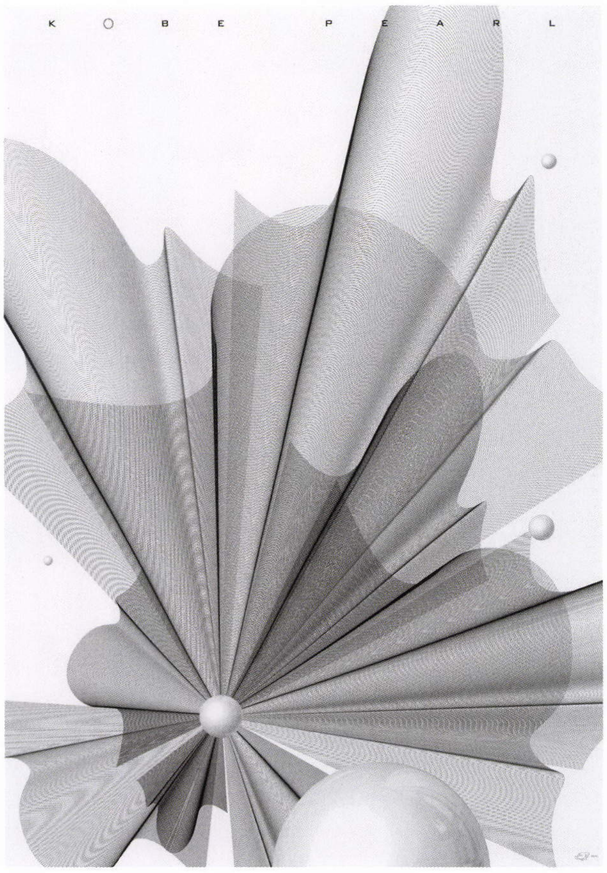
2007 · Holger Jacobs, Mind Design · UK · Logo · Tea

DELTA

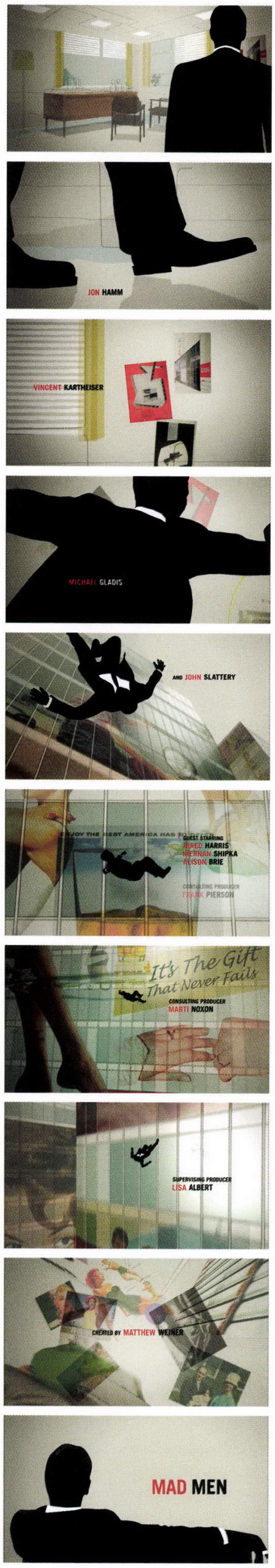
2007 · Lippincott · US · Logo · Delta Air Lines


CONCERT
SAUVAGE
9 FEBRUAR 2007
20 Uhr
PRINZREGENTENTHEATER
MKO
Münchener Kammerorchester
Künstlerische Leitung
Alexander Liebreich
www.m-k-o.eu

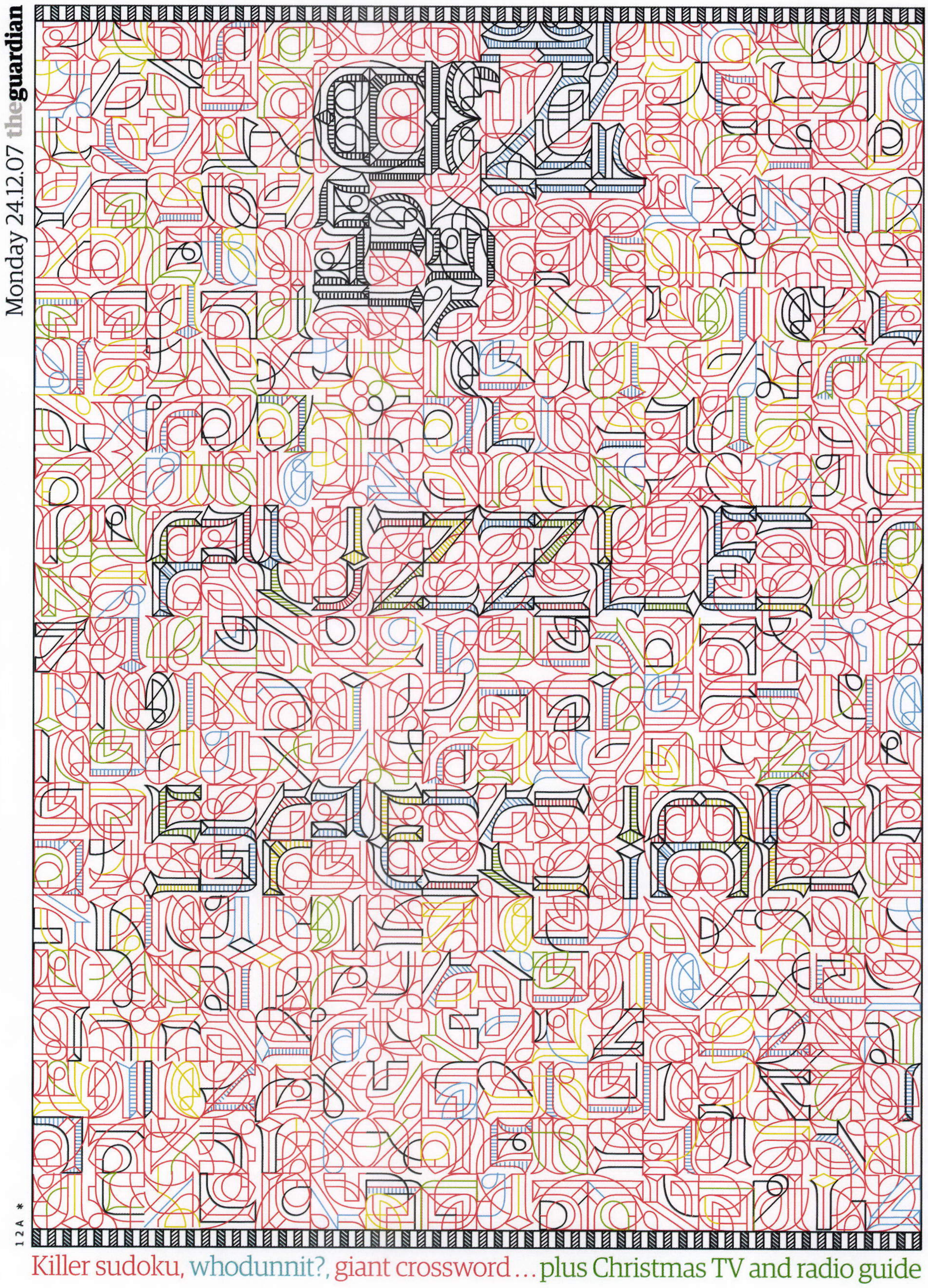
2007 · Catherine Zask · FR · Poster



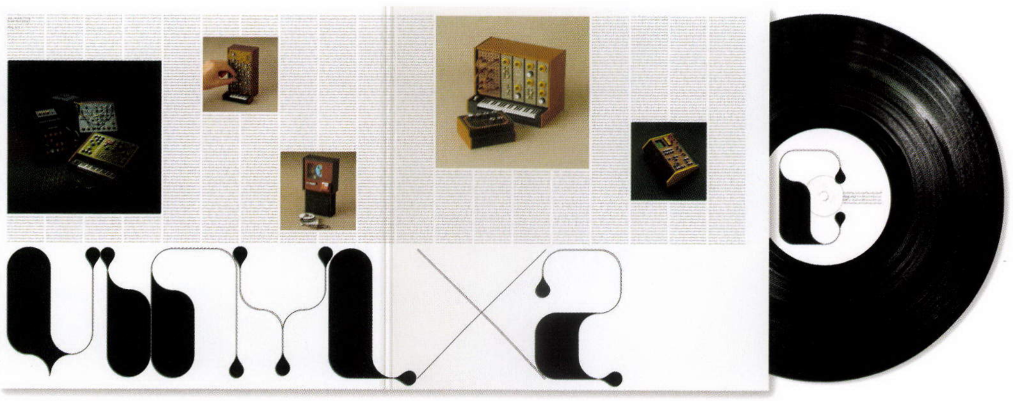
2007 · Kyosuke Tsuji, Takashi Kamada, Romando · JP · Poster


JON HAMM
VINCENT KARTHEISER
MICHAEL GLADIS
AND JOHN SLATTERY
GUEST STARRING
JARED HARRIS
HERMAN SHIPKA
ALISON BRIE
CONSULTING PRODUCER
FRANK PIERSON
It's The Gift That Never Fails
CONSULTING PRODUCER
MARTI NOXON
SUPERVISING PRODUCER
LISA ALBERT
CREATED BY MATTHEW WEINER
MAD MEN

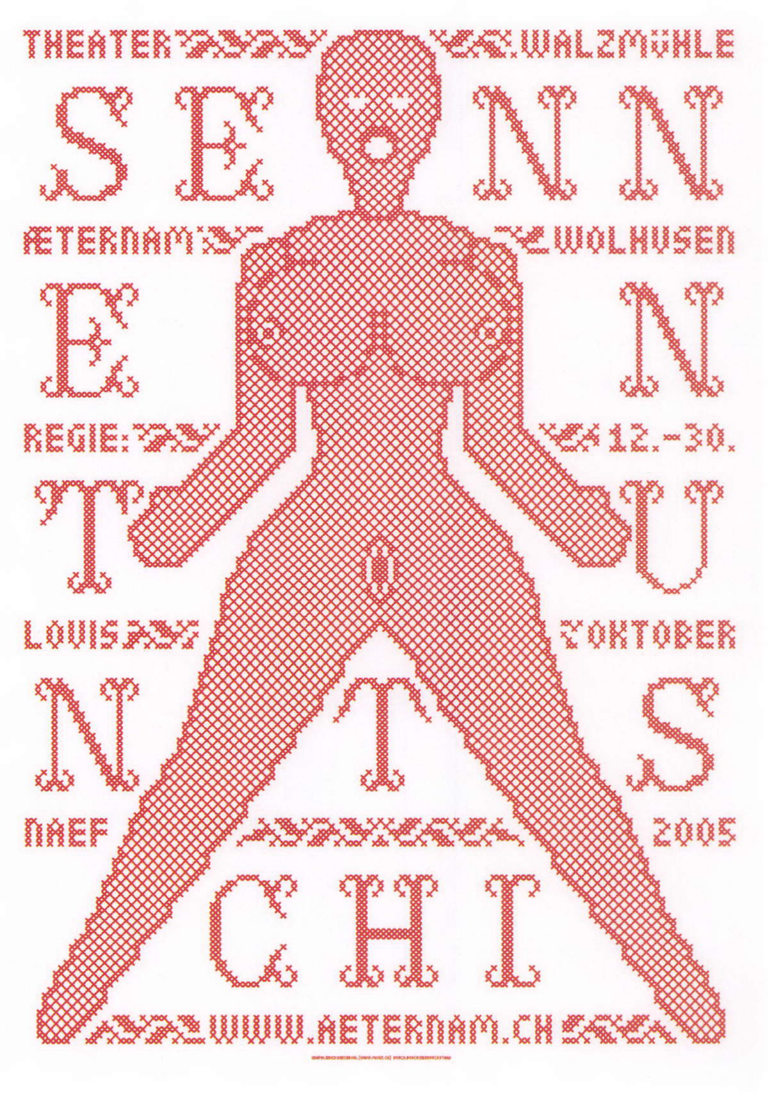
2007 · Steve Fuller, Mark Gardner, Imaginary Forces · US · Opening titles


theguardian
Monday 24.12.07
12A
Killer sudoku, whodunnit?, giant crossword … plus Christmas TV and radio guide

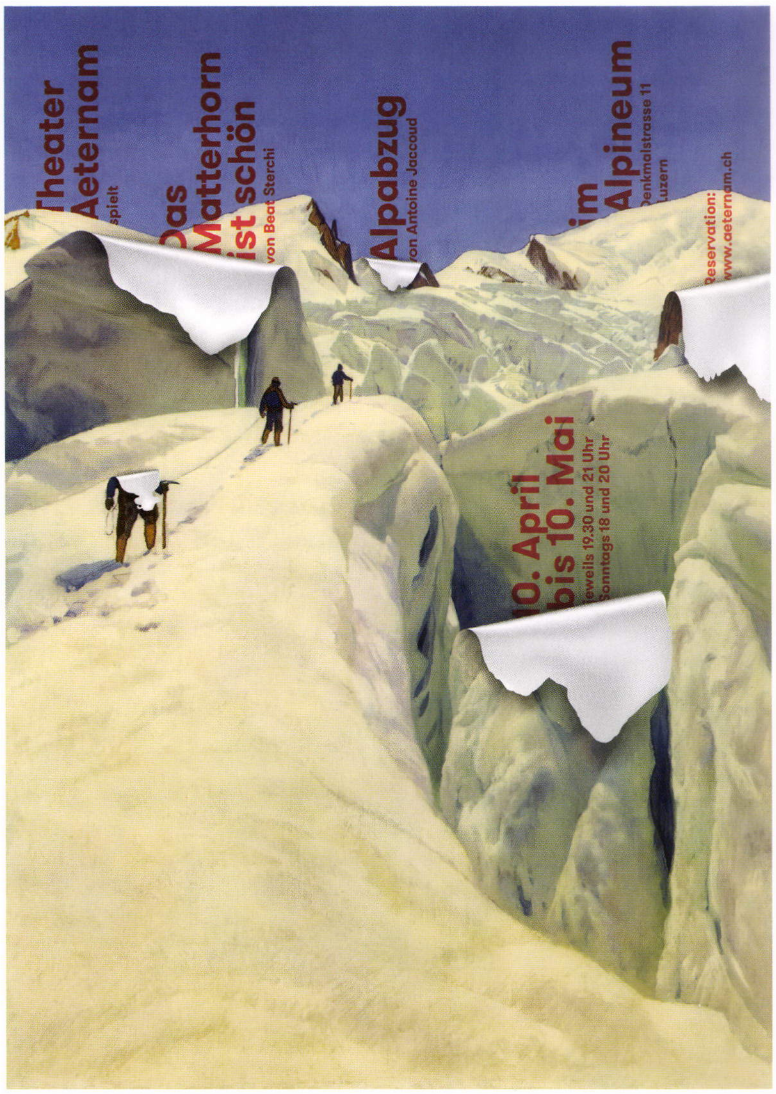
2007 · Marian Bantjes · CA/UK · Magazine cover



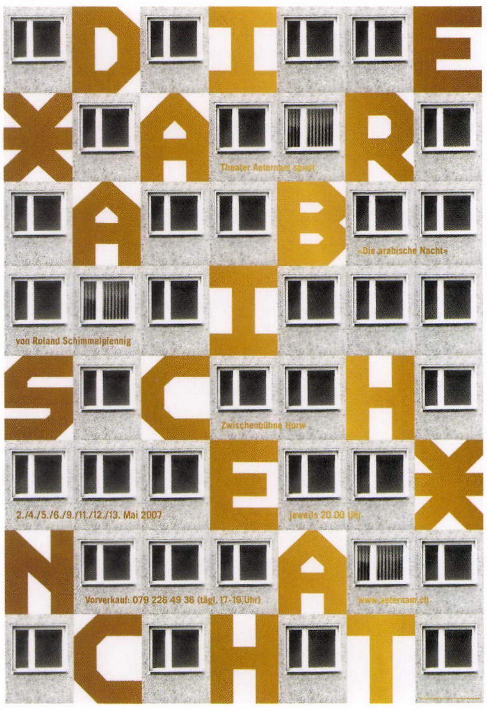
2007 · Non-Format · UK · Record cover


THEATER
WALZMÜHLE
SENNENTUNTSCHI
ÆTERNAM
WOLHUSEN
REGIE:
12.–30.
LOUIS
OKTOBER
NAEF
2005
WWW.AETERNAM.CH

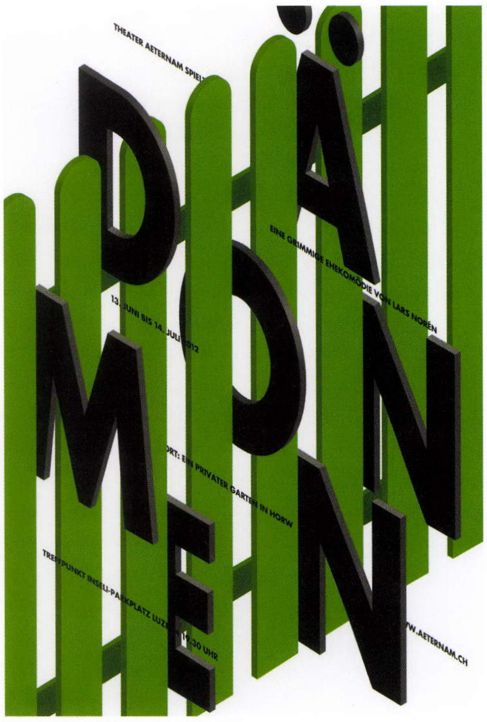
2005 · Erich Brechbühl · CH · Poster


Theater Aeternam spielt
Das Matterhorn ist schön
von Beat Sterchi
Alpabzug
von Antoine Jaccoud
im Alpineum
Denkmalstrasse 11
Luzern
Reservation: www.aeternam.ch
10. April bis 10. Mai
jeweils 19.30 und 21 Uhr
Sonntags 18 und 20 Uhr

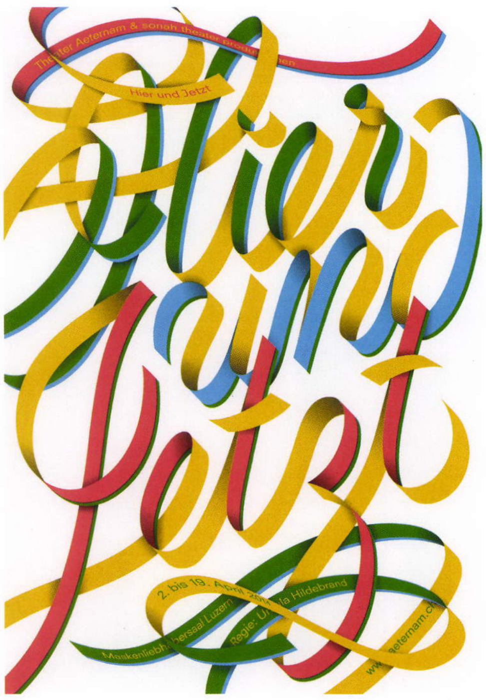
2013 · Erich Brechbühl · CH · Poster


DIE ARABISCHE NACHT
Theater Aeternam spielt
«Die arabische Nacht»
von Roland Schimmelpfennig
Zwischenbühne Horw
2./4./5./6./9./11./12./13. Mai 2007
jeweils 20.00 Uhr
Vorverkauf: 079 226 49 36 (tägl. 17-19 Uhr)
www.aeternam.ch

2007 · Erich Brechbühl · CH · Poster


THEATER AETERNAM SPIELT
DÄMONEN
EINE GRIMMIGE EHEKOMÖDIE VON LARS NORÉN
13. JUNI BIS 14. JULI 2012
ORT: EIN PRIVATER GARTEN IN HORW
TREFFPUNKT INSELI-PARKPLATZ LUZERN 19.30 UHR
WWW.AETERNAM.CH

2012 · Erich Brechbühl · CH · Poster


Theater Aeternam & sonah theater produktionen
Hier und Jetzt
Hier und Jetzt
2. bis 19. April 2014
Regie: Ursula Hildebrand
Maskenliebhabersaal Luzern
www.aeternam.ch

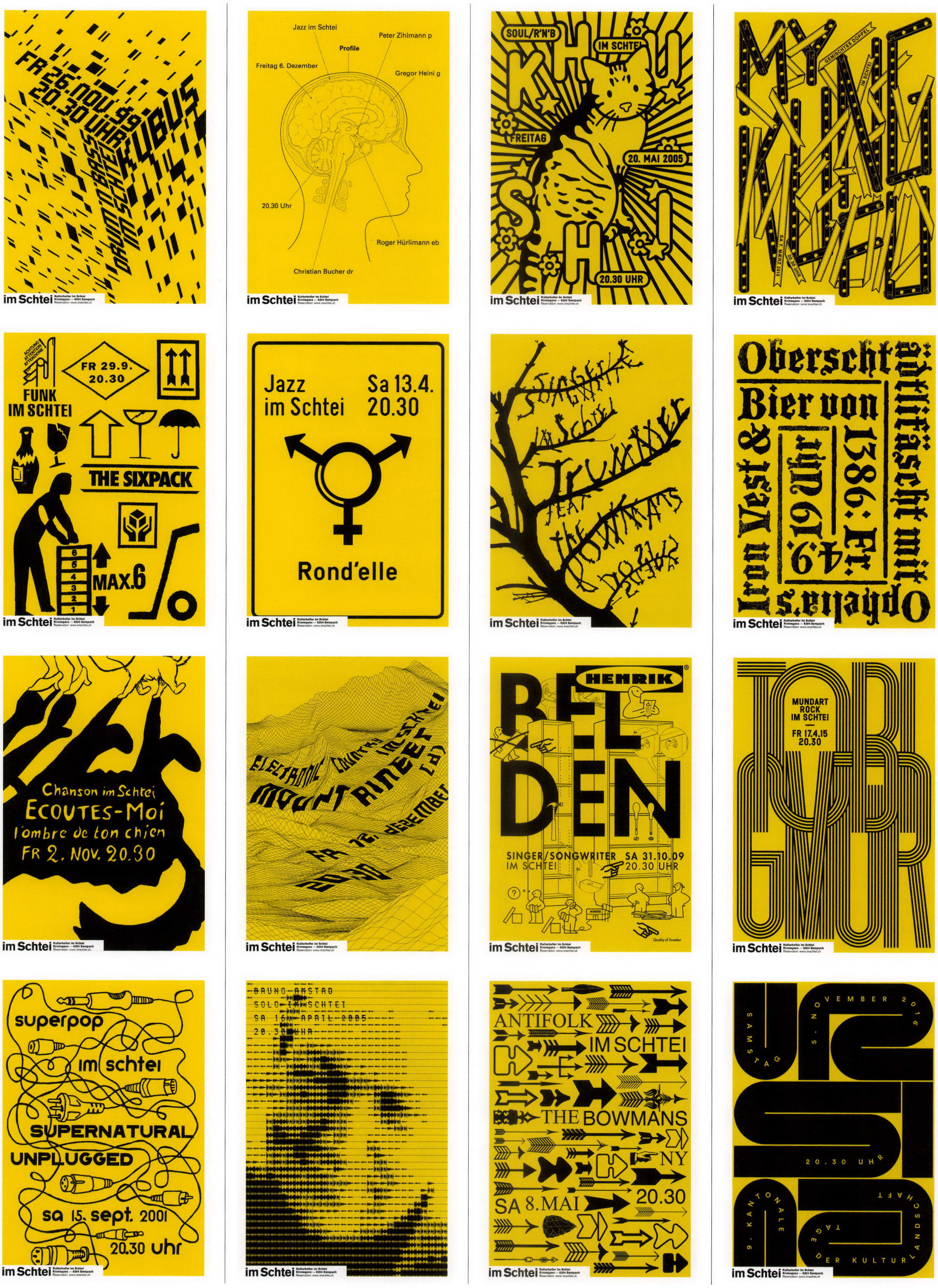
2014 · Erich Brechbühl · CH · Poster

Erich Brechbühl (1977, Sempach, Switzerland) is a Swiss graphic designer whose career started in film at the early age of 13 with Mix Pictures, an experimental cultural foundation. Brechbühl served as an apprentice typographer in Lucerne before working with Niklaus Troxler in Willisau from 1998–2002, later moving to Germany and working as an intern at MetaDesign in Berlin. He then returned to Lucerne to start his own graphic design practice, Mixer. In 2009, he co-founded the poster festival Weltformat in Lucerne, and the graphic design exchange group Show & Tell in 2012.

Erich Brechbühl (1977, Sempach, Schweiz) ist ein Schweizer Grafikdesigner, dessen Karriere bereits mit 13 Jahren bei der experimentalen Kulturstiftung Mix Pictures begann. Brechbühl absolvierte in Luzern eine Lehre als Schriftsetzer, ehe er von 1998 bis 2002 bei Niklaus Troxler in Willisau arbeitete. Später ging er nach Deutschland und machte ein Praktikum bei MetaDesign in Berlin, um dann nach Luzern zurückzukehren und sein eigenes Grafikbüro Mixer zu eröffnen. 2009 gründete er dort mit anderen das Plakatfestival Weltformat, 2012 dann Show & Tell, eine Austauschplattform für Grafikdesigner.

Erich Brechbühl (1977, Sempach, Suisse) est un graphiste suisse dont la carrière a débuté au cinéma à l'âge précoce de 13 ans avec Mix Pictures, une fondation culturelle expérimentale. Brechbühl a été apprenti typographe à Lucerne avant de travailler avec Niklaus Troxler à Willisau de 1998 à 2002, puis de s'installer à Berlin pour y travailler comme stagiaire chez MetaDesign. Il est retourné ensuite à Lucerne pour ouvrir sa propre agence de design, Mixer. En 2009, il est un des fondateurs du festival d'affiche Weltformat à Lucerne, puis du groupe de réflexion sur le graphisme Show & Tell en 2012.

»My approach is always to be as open-minded as possible. I want to be inspired by the content of the assignment. I love to get lost in the design problem so as to find a new and surprising solution.« Erich Brechbühl, *designboom.com*, 2014


FR 26. NOV. 99
20.30 UHR
DRUM'N'BASS
KUBUS
IM SCHTEI
Jazz im Schtei
Profile
Peter Zihlmann p
Freitag 6. Dezember
Gregor Heini g
20.30 Uhr
Roger Hürlimann eb
Christian Bucher dr
SOUL/R'N'B
IM SCHTEI
KHU
FREITAG
20. MAI 2005
SHI
20.30 UHR
FUNK
IM SCHTEI
FR 29.9.
20.30
THE SIXPACK
MAX.6
Jazz
im Schtei
Sa 13.4.
20.30
Rond'elle
SINGER/SONGWRITER
IM SCHTEI
TRUMMER
THE DOWNMAKTS
Oberschtadtilitäschtmit
Bier von
1386: Fr.
Iron West &
19 Uhr
Ophelia's
Chanson im Schtei
ECOUTES-MOI
l'ombre de ton chien
FR 2. NOV. 20.30
ELECTRONIC COUNTRY IM SCHTEI
MOUNTAINEER
FR 12. DEZEMBER
20.30
HENRIK
BELDEN
SINGER/SONGWRITER
IM SCHTEI
SA 31.10.09
20.30 UHR
Quality of Sweden
MUNDART
ROCK
IM SCHTEI
FR 17.4.15
20.30
superpop
im schtei
SUPERNATURAL
UNPLUGGED
sa 15. sept. 2001
20.30 uhr
BRUNO AMSTAD
SOLO IM SCHTEI
SA 16. APRIL 2005
20.30 UHR
ANTIFOLK
IM SCHTEI
THE BOWMANS
NY
SA 8. MAI
20.30
SAMSTAG
5. NOVEMBER 2016
20.30 UHR
9. KANTONALE
TAGE DER KULTURLANDSCHAFT
im Schtei
Kulturkeller im Schtei
Kronegass – 6204 Sempach
Reservation: www.imschtei.ch

1999–2016 · Erich Brechbühl · CH · Posters

2008

A **Graphic Design Museum** (later renamed the Museum of the Image) opens in Breda, Netherlands

The **Replica** typeface is created by Norm

rtve

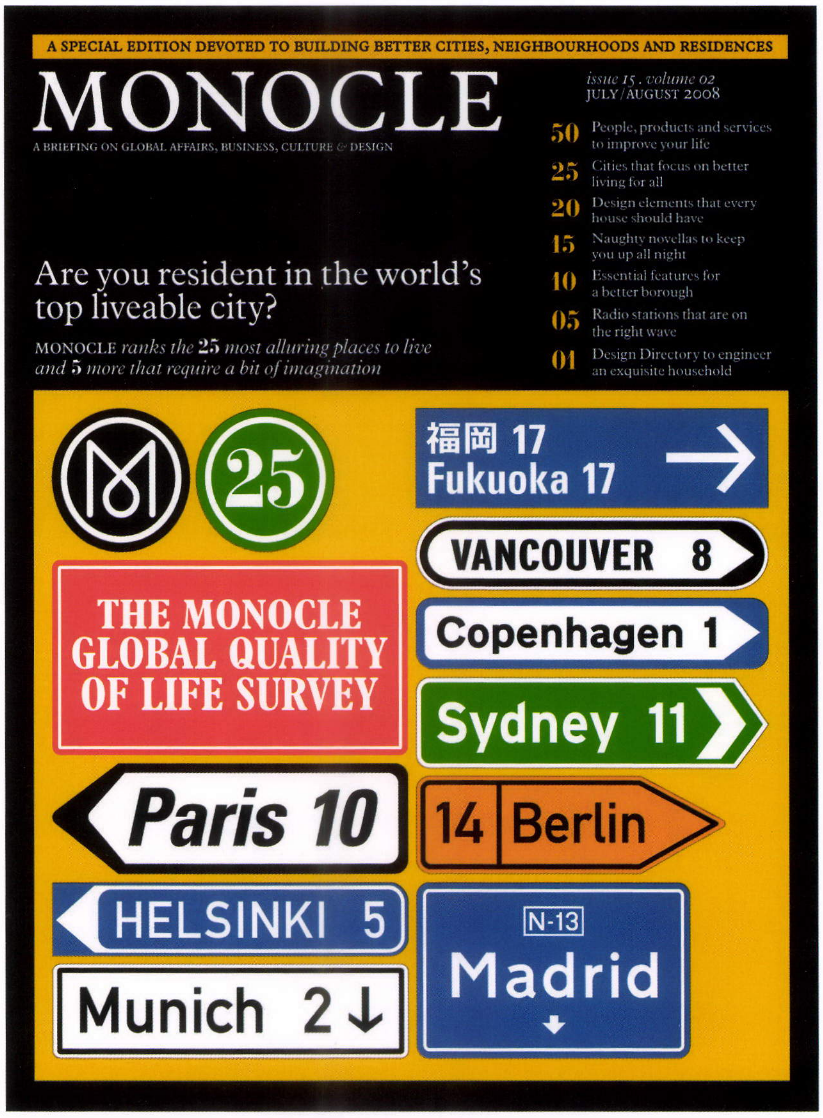
2008 · Summa, Tilman Solé, Rocío Martinavarro, Joern Oelsner · ES · Logo · Radiotelevisión Española

BREE

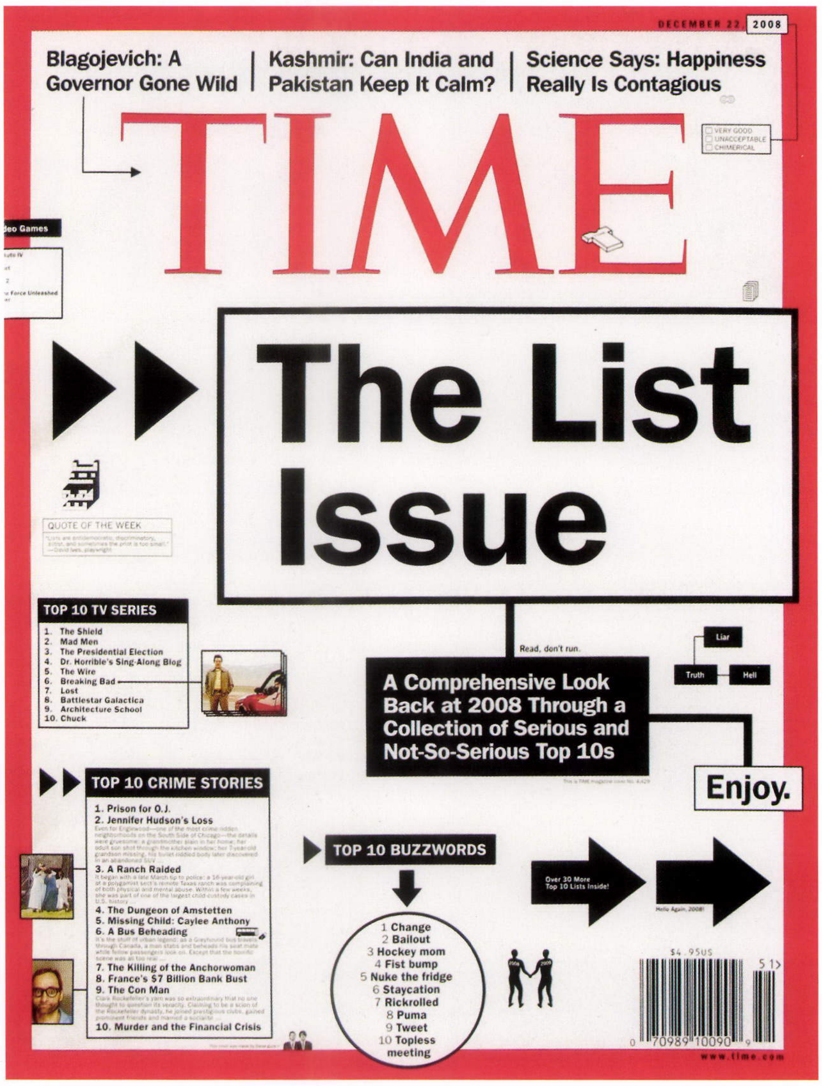
2008 · Andreas Uebele, Sabine Schönhaar, Büro Uebele · DE · Logo · Bree

OBAMA'08
WWW.BARACKOBAMA.COM

2008 · Sol Sender · US · Logo · Obama Campaign


A SPECIAL EDITION DEVOTED TO BUILDING BETTER CITIES, NEIGHBOURHOODS AND RESIDENCES
MONOCLE
A BRIEFING ON GLOBAL AFFAIRS, BUSINESS, CULTURE & DESIGN
issue 15 . volume 02
JULY / AUGUST 2008
50 People, products and services to improve your life
25 Cities that focus on better living for all
20 Design elements that every house should have
15 Naughty novellas to keep you up all night
10 Essential features for a better borough
05 Radio stations that are on the right wave
01 Design Directory to engineer an exquisite household
Are you resident in the world's top liveable city?
MONOCLE ranks the 25 most alluring places to live and 5 more that require a bit of imagination
25
THE MONOCLE GLOBAL QUALITY OF LIFE SURVEY
福岡 17
Fukuoka 17
VANCOUVER 8
Copenhagen 1
Sydney 11
Paris 10
14 Berlin
HELSINKI 5
Munich 2↓
N-13
Madrid

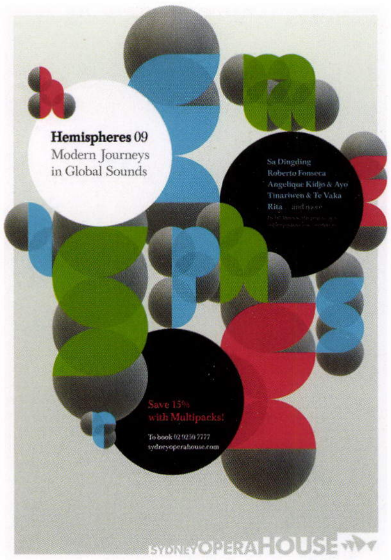
2008 · Tyler Brûlé · CA/UK · Editorial design


DECEMBER 22 2008
Blagojevich: A Governor Gone Wild
Kashmir: Can India and Pakistan Keep It Calm?
Science Says: Happiness Really Is Contagious
TIME
The List Issue
QUOTE OF THE WEEK
TOP 10 TV SERIES
1. The Shield
2. Mad Men
3. The Presidential Election
4. Dr. Horrible's Sing-Along Blog
5. The Wire
6. Breaking Bad
7. Lost
8. Battlestar Galactica
9. Architecture School
10. Chuck
Read, don't run.
A Comprehensive Look Back at 2008 Through a Collection of Serious and Not-So-Serious Top 10s
Liar
Truth
Hell
Enjoy.
TOP 10 CRIME STORIES
1. Prison for O.J.
2. Jennifer Hudson's Loss
3. A Ranch Raided
4. The Dungeon of Amstetten
5. Missing Child: Caylee Anthony
6. A Bus Beheading
7. The Killing of the Anchorwoman
8. France's $7 Billion Bank Bust
9. The Con Man
10. Murder and the Financial Crisis
TOP 10 BUZZWORDS
1 Change
2 Bailout
3 Hockey mom
4 Fist bump
5 Nuke the fridge
6 Staycation
7 Rickrolled
8 Puma
9 Tweet
10 Topless meeting
Over 30 More Top 10 Lists Inside!
Hello Again, 2008!
$4.95US
www.time.com

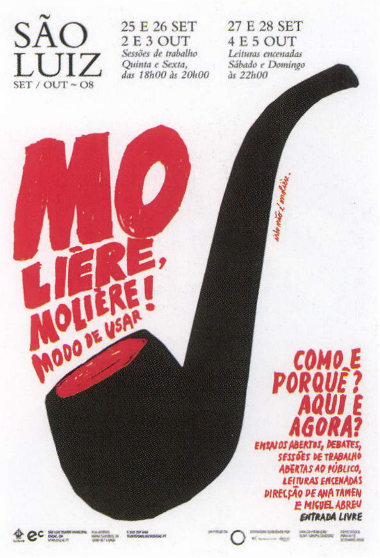
2008 · Karlssonwilker · US · Magazine cover

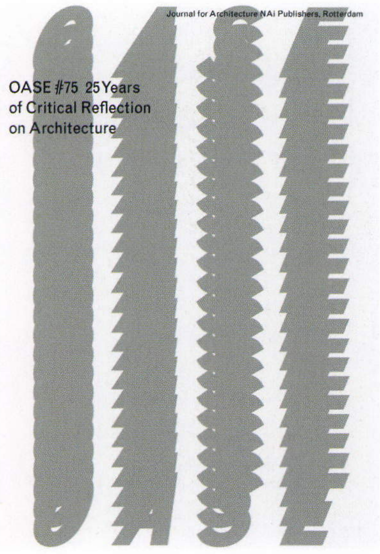
Football from top to bottom
THE TIMES
Council homes for life 'to be scrapped'

2008 · Neville Brody · UK · Newspaper design

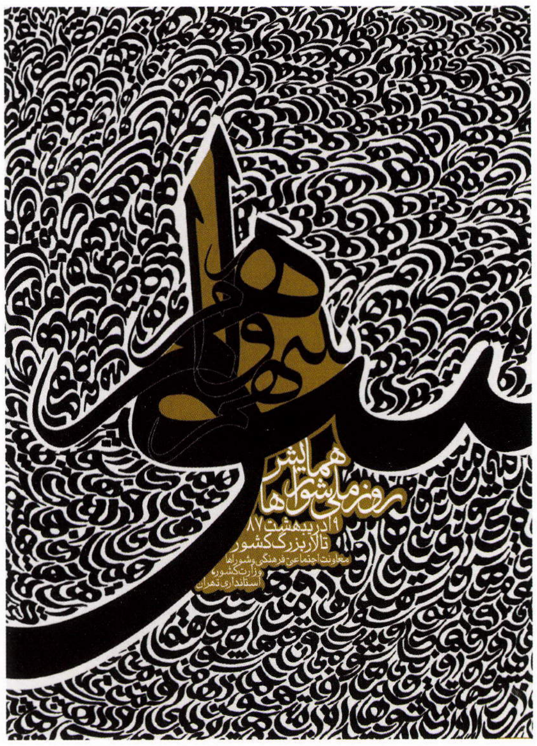

Hemispheres 09
Modern Journeys in Global Sounds
Sa Dingding
Roberto Fonseca
Angelique Kidjo & Ayo
Tinariwen & Te Vaka
Rita ... and more
Save 15% with Multipacks!
To book 02 9250 7777
sydneyoperahouse.com
SYDNEYOPERAHOUSE

2008 · Mark Gowing · AU · Poster

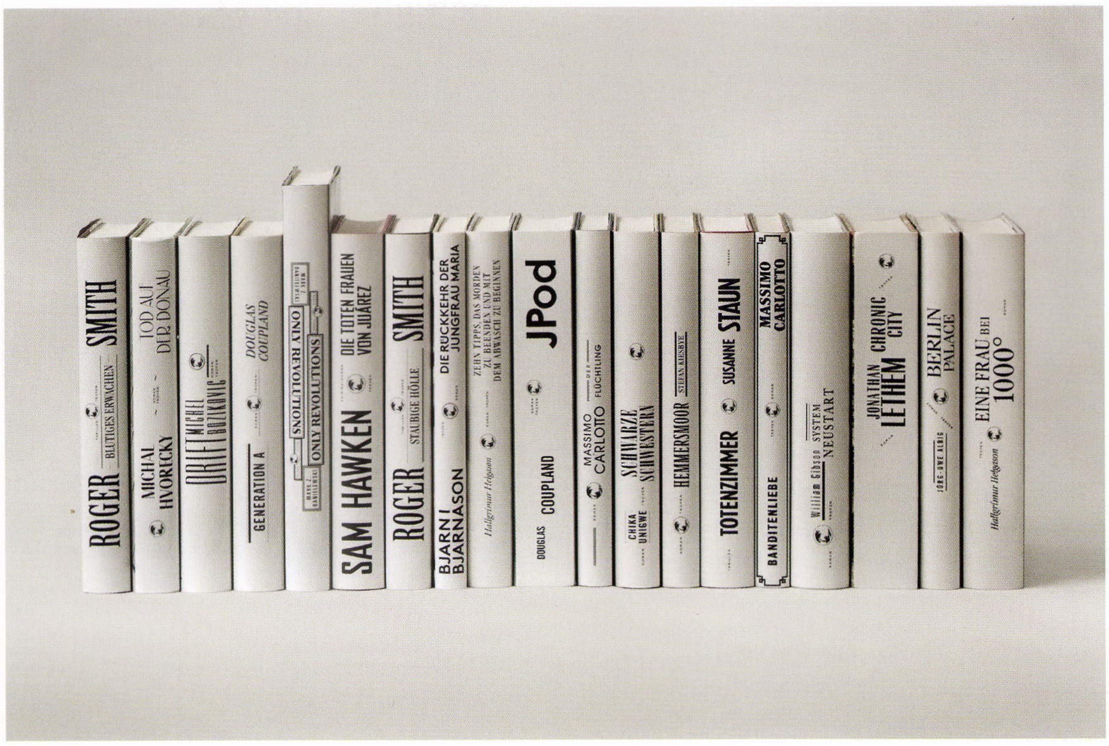

SÃO LUIZ
SET / OUT ~ 08
25 E 26 SET
2 E 3 OUT
Sessões de trabalho
Quinta e Sexta,
das 18h00 às 20h00
27 E 28 SET
4 E 5 OUT
Leituras encenadas
Sábado e Domingo
às 22h00
MOLIÈRE, MOLIÈRE!
MODO DE USAR
COMO E PORQUÊ? AQUI E AGORA?
ENSAIOS ABERTOS, DEBATES, SESSÕES DE TRABALHO ABERTAS AO PÚBLICO, LEITURAS ENCENADAS
DIRECÇÃO DE ANA TAMEN E MIGUEL ABREU
ENTRADA LIVRE


Journal for Architecture NAi Publishers, Rotterdam
OASE #75 25 Years of Critical Reflection on Architecture
OASE

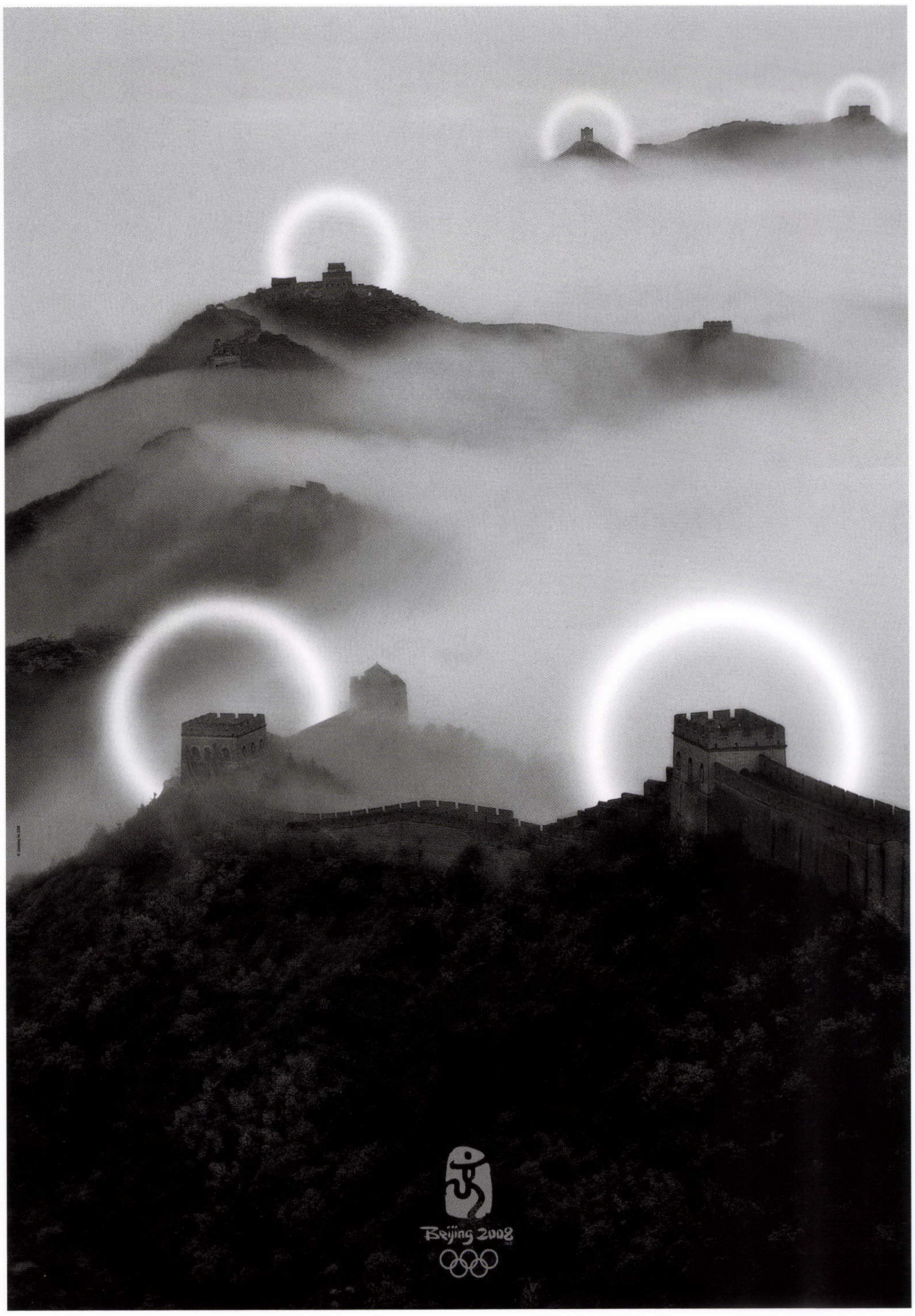
2008 · Karel Martens · NL · Magazine cover



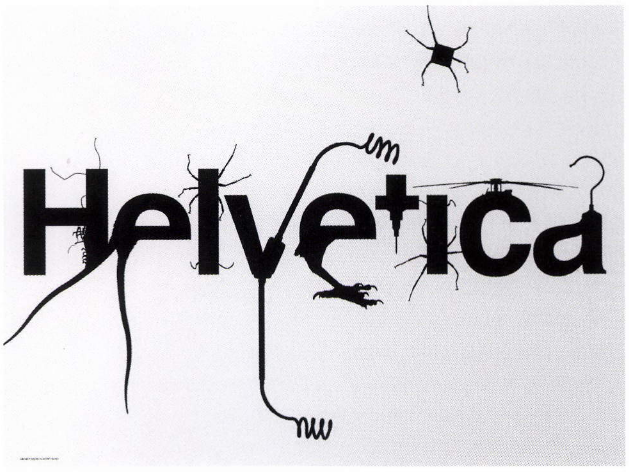
2008 · Mehdi Saeedi · IR · Poster


ROGER SMITH
BLUTIGES ERWACHEN
MICHAL HVORICKY
TOD AUF DER DONAU
DRIFT
MICHEL BOZIKOVIC
DOUGLAS COUPLAND
GENERATION A
ONLY REVOLUTIONS
SAM HAWKEN
DIE TOTEN FRAUEN VON JUÁREZ
ROGER SMITH
STAUBIGE HÖLLE
BJARNI BJARNASON
DIE RÜCKKEHR DER JUNGFRAU MARIA
Hallgrímur Helgason
DOUGLAS COUPLAND
JPod
MASSIMO CARLOTTO
DER FLÜCHTLING
SCHWARZE SCHWESTERN
HEMMERSMOOR
STEFAN KIESBYE
SUSANNE STAUN
TOTENZIMMER
MASSIMO CARLOTTO
BANDITENLIEBE
William Gibson
SYSTEM NEUSTART
JONATHAN LETHEM
CHRONIC CITY
BERLIN PALACE
Hallgrímur Helgason
EINE FRAU BEI 1000°

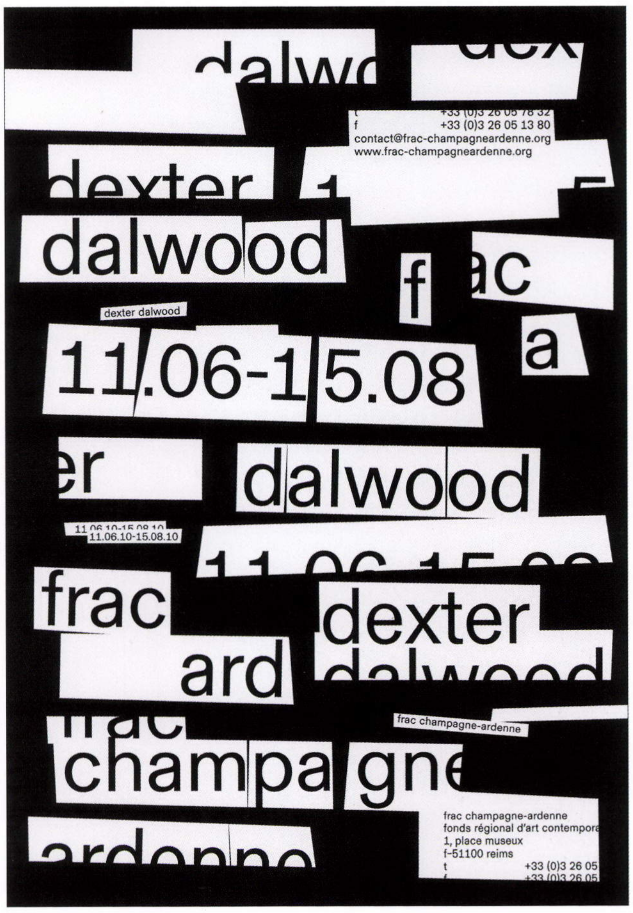
2008 · Herburg Weiland · DE · Book spines


Beijing 2008

2008 · Jianping He · CN · Poster



2008 · Oded Ezer · IL · Poster


dexter
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11.06-15.08
er
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frac
dexter
ard
dalwood
champagne
frac champagne-ardenne
ardenne
+33 (0)3 26 05 13 80
contact@frac-champagneardenne.org
www.frac-champagneardenne.org
frac champagne-ardenne
fonds régional d'art contempora
1, place museux
f-51100 reims
+33 (0)3 26 05

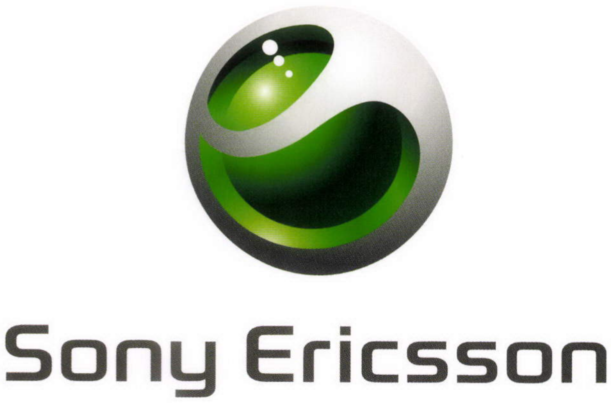
2008 · Gavillet & Cie · CH · Poster

Three-Dimensional Logos

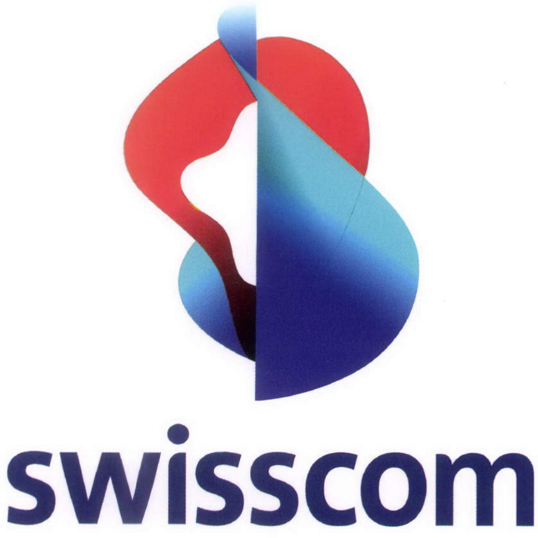
For many years, designing a logo meant coming up with a sign in just one color and measuring only a few centimeters across so that it would fit neatly on to a ballpoint pen. At the turn of the 21st century, the advances offered by digital design technology led to purely cosmetic improvements which simply added a third dimension to existing two-dimensional logos. This development was followed by a surge of completely three-dimensional designs, which only worked if they were in color and of a specific minimum size. International corporations, such as AT&T and DC Comics, were amongst the organizations to adopt this short-lived trend. After a few years though, many firms went back to using two-dimensional logos. Designed by computer and with the help of graphic reduction, these provided clear and simple brand recognition.

Über viele Jahre galt im Logodesign der Grundsatz, dass ein Zeichen auch einfarbig und wenige Zentimeter groß – beispielsweise auf einem Kugelschreiber – funktionieren muss. Fortschreitende Möglichkeiten der digitalen Entwurfstechnik führten Anfang der 2000er-Jahre zunächst zu rein kosmetischen Aktualisierungen, die zweidimensionalen Logos nachträglich einen räumlichen Effekt gaben. Auf diese Entwicklung folgte eine Welle vollständig dreidimensionaler Entwürfe, die nur in farbiger Anwendung und in einer gewissen Mindestgröße funktionierten. International agierende Unternehmen wie AT&T oder DC Comics folgten diesem Trend, der sich jedoch nur als kurzlebige Phase herausstellte. Nach wenigen Jahren kehrten viele Firmen zu zweidimensionalen Logos zurück, die auch im digitalen Anwendungsbereich dank grafischer Reduktion für eindeutige und einfache Wiedererkennung sorgen.

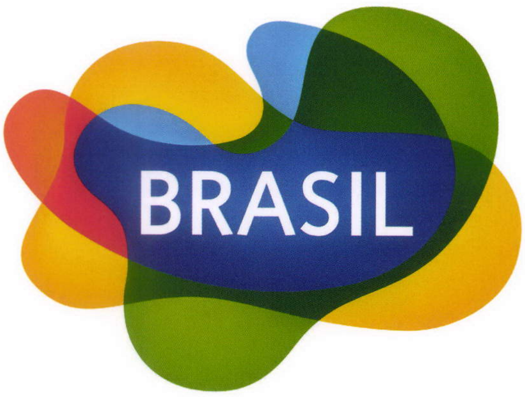
Pendant bien des années, le design de logos s'est cantonné à des symboles monochromes de quelques centimètres pour par exemple tenir sur un stylo à bille. Au début des années 2000, les possibilités accrues offertes par la conception numérique ont d'abord conduit à des actualisations purement cosmétiques qui dotaient les logos en 2D d'une troisième dimension. À cette évolution a succédé une vague de projets entièrement tridimensionnels, fonctionnant exclusivement en couleurs et avec une taille minimale déterminée. Des entreprises internationales comme AT&T ou DC Comics ont suivi cette tendance passagère. Après seulement quelques années, bien des compagnies sont revenues à des logos bidimensionnels conçus par ordinateur et dont la réduction graphique assure une reconnaissance sans équivoque.



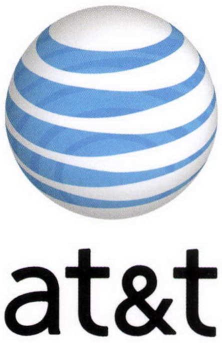
2001 · Hiroshige Fukuhara, Takuya Kawagoi · JP · Logo · Sony Ericsson



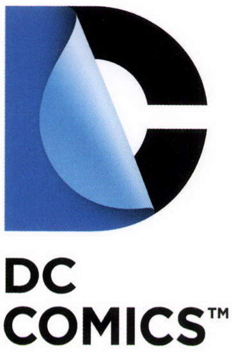
2007 · Bruno Maag, Moving Brands · UK/CH · Logo · Swisscom



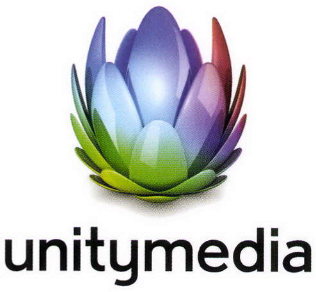
2010 · Kiko Farkas · BR · Logo · Brasil



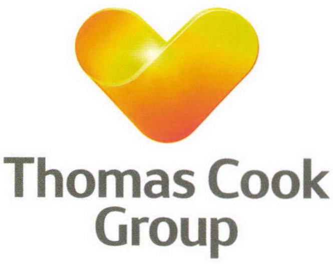
2005 · Interbrand · US · Logo · AT&T



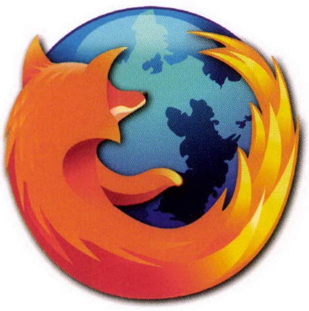
2012 · Landor · US · Logo · DC Comics



2012 · Thjnk · DE · Logo · Unitymedia



2013 · Happy F&B · SE/UK · Logo · Thomas Cook



2004 · Steven Garrity, Jon Hicks · UK · Logo · Firefox

»In recent years, purely 3D logos have become increasingly popular. Because of their complexities of color and design, 3D logos cannot be produced in single-color versions without losing important details of the design. The old ground rules, which made it impossible to include color or too many details because of reproduction problems, no longer apply thanks to advances in printing technology.« `Jens Müller, *Logo Modernism*, 2015`

2008 · Anonymous · US · Logo · Google Chrome

2013 · Wolff Olins · UK/US · Logo · Univision

2008 · Anonymous · US · Logo · Symantec

2003 · Anonymous · AU · Logo · Cricket Australia

2009 · SDG · NO · Logo · Statoil

2009 · Moving Brands · UK · Logo · Mindshare

2001 · Anonymous · JP · Logo · Nintendo GameCube

2004 · Hulsbosch · AU · Logo · Hyundai A-League

2007 · Anonymous · US · Logo · Silverlight

2006 · Studio Dumbar · NL · Logo · KPN

2005 · Anonymous · US · Logo · Xbox

2008 · Anonymous · MY · Logo · Champions League

2008 · Interbrand · US · Logo · Xerox

2006 · Anonymous · SE · Logo · Malaco

2006 · Anonymous · DE · Logo · Schindler

2016 · Tátil · BR · Logo · Rio 2016

2007 · Anonymous · US · Logo · Lay's

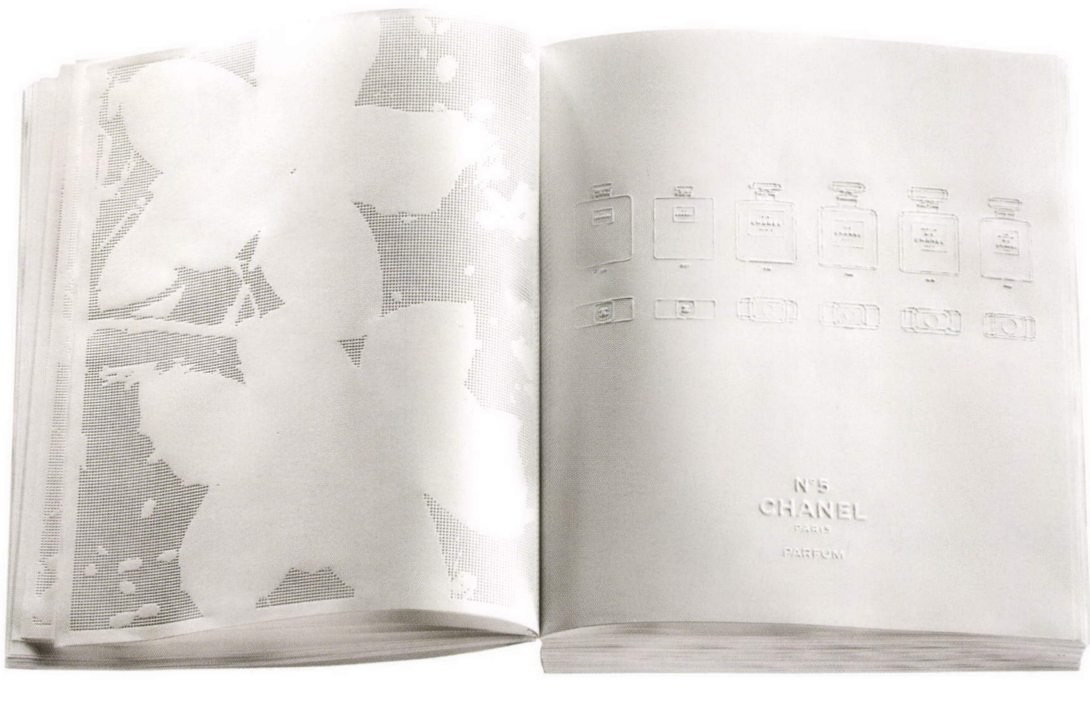
2008 · The Brand Union · UK · Logo · Barclaycard

2014 · Liquid · US · Logo · Novvi

2010 · Anonymous · IT · Logo · Serie A

makro
makro
is alleen
toegankelijk voor
detaillisten,
op de
foto-afdeling
Agfa CT18
Kodachrome
extra aandacht voor de schilder-afdeling
wikwasten
penseelkwasten
1 10
25
150

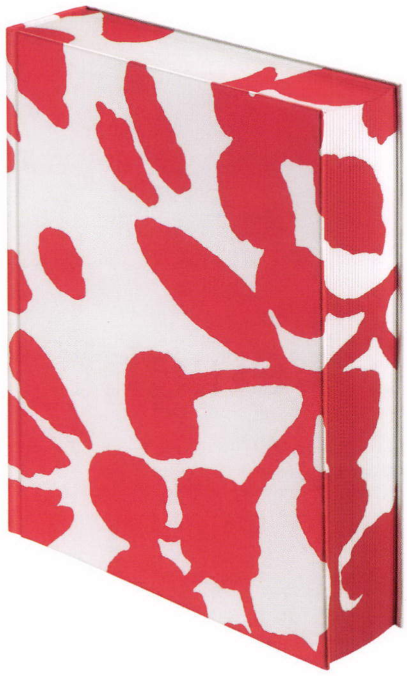
1996 · Irma Boom · NL · Book


N°5
CHANEL
PARIS
PARFUM

2013 · Irma Boom · NL · Book

PROJECT JAPAN
Koolhaas Obrist
Metabolism Talks...
TASCHEN
プロジェクト
ジャパン
Editors: Kayoko Ota
with James Westcott
AMO
Rem Koolhaas
Hans Ulrich Obrist
Project Japan
Metabolism Talks...
An oral history by Koolhaas and Obrist documenting the first non-Western avant-garde movement in architecture and the last moment that architecture was a public rather than a private affair...
TASCHEN

2011 · Irma Boom · NL · Book



2008 · Irma Boom · NL · Book

Irma Boom:
Biography in Books
Books in reverse chronological order 2010–1986 with comments here and there
BOOM
BOOM
BIJZONDERE
COLLECTIES

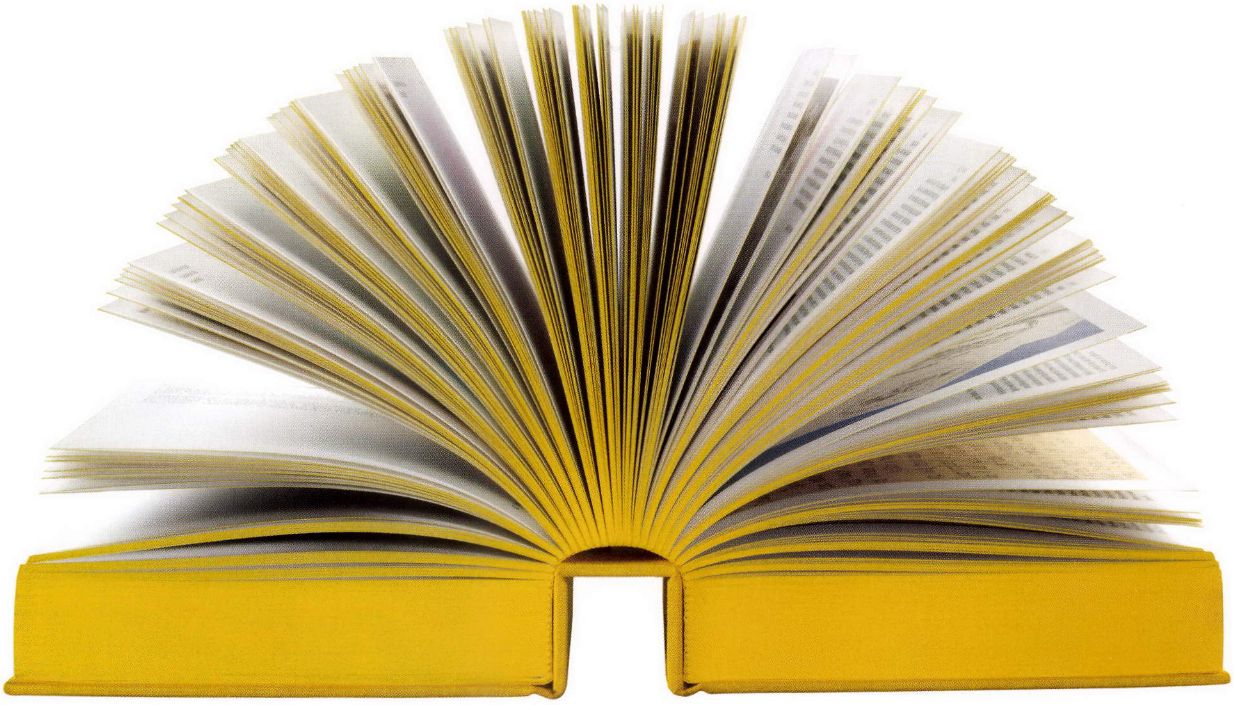
2010 · Irma Boom · NL · Book

»Graphic design is an interesting profession when one is asked to be a participating developer on a project. Graphic design is not interesting when a designer is asked to make things on demand.« `Irma Boom, Graphic Design for the 21st Century, 2003`

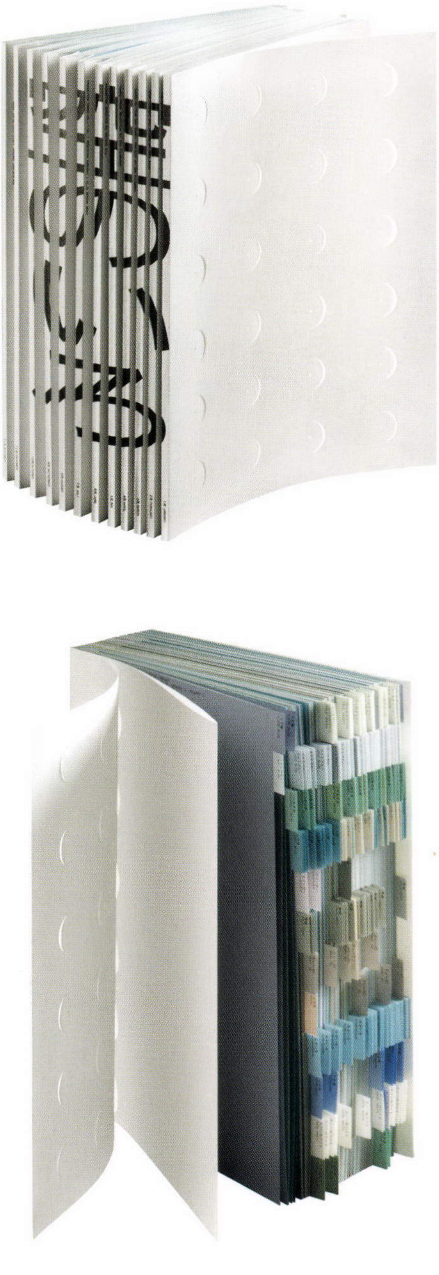
Irma Boom (1960, Lochem, Netherlands) is a world-renowned book designer based in Amsterdam. Boom's attention to detail and deep knowledge of production, typography, and composition have earned her a rare status among designers and publishers. More than 50 of her books are in the permanent collection of MoMA, and in 2001 she won the prestigious Gutenberg Prize (the youngest recipient to date); she has also won a gold medal at the Leipzig Book Fair, and the Johannes Vermeer Award in the Netherlands. Boom's clients have included Chanel, the architect Rem Koolhaas, and the Rijksmuseum in Amsterdam.

Irma Boom (1960, Lochem, Niederlande) ist eine weltbekannte Buchgestalterin mit Sitz in Amsterdam. Durch die Aufmerksamkeit, die sie auf Details richtet, und durch ihr immenses Wissen bezüglich Herstellung, Typografie und Komposition genießt sie unter Gestaltern und Verlegern einen ausgezeichneten Ruf. Über fünfzig ihrer Bücher liegen in der ständigen Sammlung des MoMA. 2001 wurde Boom als bislang jüngste Preisträgerin mit dem renommierten Gutenberg-Preis ausgezeichnet. Ferner erhielt sie die Goldmedaille der Leipziger Buchmesse sowie den niederländischen Johannes Vermeer Prijs. Zu Booms Auftraggebern gehören u.a. Chanel, der Architekt Rem Koolhaas und das Rijksmuseum in Amsterdam.

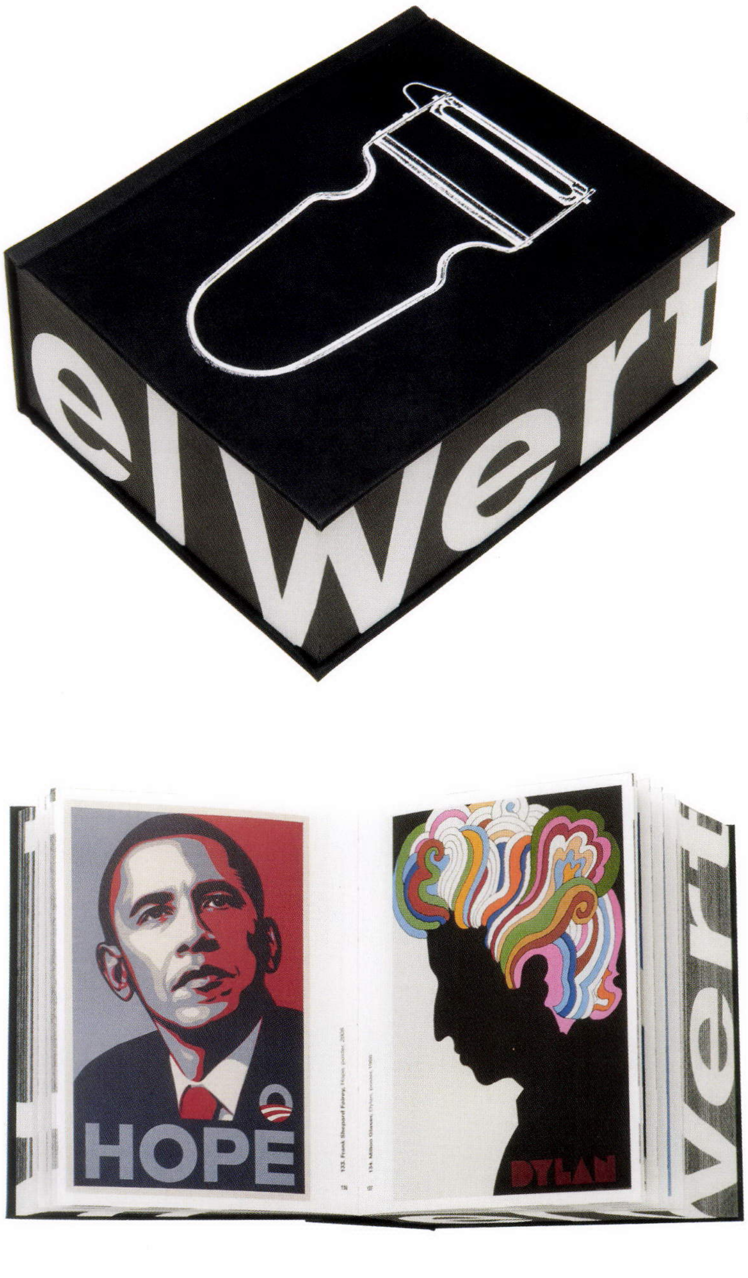
Irma Boom (1960, Lochem, Pays-Bas) est une conceptrice de livres de renommée internationale installée à Amsterdam. Son sens du détail et sa connaissance approfondie de la production, de la typographie et de la composition lui ont valu un statut d'exception parmi les designers et éditeurs. Plus de 50 de ses livres figurent dans les collections permanentes du MoMA et en 2001, elle a remporté le prestigieux prix Gutenberg (elle en reste à ce jour la plus jeune lauréate). Elle a aussi remporté une médaille d'or à la Foire du livre de Leipzig, et le prix Johannes Vermeer aux Pays-Bas. Les clients de Boom comptent notamment des marques comme Chanel, l'architecte Rem Koolhaas et le Rijksmuseum à Amsterdam.



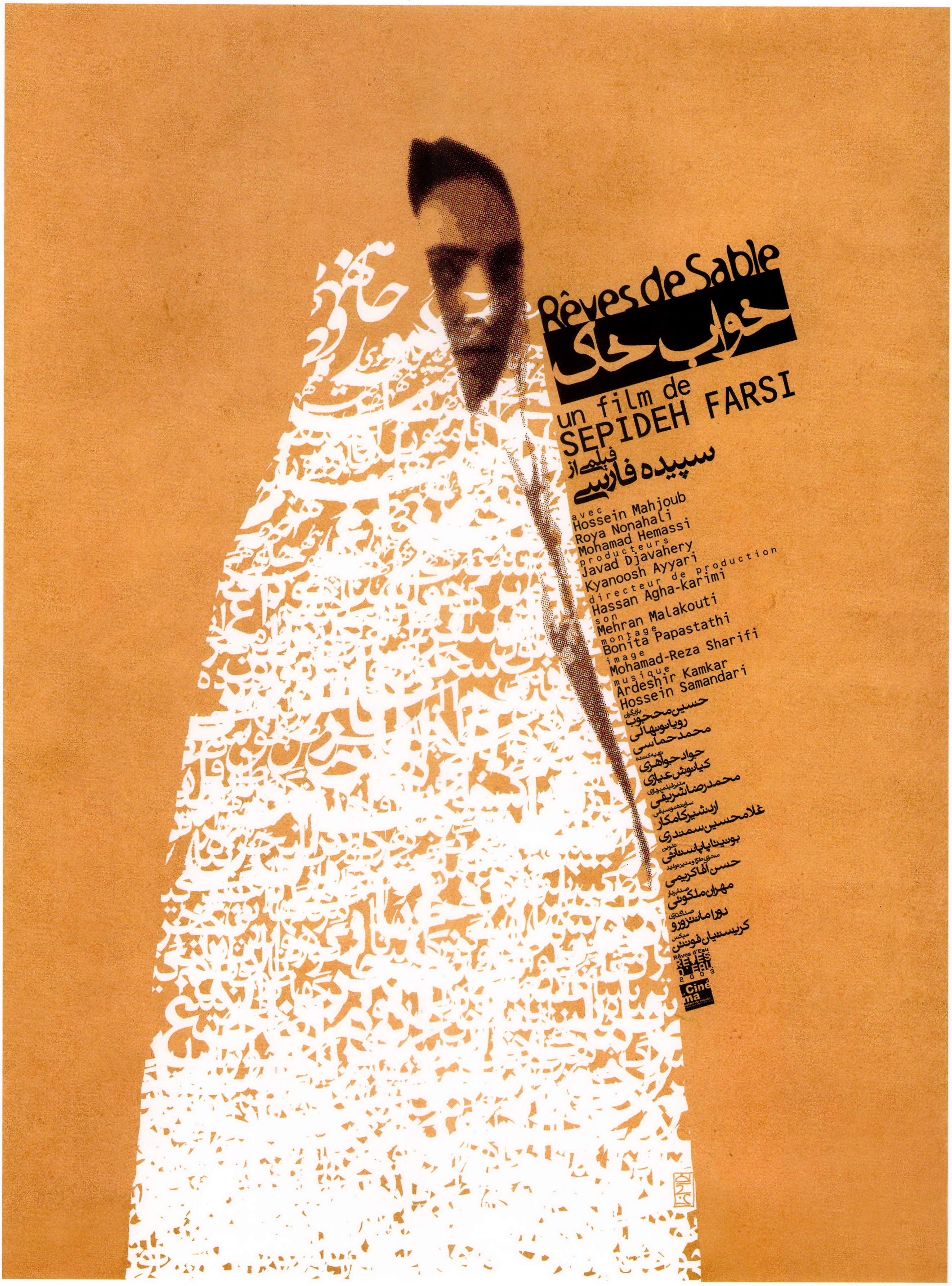
2010 · Irma Boom · NL · Book



2013 · Irma Boom · NL · Book

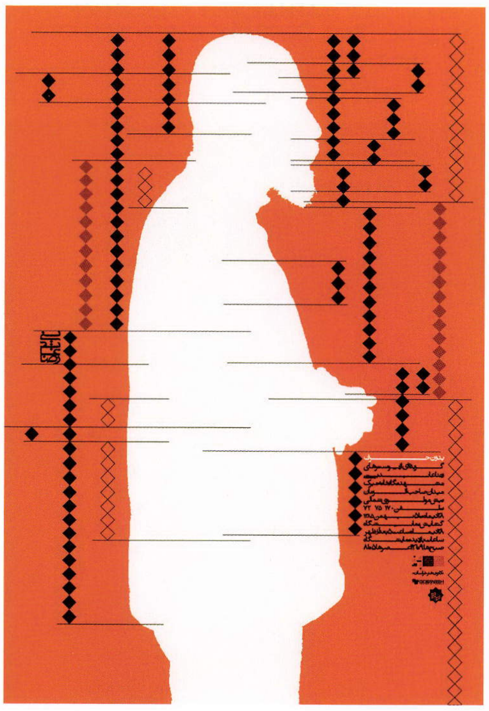


2009 · Irma Boom · NL · Book

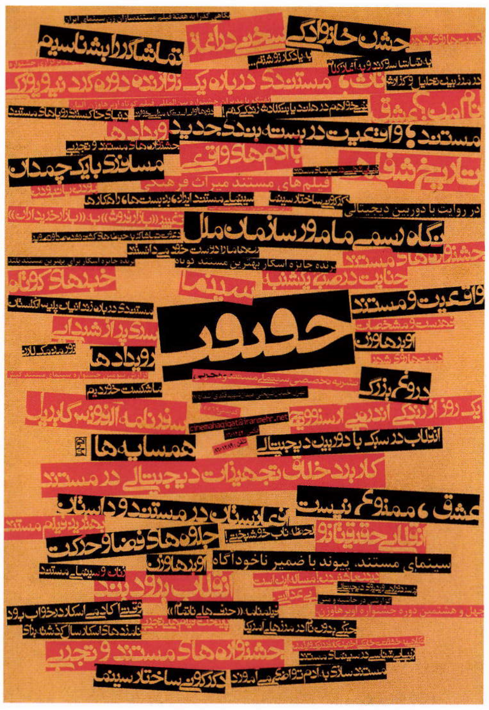

Rêves de Sable
خواب خاک
un film de
SEPIDEH FARSI
فیلمی از
سپیده فارسی
avec
Hossein Mahjoub
Roya Nonahali
Mohamad Hemassi
producteurs
Javad Djavahery
Kyanoosh Ayyari
directeur de production
Hassan Agha-karimi
son
Mehran Malakouti
montage
Bonita Papastathi
image
Mohamad-Reza Sharifi
musique
Ardeshir Kamkar
Hossein Samandari
بازیگران
حسین محجوب
رویا نونهالی
محمد حماسی
تهیه‌کننده
جواد جواهری
کیانوش عیاری
مدیر فیلمبرداری
محمدرضا شریفی
سازنده موسیقی
اردشیر کامکار
غلامحسین سمندری
تدوین
بونیتا پاپاستاثی
مجری طرح و مدیر تولید
حسن آقاکریمی
صدابردار
مهران ملکوتی
صداگذاری
دورا ماننزورو
میکس
کریستیان فونتن
Rêves d'Eau
2003
Ciné ma
autour du monde

2003 · Reza Abedini · IR · Poster

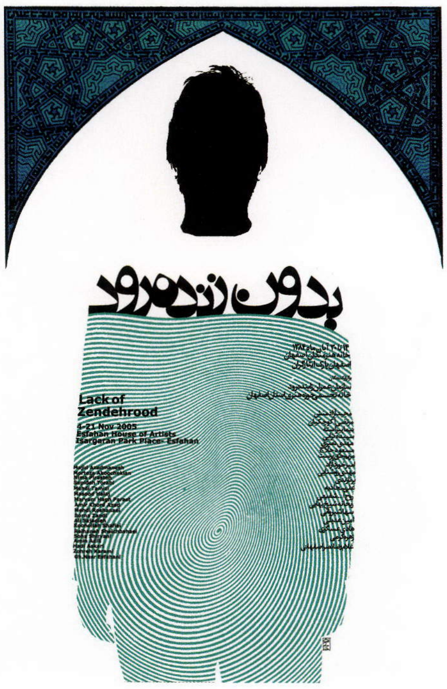
»For me graphic design is totally art. I don't believe that we make graphic design for communication or problem solving only.«
Reza Abedini, *typeradio.org*, 2008



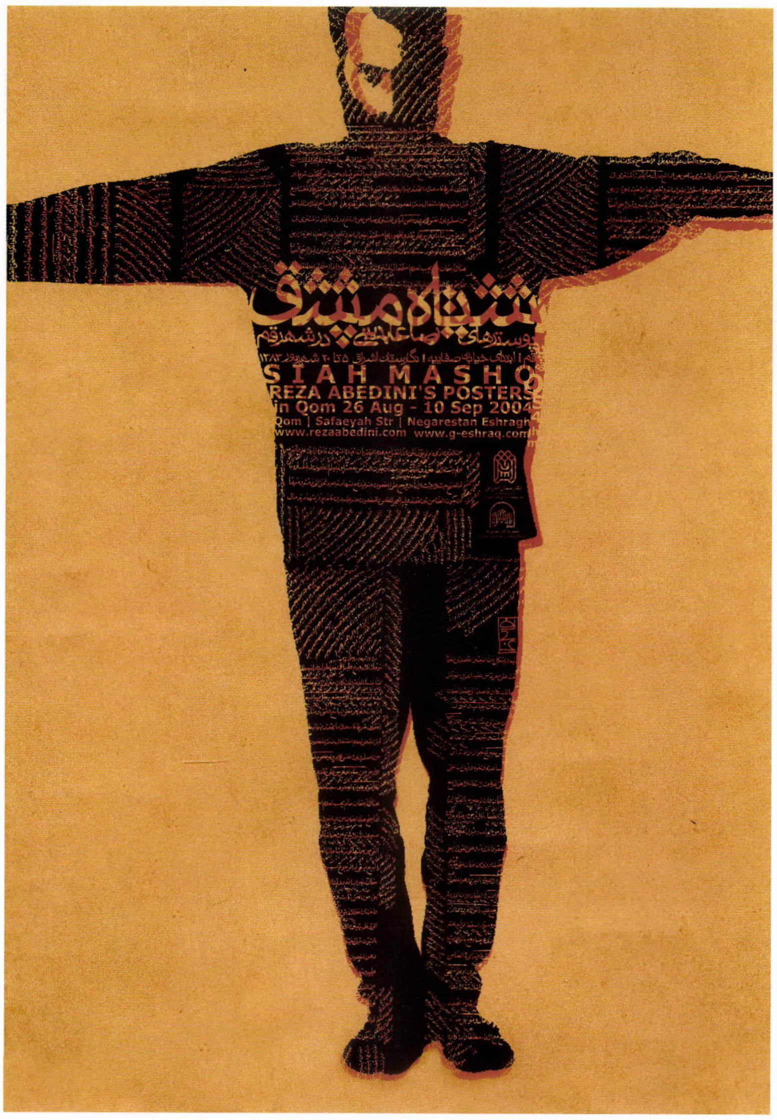
2006 · Reza Abedini · IR · Poster



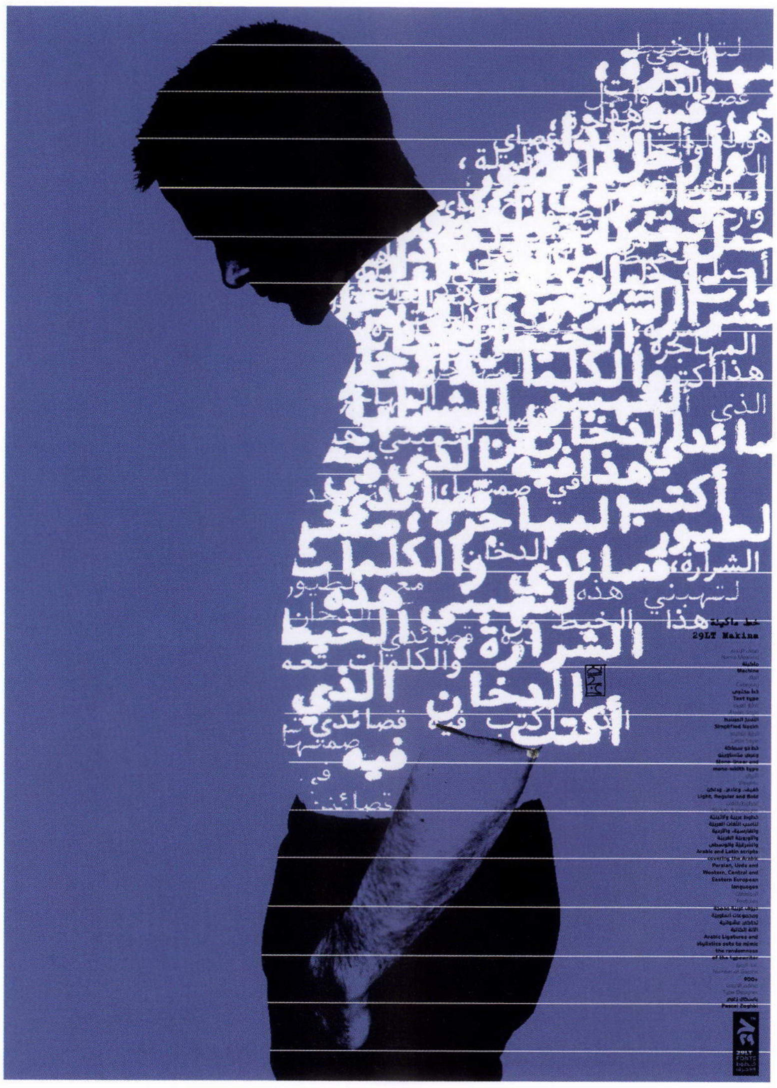
2002 · Reza Abedini · IR · Poster



2005 · Reza Abedini · IR · Poster


SIAH MASHQ
REZA ABEDINI'S POSTERS
in Qom 26 Aug - 10 Sep 2004
Qom | Safaeyah Str | Negarestan Eshragh
www.rezaabedini.com www.g-eshraq.com

2004 · Reza Abedini · IR · Poster



2015 · Reza Abedini · IR · Poster

Reza Abedini (1967, Tehran) is a leading Iranian designer and typographer, whose internationally acclaimed work often blurs the boundaries between art and design. Abedini's playful approach to language and meaning through letter forms and composition has offered a contemporary interpretation of traditional Persian design. An author, art critic, and magazine editor, he has also taught at the University of Tehran since 1996, and been professor of graphic design and visual culture at the American University of Beirut. In addition, Abedini is an active member of both the Iranian Graphic Designers Society (IGDS) and AGI, and has served on numerous judging panels for design awards.

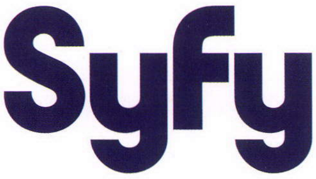
Reza Abedini (1967, Teheran) ist ein führender iranischer Grafikdesigner und Typograf, bei dessen international anerkanntem Werk die Grenzen zwischen Kunst und Grafikdesign vielfach verschwimmen. Abedini nähert sich der Sprache und der Bedeutung durch Buchstabenformen und Kompositionen spielerisch an und gibt damit der traditionellen persischen Designgebung eine zeitgenössische Interpretation. Er ist nicht nur als Autor, Kunstkritiker und Zeitschriftenherausgeber tätig, sondern unterrichtet seit 1996 auch an der Universität Teheran und ist zudem Professor für Grafikdesign und visuelle Kultur an der American University in Beirut. Darüber hinaus ist Abedini aktives Mitglied der Iranian Graphic Designers Society (IGDS) und des AGI und saß bei zahlreichen Grafikdesignauszeichnungen in der Jury.

Reza Abedini (1967, Téhéran) est un designer et typographe iranien chef de file dont le travail mondialement reconnu brouille souvent les frontières entre art et design. Son approche ludique du langage et du sens en jouant avec des lettres et la composition a livré une interprétation contemporaine du graphisme perse traditionnel. Auteur, critique d'art et rédacteur de magazines, Abedini enseigne à l'université de Téhéran depuis 1996 et a été professeur de graphisme et de culture visuelle à l'université américaine de Beyrouth. Il est en outre membre actif de l'IGDS (Iranian Graphic Designers Society) et de l'AGI, et il a pris part à de nombreux jurys de prix de design.

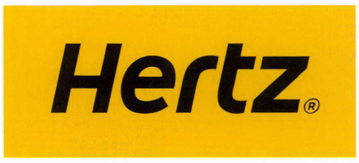
2009

The first **Offset** design conference is held in Dublin

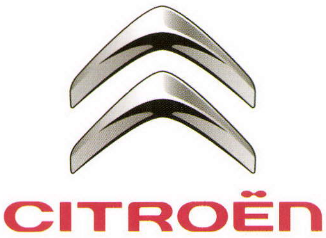
The **Weltformat** festival is established in Lucerne to promote poster art



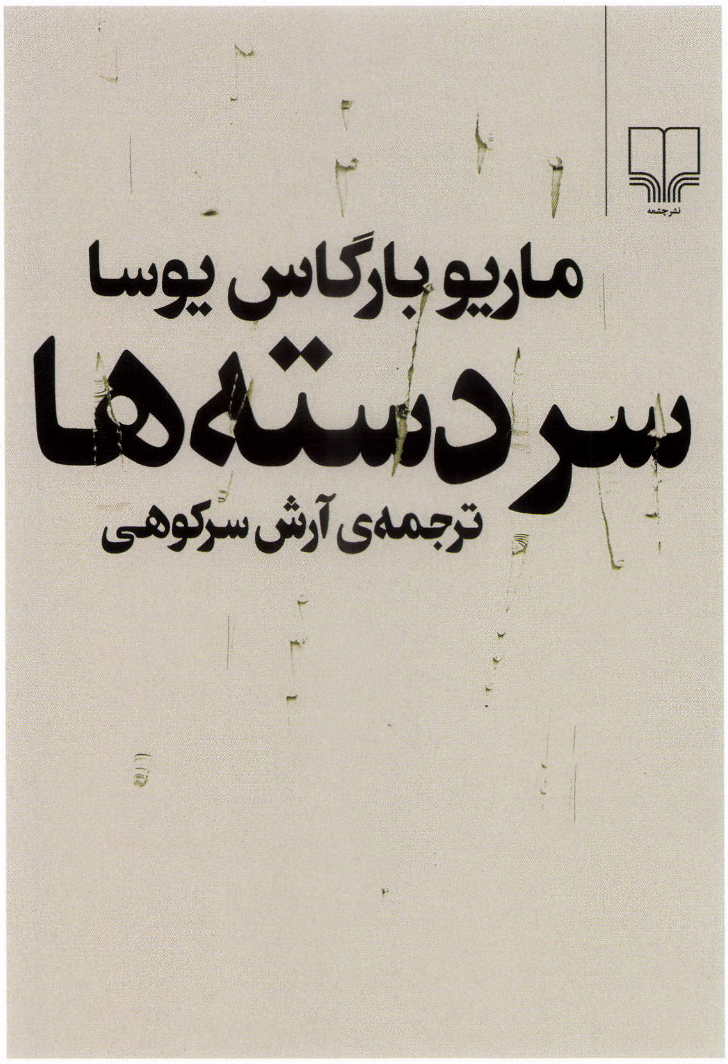
2009 · Proud Creative · US · Logo · Syfy Television



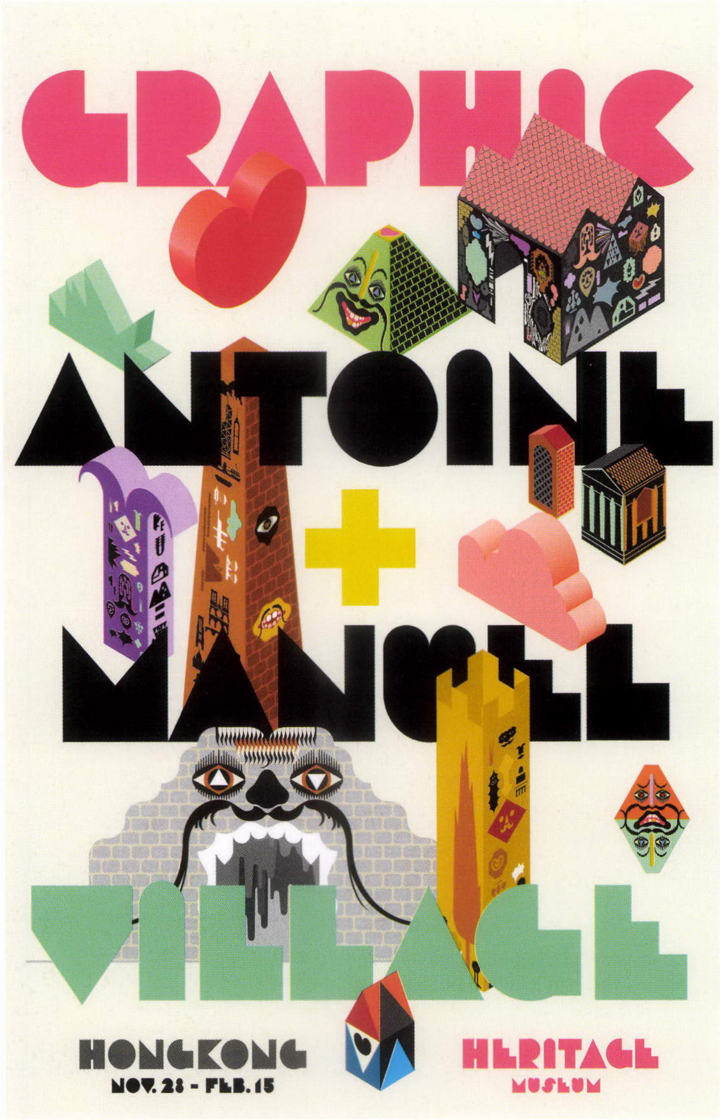
2009 · Landor · US · Logo · Hertz



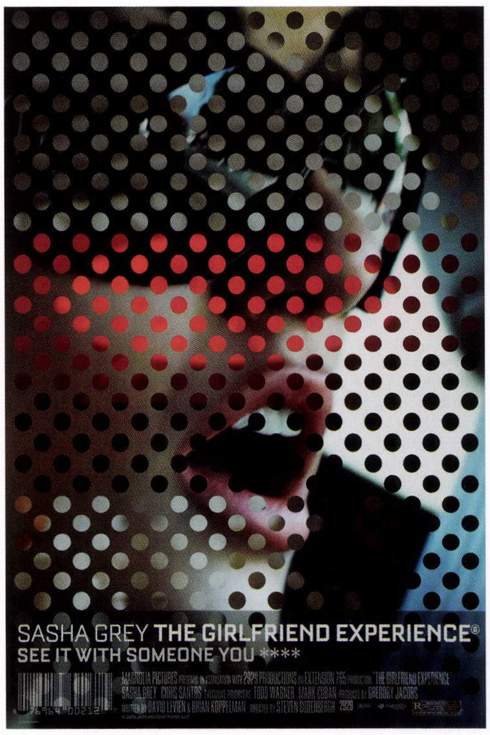
2009 · Jean-Pierre Ploué, Landor · FR · Logo · Citroën


نشرچشمه
ماریو بارگاس یوسا
سردسته‌ها
ترجمه‌ی آرش سرکوهی

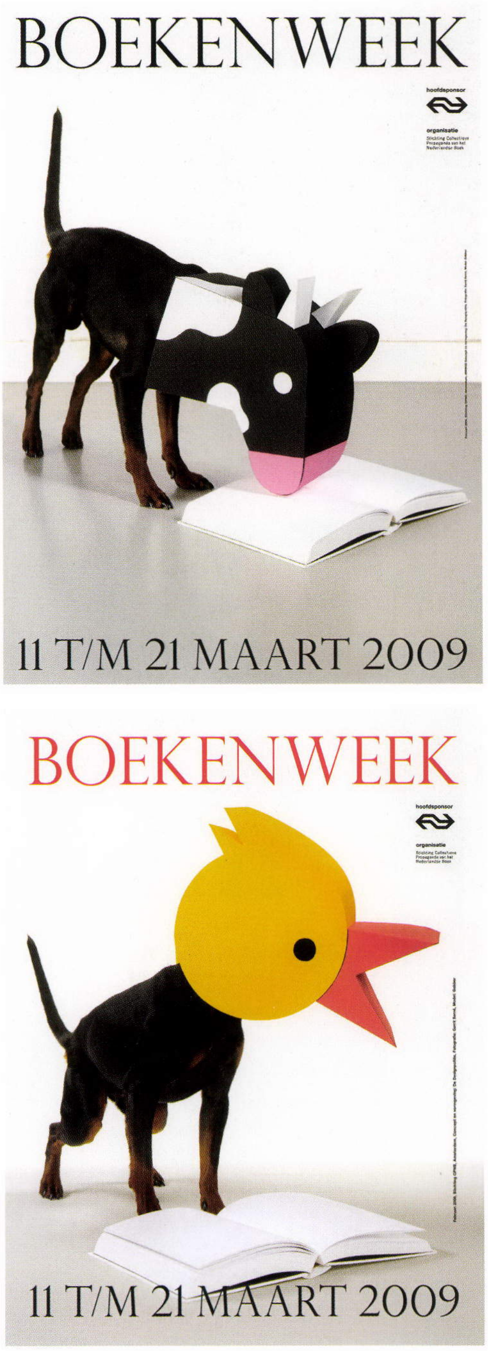
2009 · Majid Abbasi · IR · Book cover


GRAPHIC
ANTOINE
+
MANUEL
VILLAGE
HONGKONG
NOV. 28 - FEB. 15
HERITAGE
MUSEUM

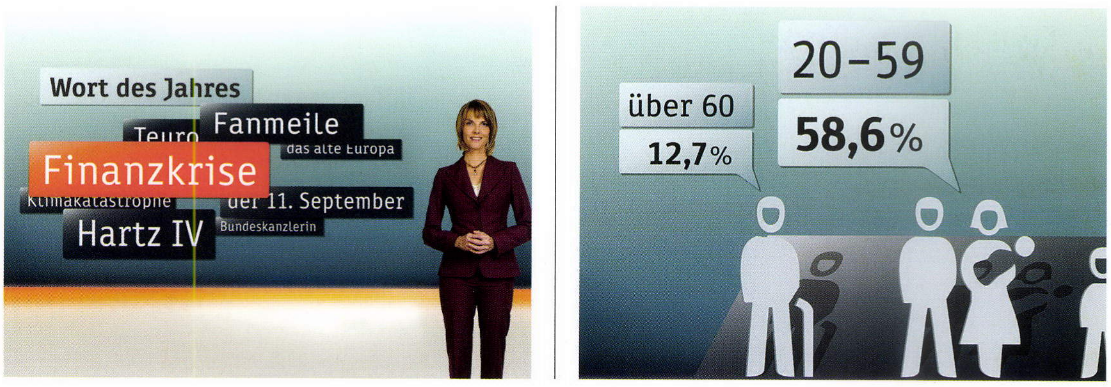
2009 · Antoine+Manuel · FR · Poster


SASHA GREY THE GIRLFRIEND EXPERIENCE®
SEE IT WITH SOMEONE YOU ****

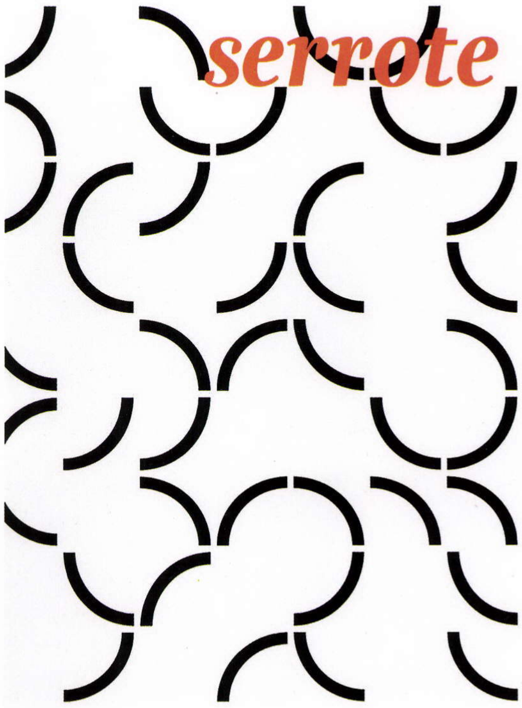
2009 · Neil Kellerhouse, Kellerhouse Inc. · US · Poster


BOEKENWEEK
hoofdsponsor
organisatie
11 T/M 21 MAART 2009
BOEKENWEEK
hoofdsponsor
organisatie
11 T/M 21 MAART 2009

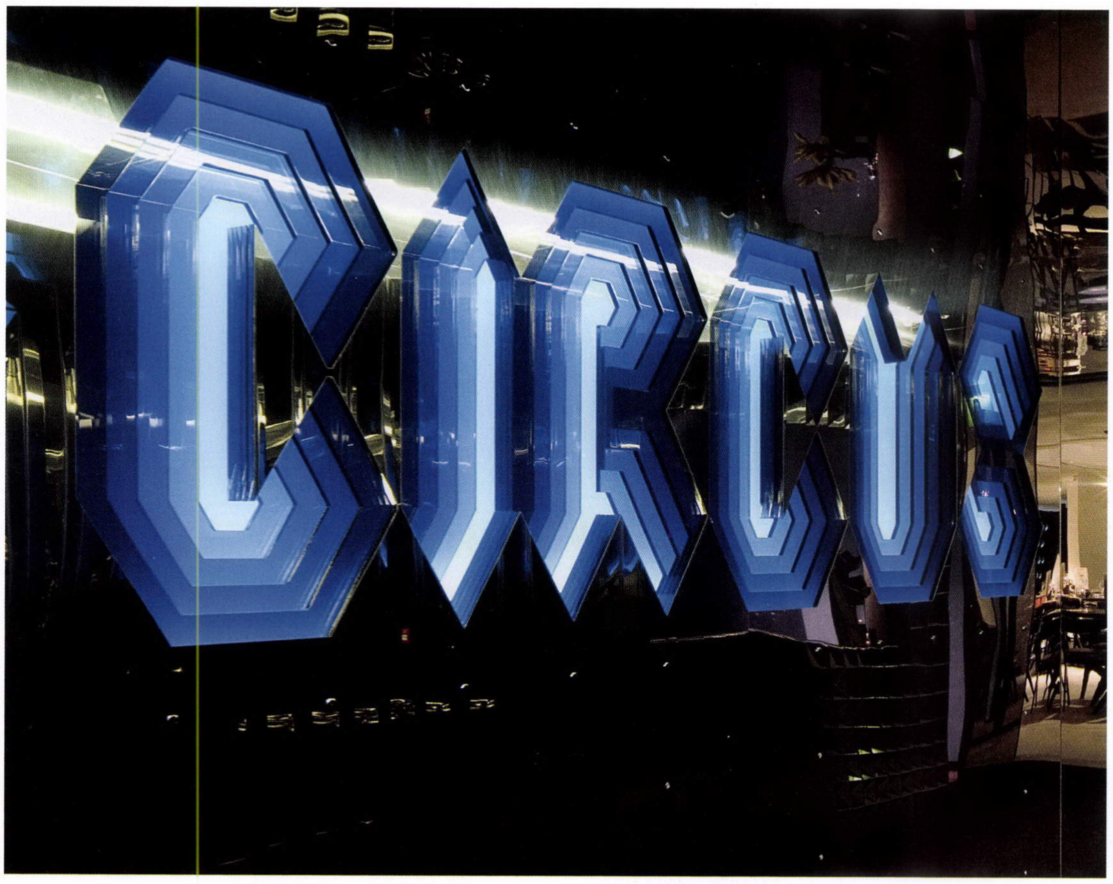
2009 · Designpolitie · NL · Posters


Wort des Jahres
Teuro
Fanmeile
das alte Europa
Finanzkrise
Klimakatastrophe
der 11. September
Hartz IV
Bundeskanzlerin
über 60
12,7%
20–59
58,6%

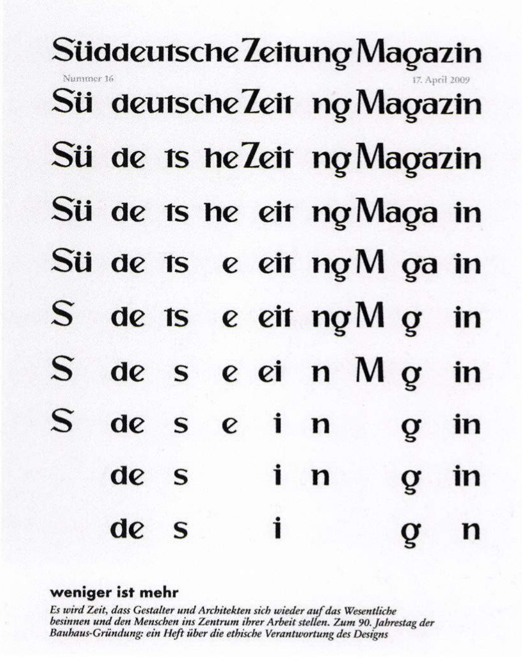
2009 · Erik Spiekermann (TY), Edenspiekermann · DE · Identity · ZDF Heute Journal



2009 · Daniel Trench · BR · Magazine cover

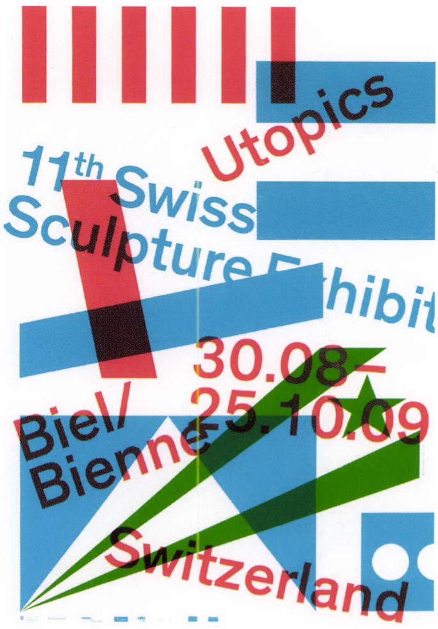


2009 · Holger Jacobs, Mind Design · UK · Identity

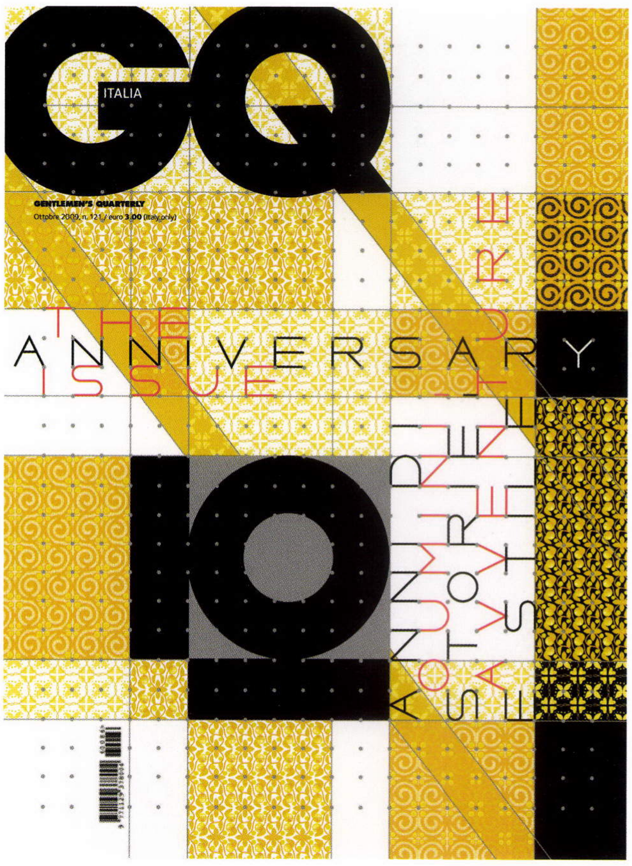

Süddeutsche Zeitung Magazin
Nummer 16
17. April 2009
Sü deutsche Zeit ng Magazin
Sü de ts he Zeit ng Magazin
Sü de ts he eit ng Maga in
Sü de ts e eit ng M ga in
S de ts e eit ng M g in
S de s e ei n M g in
S de s e i n g in
de s i n g in
de s i g n
weniger ist mehr

Es wird Zeit, dass Gestalter und Architekten sich wieder auf das Wesentliche besinnen und den Menschen ins Zentrum ihrer Arbeit stellen. Zum 90. Jahrestag der Bauhaus-Gründung: ein Heft über die ethische Verantwortung des Designs

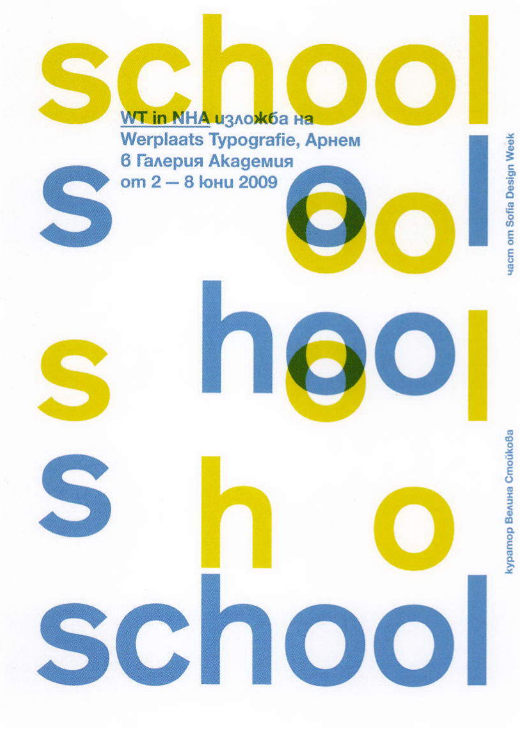
2009 · Heye & Partner · DE · Magazine cover


Utopics
11th Swiss Sculpture Exhibition
30.08–25.10.09
Biel/Bienne
Switzerland

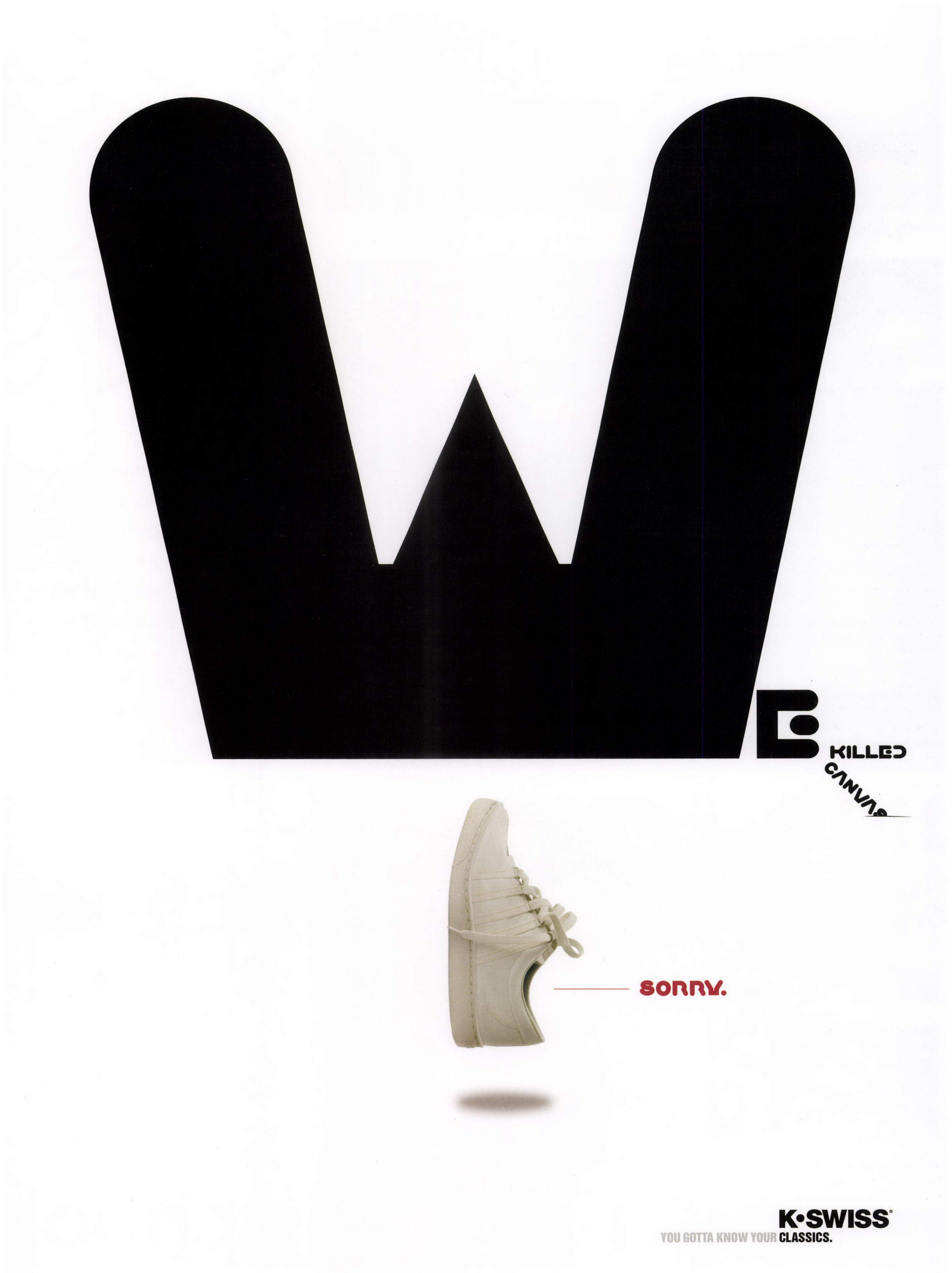
2009 · Gavillet & Cie · CH · Poster


GQ
ITALIA
GENTLEMEN'S QUARTERLY
THE ANNIVERSARY ISSUE
10
ANNI
RUMORI
STORIE
AVVENTURE
FESTE

2009 · Marian Bantjes · CA · Magazine cover


school
s ool
s hool
s h o
school
WT in NHA изложба на Werplaats Typografie, Арнем в Галерия Академия от 2 – 8 юни 2009
част от Sofia Design Week
куратор Велина Стойкова

2009 · Poststudio · BG · Poster


WE
KILLED
CANVAS
SORRY.
K•SWISS
YOU GOTTA KNOW YOUR CLASSICS.

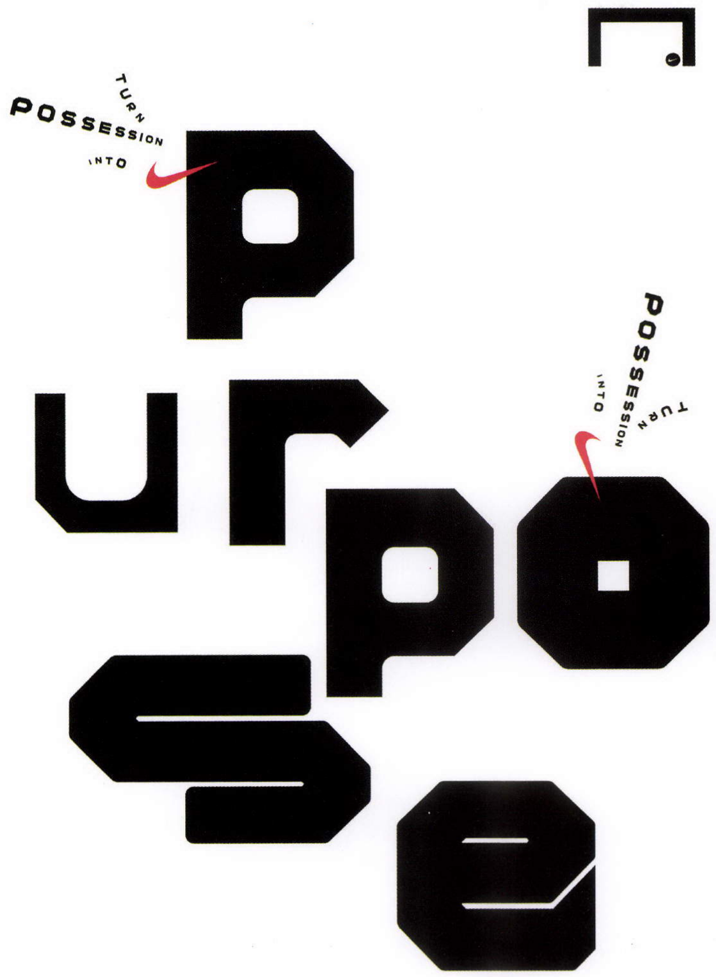
2009 · Non-Format · UK/NO · Poster

»The most significant or satisfying projects tend to be the ones that offer the most freedom or the most exposure. We tend to pour our heart and soul into every project, so it's always most satisfying when a client is willing to consider solutions they weren't necessarily expecting to see.« `Jon Forss, designboom.com, 2013`

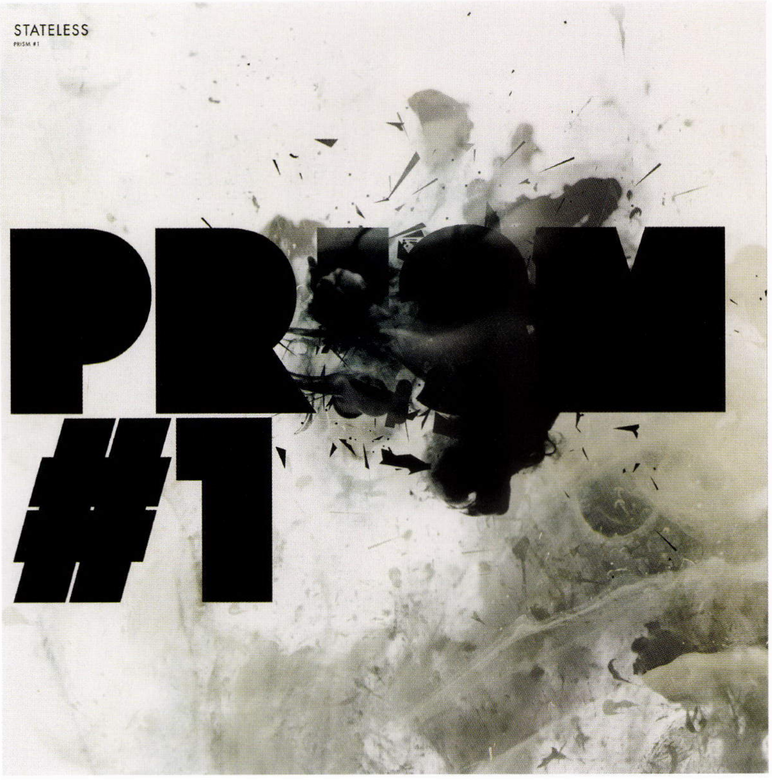
Non-Format (2000) is the London-based creative studio of Kjell Ekhorn (1965, Narvik, Norway) and Jon Forss (1966, Pinvin, England), with offices in Oslo and the Twin Cities, USA. The firm's output, which ranges from art direction and design to illustration, initially focused on music and cultural sectors before gaining the attention of major clients, such as IBM, Coca-Cola, and Nike. Ekhorn and Forss studied at Central Saint Martins and Leicester Polytechnic respectively, before collaborating at independent label Leaf, for whom they have designed dozens of record sleeves.

Non-Format (2000) ist das in London ansässige Kreativbüro von Kjell Ekhorn (1965, Narvik, Norwegen) und Jon Forss (1966, Pinvin, England) mit Ablegern in Oslo und den Twin Cities, USA. Zunächst arbeiteten die beiden Grafikdesigner an Projekten im Musik- und Kulturbereich, wobei sie die Artdirection ebenso übernahmen wie Gestaltung und Illustration, doch dann wurden Großkunden wie IBM, Coca-Cola und Nike auf sie aufmerksam. Ekhorn und Forss studierten an der Central Saint Martins bzw. am Leicester Polytechnic, ehe sie bei dem Independent-Label Leaf zusammentrafen, für das sie Dutzende Plattencover gestaltet haben.

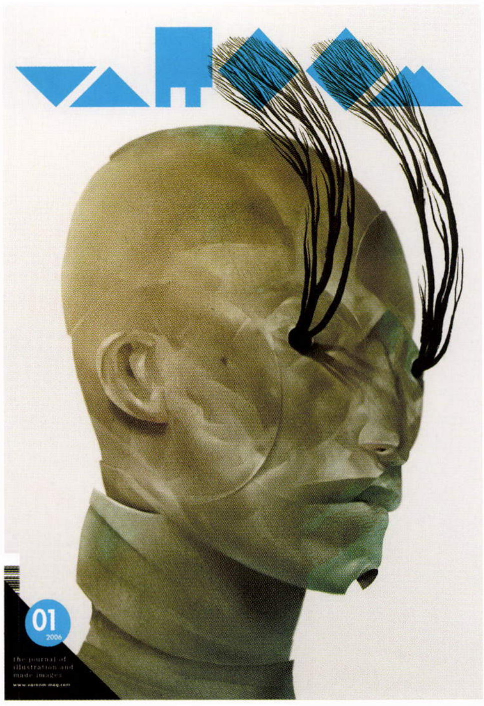
Non-Format (2000) est le studio de création de Kjell Ekhorn (1965, Narvik, Norvège) et Jon Forss (1966, Pinvin, Angleterre), basé à Londres avec des bureaux à Oslo et à Twin Cities, aux États-Unis. Leur travail, qui va de la direction artistique et du design à l'illustration, s'est d'abord exercé dans le monde de la musique et le secteur culturel avant d'attirer l'attention de grands clients comme IBM, Coca-Cola et Nike. Ekhorn et Forss ont étudié respectivement au Central Saint Martins et à l'Institut de technologie de Leicester avant de collaborer avec le label musical indépendant Leaf, pour lequel ils ont conçu des dizaines de pochettes d'albums.



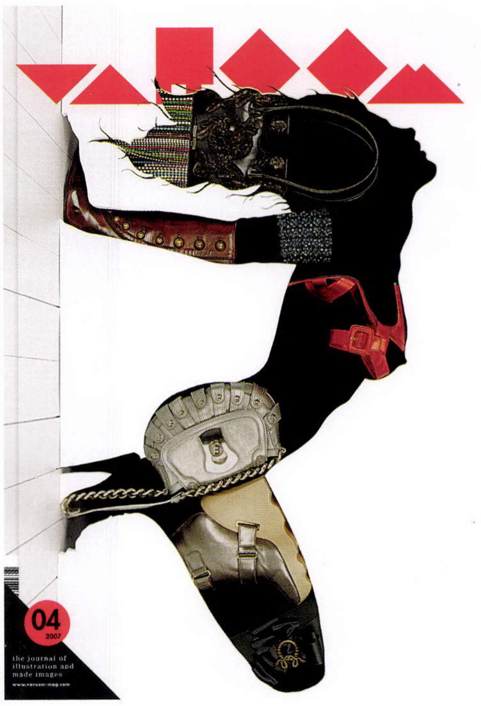
2009 · Non-Format · UK/NO · Poster



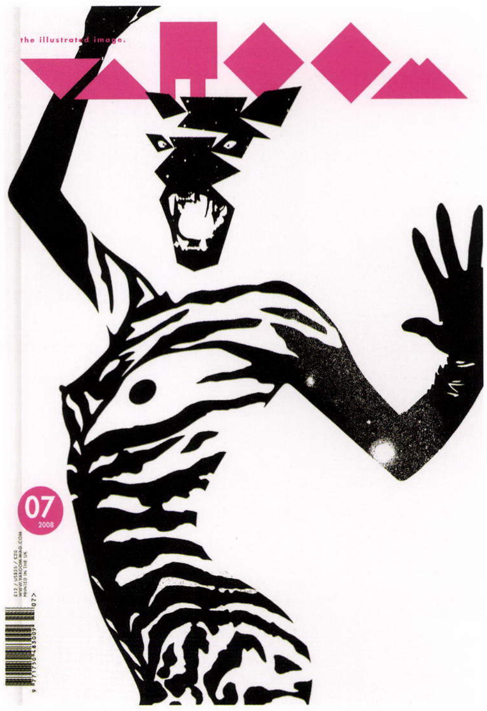
2007 · Non-Format · UK/NO · Record cover



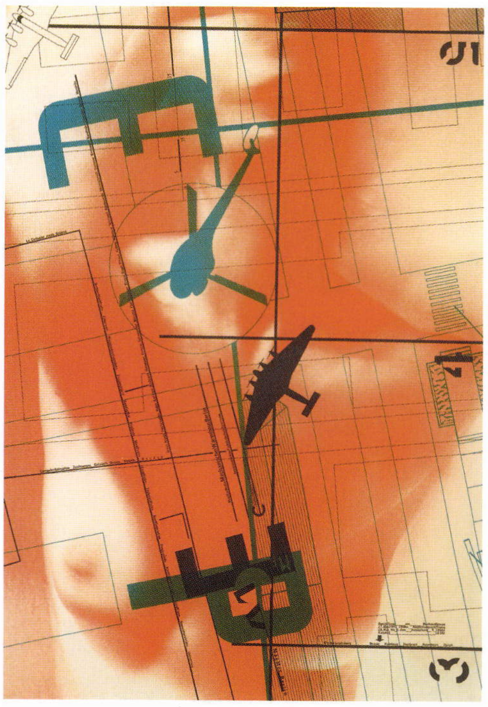
2006 · Non-Format · UK/NO · Magazine cover


varoom
04
2007
the journal of illustration and made images

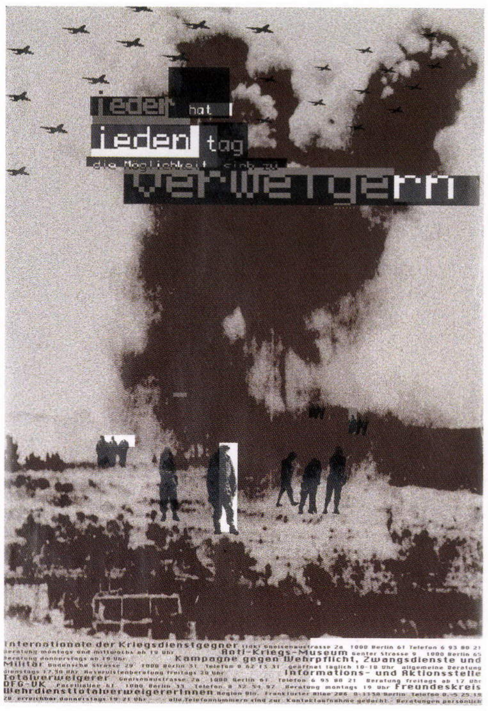
2007 · Non-Format · UK/NO · Magazine cover



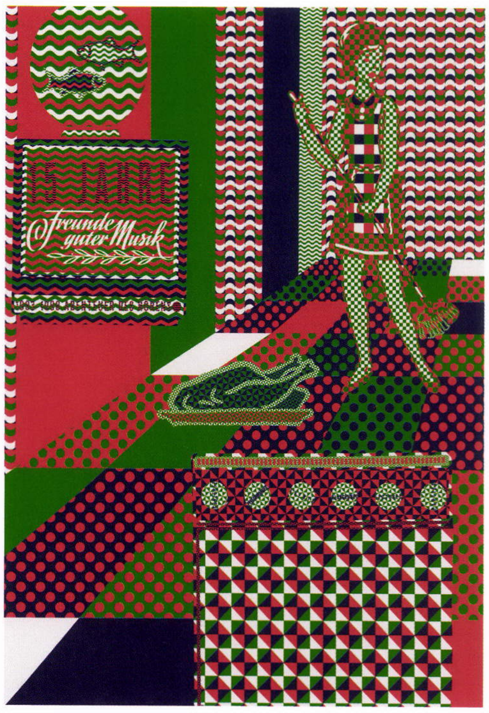
2008 · Non-Format · UK/NO · Magazine cover



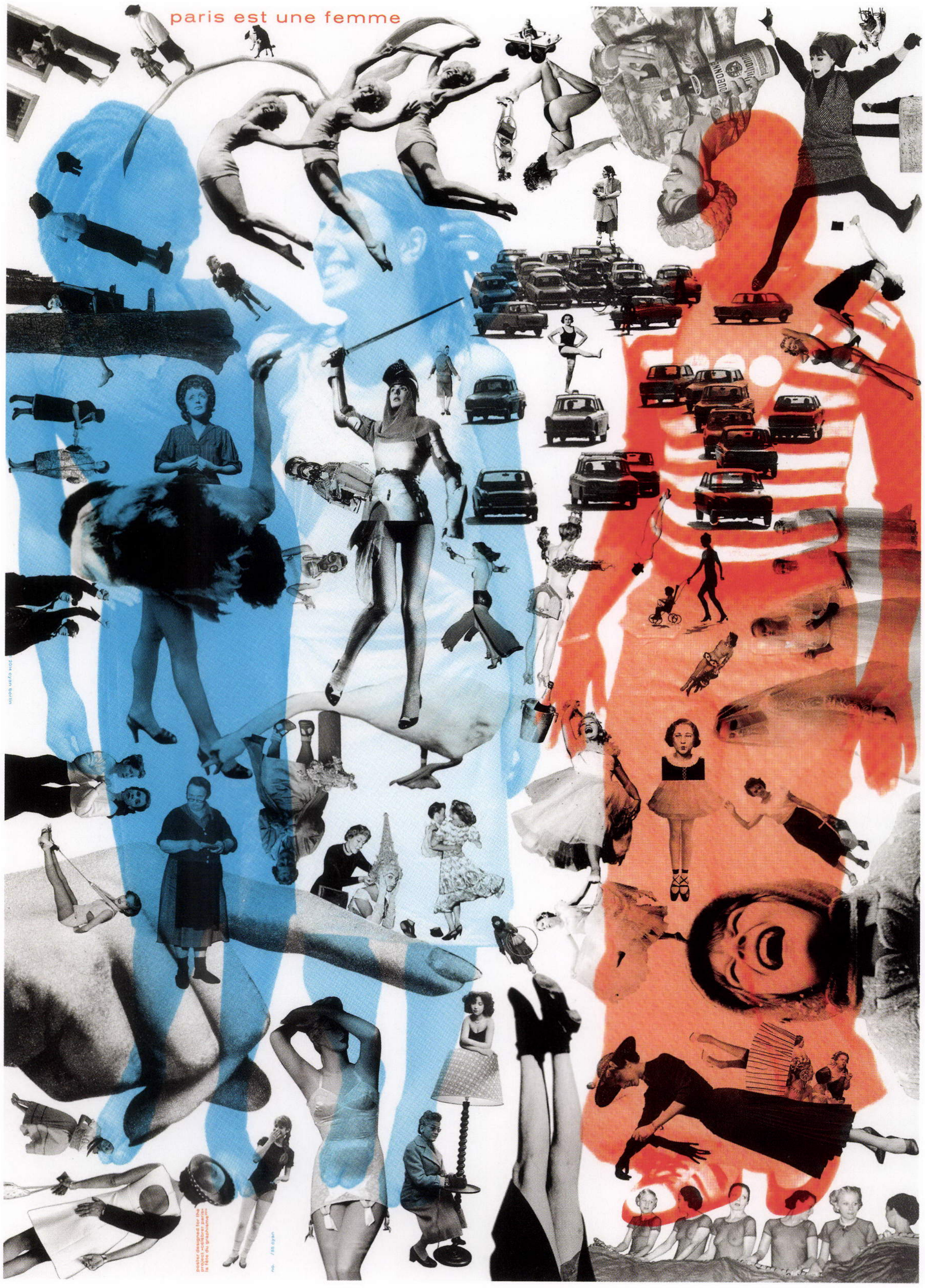
1991 · Cyan · DE · Poster


jeder hat
jeden tag
die Möglichkeit sich zu
verweigern
Internationale der Kriegsdienstgegner
Anti-Kriegs-Museum
Kampagne gegen Wehrpflicht, Zwangsdienste und Militär
Informations- und Aktionsstelle Totalverweigerer
DFG-VK
Freundeskreis Wehrdiensttotalverweigererinnen

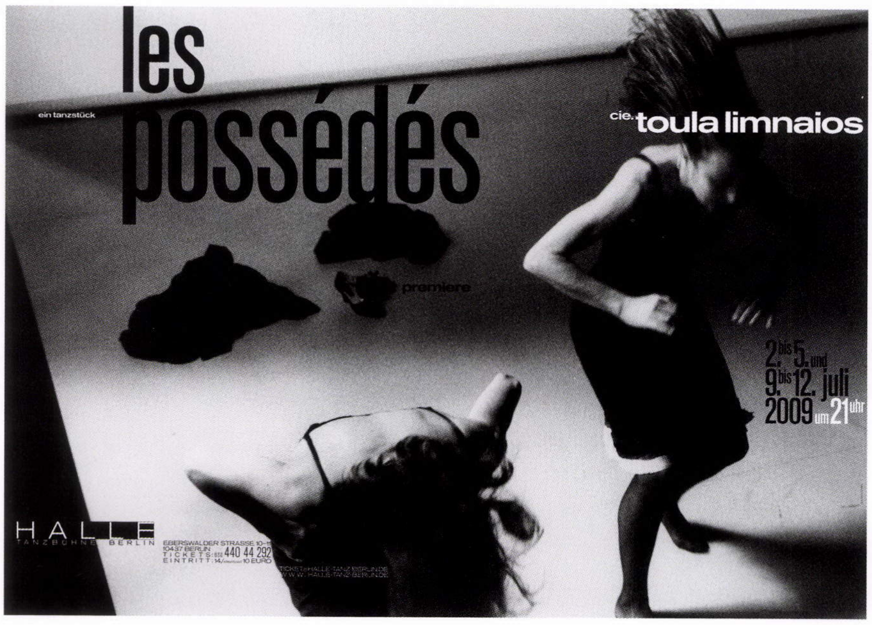
1991 · Cyan · DE · Poster


15 JAHRE
Freunde guter Musik

1998 · Cyan · DE · Poster


paris est une femme

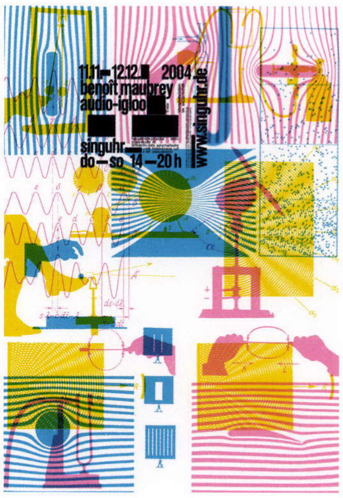
2016 · Cyan · DE · Poster


ein tanzstück
les possédés
cie. toula limnaios
premiere
2. bis 5. und 9. bis 12. juli 2009 um 21 uhr
HALLE
TANZBÜHNE BERLIN
EBERSWALDER STRASSE 10-11
10437 BERLIN
TICKETS: 030 440 44 292
EINTRITT: 14/ 10 EURO
TICKET@HALLE-TANZ-BERLIN.DE
WWW.HALLE-TANZ-BERLIN.DE

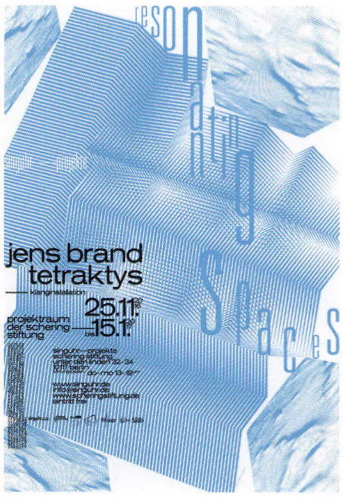
2009 · Cyan · DE · Poster

»A vision in graphic design has to respond to society, politics, economy, and culture. Impulses from outside are translated into visual language and in turn establish a possibility for communication and identification.«

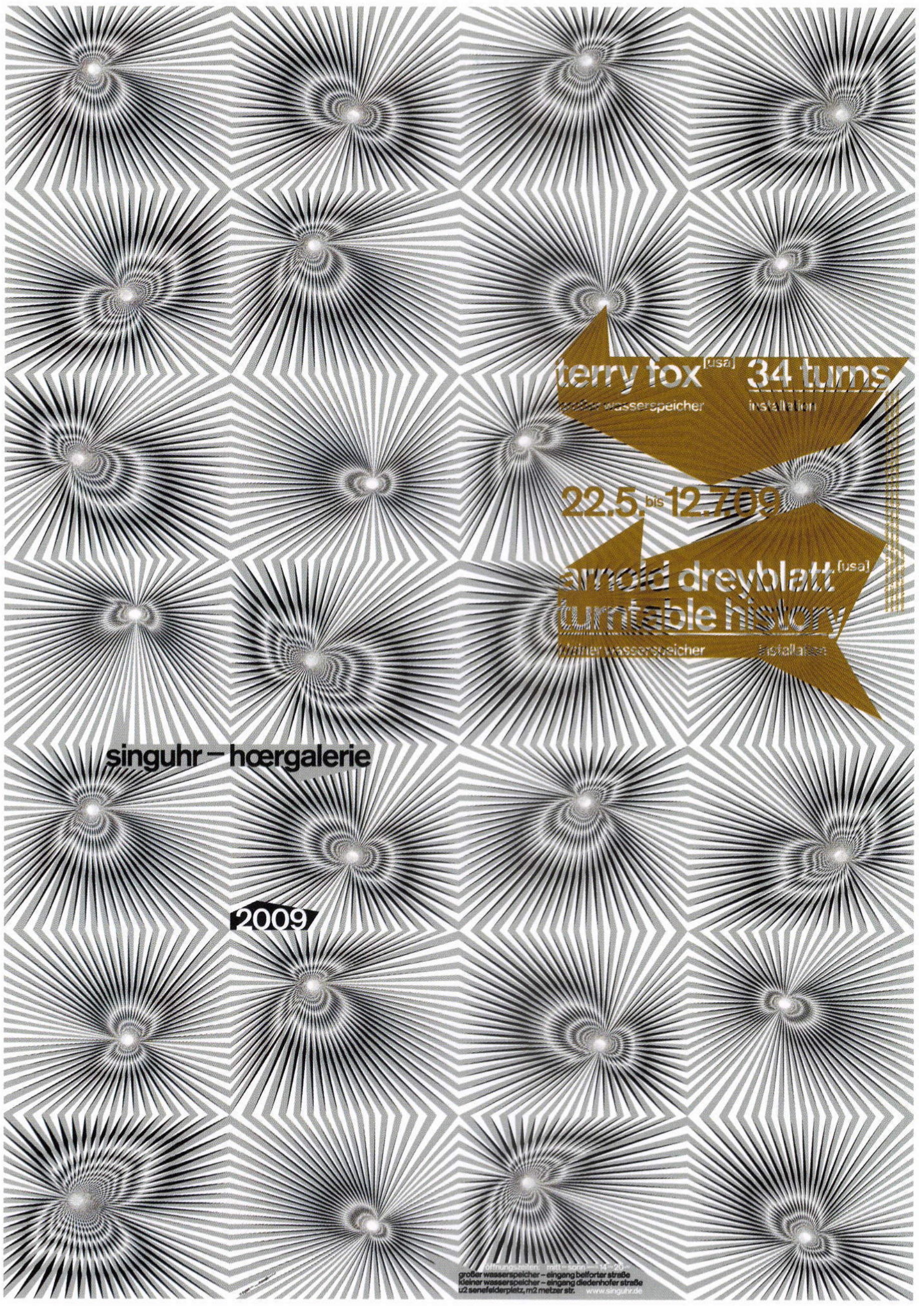
`Cyan, Graphic Design for the 21st Century, 2003`


11.1—12.12. 2004
benoit maubrey
audio-igloo
singuhr
do—so 14—20 h
www.singuhr.de

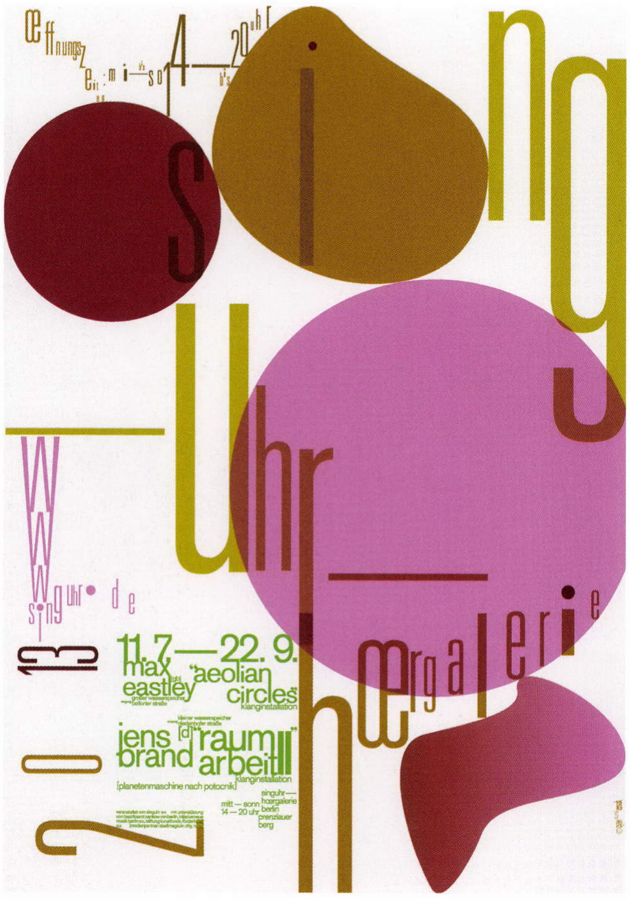
2004 · Cyan · DE · Poster


resonating spaces
jens brand
tetraktys
25.11.
15.1.
projektraum der schering stiftung

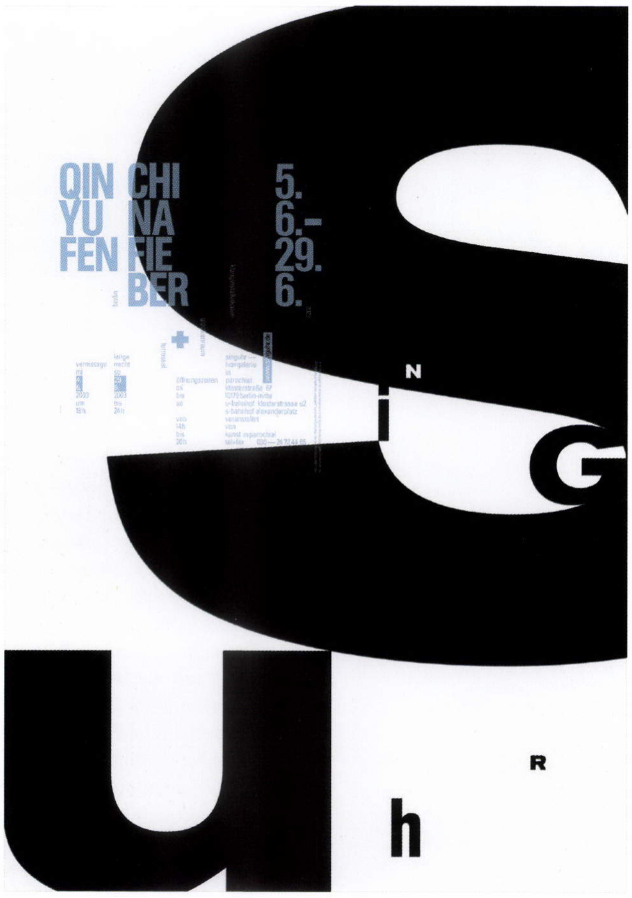
2016 · Cyan · DE · Poster


terry fox (usa)
34 turns
22.5. bis 12.7.09
arnold dreyblatt (usa)
turntable history
singuhr — hœrgalerie
2009

2009 · Cyan · DE · Poster


sing
uhr
hœrgalerie
www.singuhr.de
2013
11.7—22.9.
max eastley
aeolian circles
jens brand
raum arbeit

2013 · Cyan · DE · Poster

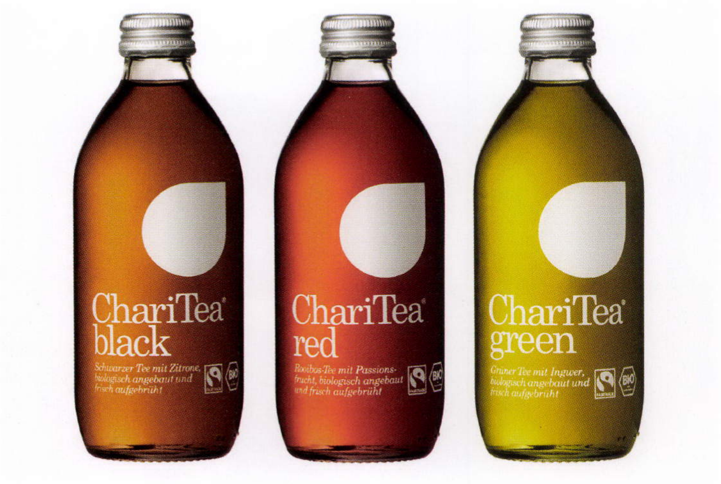

QIN YU FEN
CHI NA FIE BER
5. 6.— 29. 6.
S
N
i
G
u
R
h

2003 · Cyan · DE · Poster

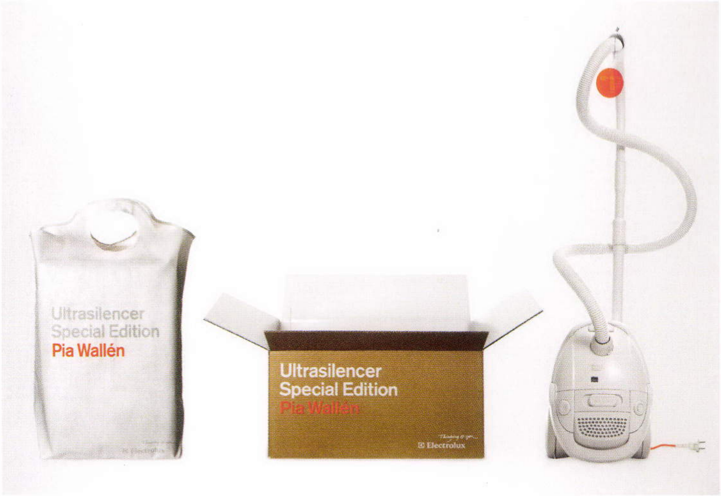
Cyan (1992) is a Berlin-based creative studio founded by Detlef Fiedler (1955, Schönebeck, Germany), an architect-turned-designer, and Daniela Haufe (1966, Berlin), a trained typesetter and typographer from East Germany. With a body of work ranging from visual identity to advertising campaigns, posters, books, magazines, and websites, the duo has consistently offered a contemporary approach. From 1996 to 2006 Fiedler and Haufe both taught as professors of graphic design at the Academy of Visual Arts, Leipzig; they were also co-editors of the critical design magazine *form+zweck*.

Cyan (1992) ist ein Kreativstudio mit Sitz in Berlin, das von Detlef Fiedler (1955, Schönebeck), einem ehemaligen Architekten, der auf Grafik umsattelte, und Daniela Haufe (1966, Berlin), einer ostdeutschen Drucksetzerin und Typografin, gegründet wurde. Das Duo kann auf ein vielfältiges Werk verweisen, von visuellen Identitäten bis hin zu Werbekampagnen, Plakaten, Büchern, Zeitschriften und Websites. Dabei haben die beiden Grafikdesigner immer einen Ansatz gewählt, der auf der Höhe der Zeit war. Von 1996 bis 2006 unterrichteten sowohl Fiedler als auch Haufe als Professoren für Grafik an der Hochschule für Grafik und Buchkunst in Leipzig; zudem waren sie Co-Herausgeber der kritischen Designzeitschrift *form+zweck*.

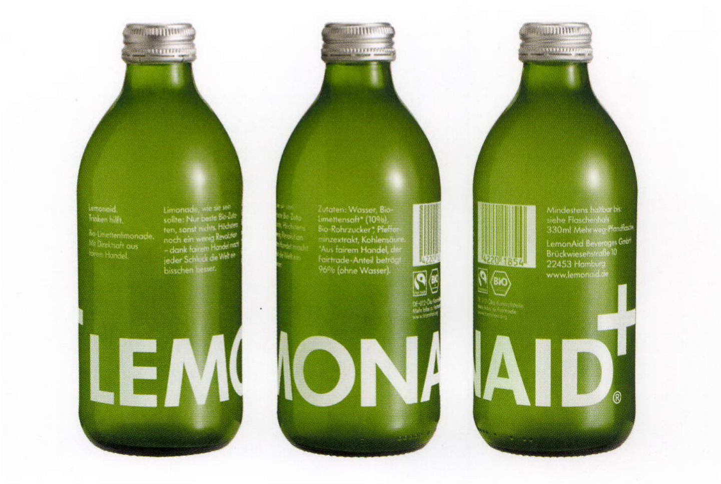
Cyan (1992) est un studio de création berlinois fondé par l'ex-architecte devenu designer Detlef Fiedler (1955, Schönebeck, Allemagne) et Daniela Haufe (1966, Berlin), compositrice et typographe de formation et originaire d'Allemagne de l'Est. Pour leurs projets qui englobent identités visuelles, campagnes publicitaires, affiches, livres, magazines et sites Internet, le duo a constamment proposé une approche contemporaine. De 1996 à 2006, Fiedler et Haufe ont enseigné le graphisme à l'École supérieure des arts graphiques et du livre de Leipzig. Ils ont par ailleurs été co-rédacteurs du magazine de design critique *form+zweck*.



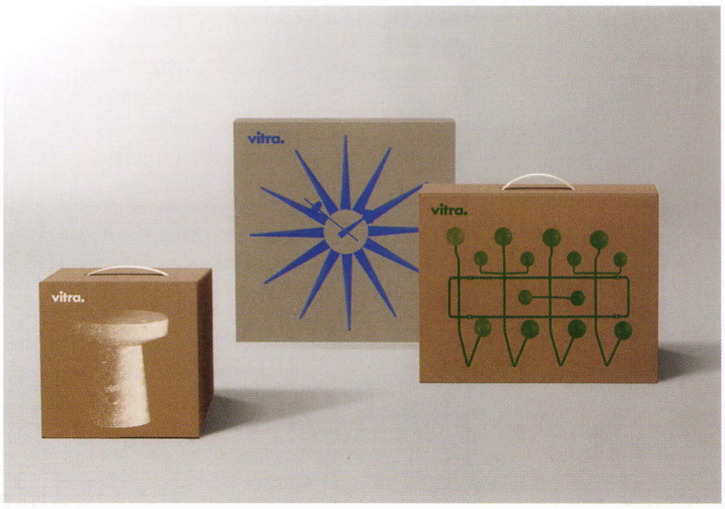
2009 · BVD · SE/DE · Packaging



2007 · BVD · SE · Packaging



2009 · BVD · SE/DE · Packaging

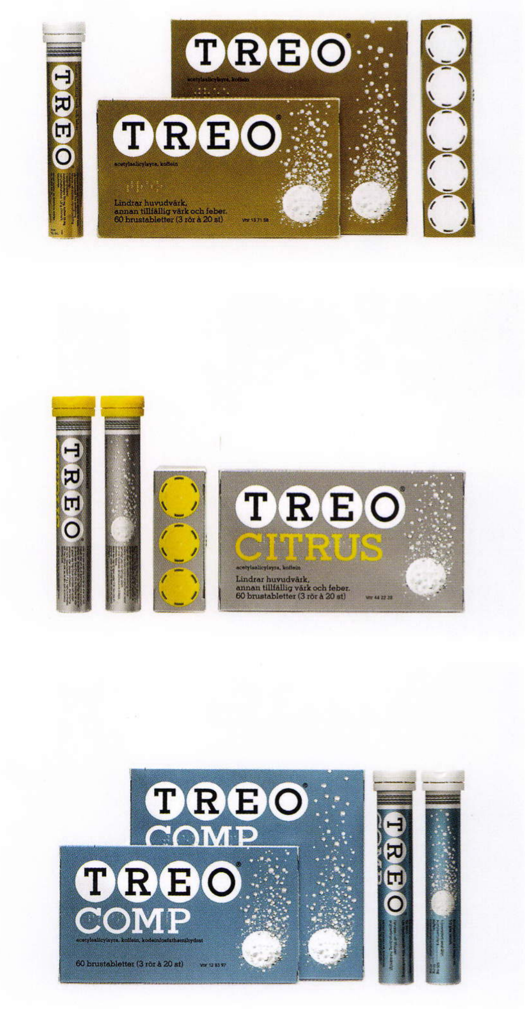


2013-15 · BVD · SE/DE · Packaging

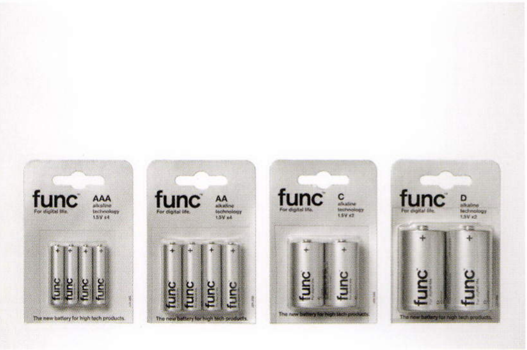
BVD (1996) is an award-winning Swedish design agency with strong work in branding and visual communication. With an emphasis on simplifying brands and company identities, the studio has built an impressive client list, including Coca-Cola, Vitra, Skandia, H&M, and many others. Through its inquisitive approach, the Stockholm-based firm has evolved a working process and developed its own framework to achieve a high degree of clarity (Simplify to Clarify), attracting communication challenges from national as well as international companies. In over 20 years of work, BVD has created innovative package design, brand systems, editorial, and store concepts.

BVD (1996) ist eine preisgekrönte schwedische Designagentur, die insbesondere durch ihre Entwürfe in den Gebieten Branding und visuelle Kommunikation überzeugt. Bei der Arbeit geht es dem Studio insbesondere um die Schlichtheit von Brands und Firmensignets, und damit hat es eine eindrucksvolle Liste von Auftraggebern aufgebaut, unter anderem Coca-Cola, Vitra, Skandia und H&M. Die in Stockholm ansässige Firma hat mit ihrer Lust am Hinterfragen eine besondere Arbeitsweise und ein ganz eigenes Rahmenwerk entwickelt, dank deren sie ein hohes Maß an Klarheit erreicht: Simplify to Clarify. Schwedische ebenso wie internationale Unternehmen wandten sich wegen dieses Ansatzes mit ihren Kommunikationsbedürfnissen an die Agentur. In ihrer über 20-jährigen Arbeit hat sie innovatives Verpackungsdesign und Brandsysteme entworfen, aber auch Konzepte für Printmedien und Geschäfte.

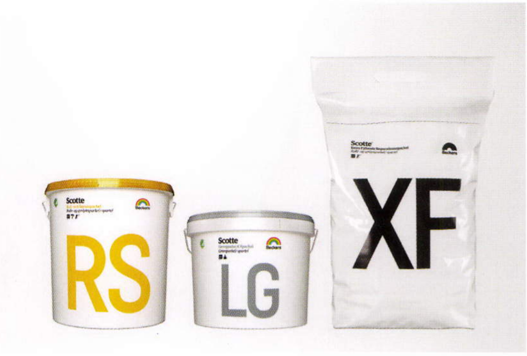
BVD (1996) est une agence de design suédoise primée qui offre principalement des services de branding et de communication visuelle. Toujours en quête de simplifier des identités d'entreprises, le studio installé à Stockholm s'est constitué une impressionnante liste de clients comptant notamment Coca-Cola, Vitra, Skandia, H&M. À travers une approche très fouillée, l'équipe a défini un processus de travail et développé ses propres standards pour assurer un haut niveau de clarté – simplifier pour clarifier –, s'attirant ainsi des commandes du marché national et international. En plus de vingt ans de travail, BVD a innové dans le packaging, les systèmes de marques, le design éditorial et le concept de magasin.



2007 · BVD · SE · Packaging

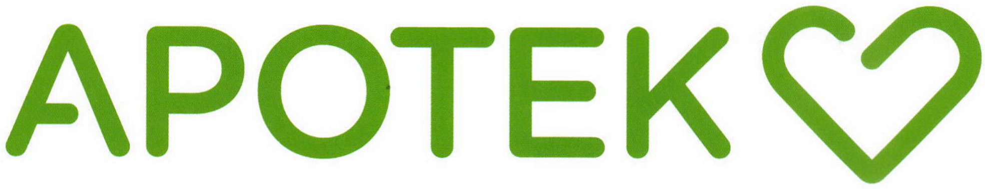


2003-10 · BVD · SE/NO · Packaging



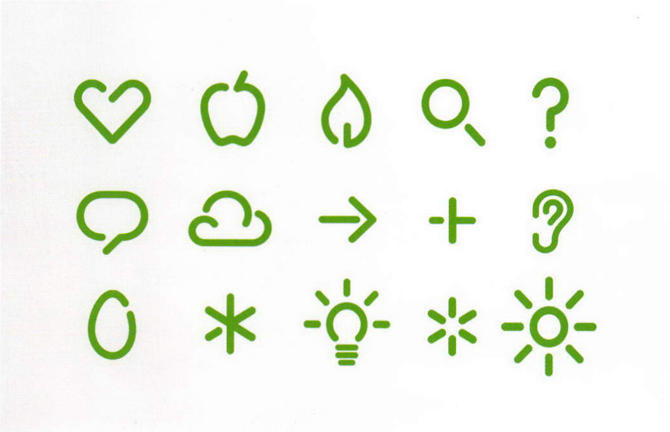
2013 · BVD · SE · Packaging

»Together with our clients, we bring clarity to brands, products, and environments to make them relevant. Simplicity drives growth and purifies any business. It changes the world.« BVD, 2017



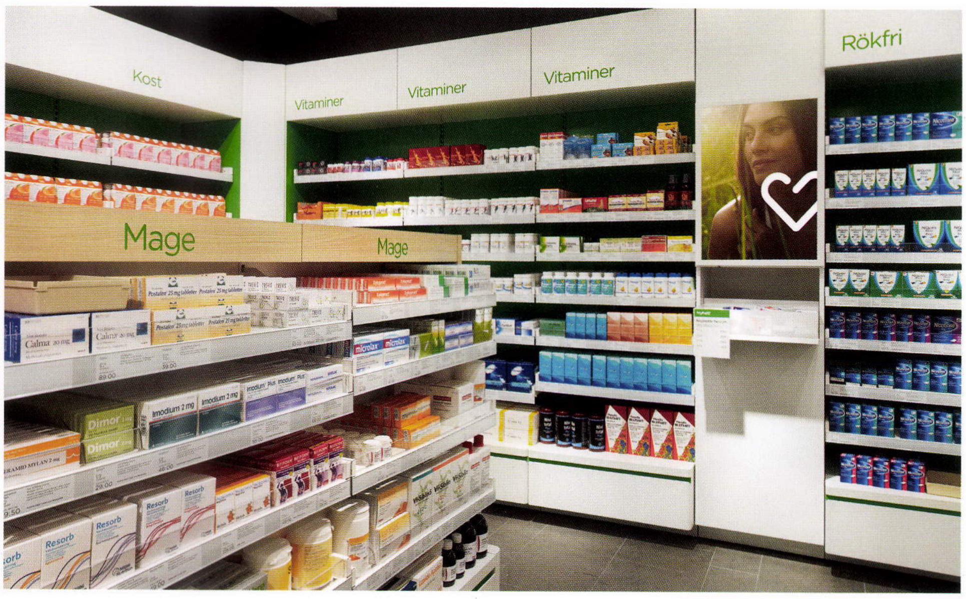
2009 · BVD · SE · Logo · Apotek

APOTEK
VICHY

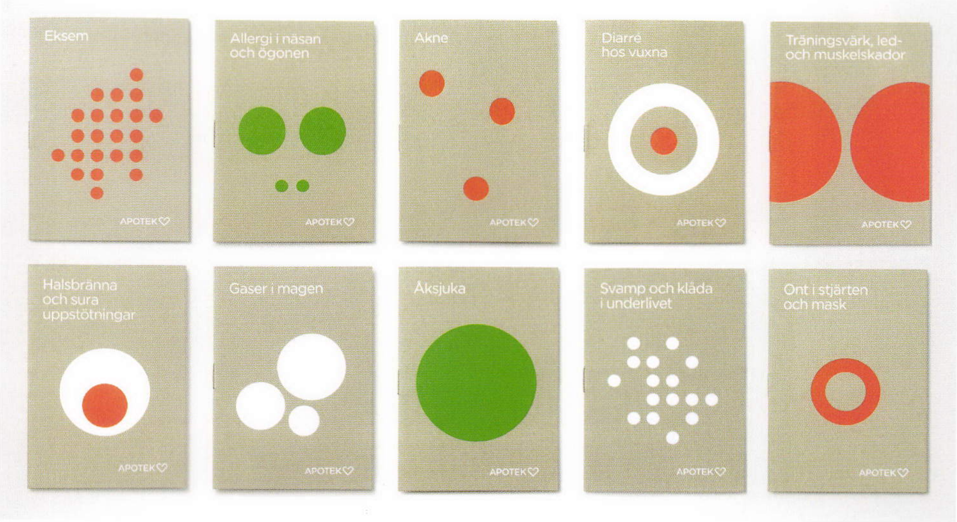


gasbinda självhäftande elastisk
elastisk gasbinda för fixering av förband
gasbinda självhäftande elastisk
elastiskt stödbandage vid stukningar och sträckningar

2009 · BVD · SE · Identity · Apotek


Kost
Vitaminer
Vitaminer
Vitaminer
Rökfri
Mage
Mage

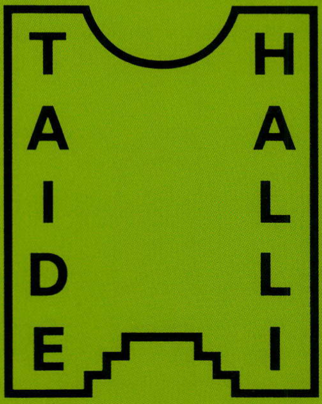
2009 · BVD · SE · Store design


Eksem
Allergi i näsan och ögonen
Akne
Diarré hos vuxna
Träningsvärk, led- och muskelskador
Halsbränna och sura uppstötningar
Gaser i magen
Åksjuka
Svamp och klåda i underlivet
Ont i stjärten och mask
APOTEK

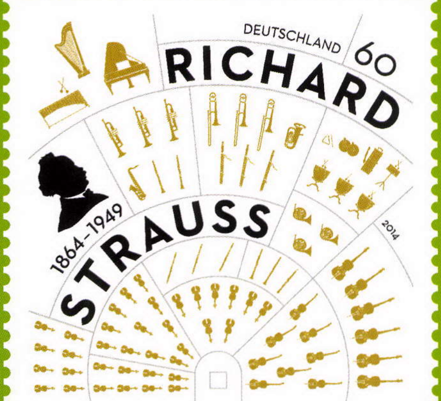
2009 · BVD · SE · Brochures

GEL
CLASSIC
BABY

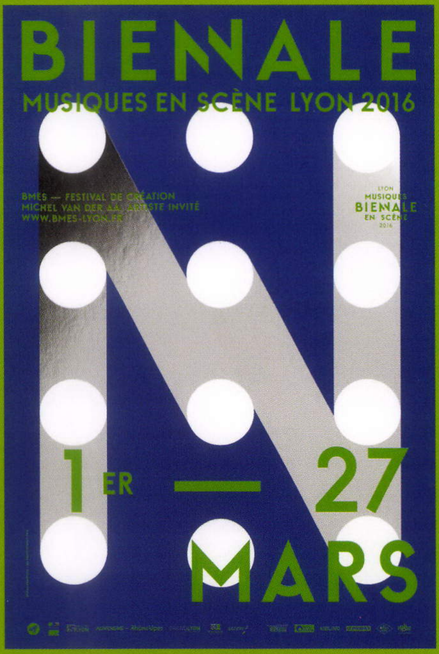
2009 · BVD · SE · Packaging


TAIDE
HALLI

2014 · Tsto · FI · Logo · Helsinki Art Museum

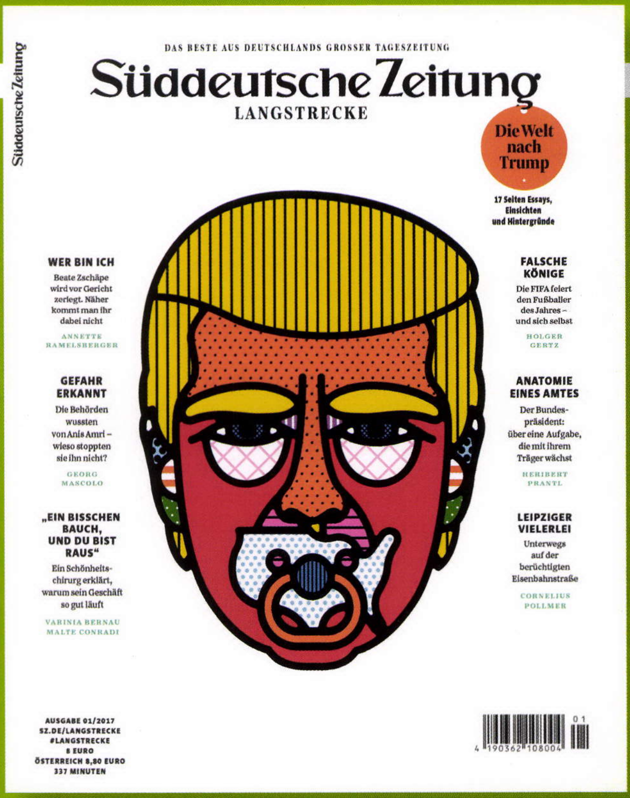

DEUTSCHLAND 60
RICHARD
STRAUSS
1864–1949
2014

2014 · Jens Müller · DE · Stamp

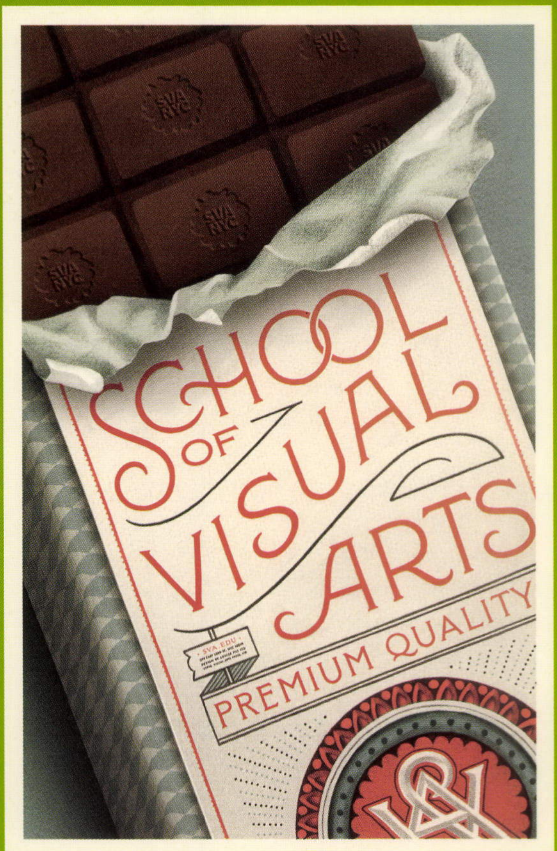

BIENNALE
MUSIQUES EN SCÈNE LYON 2016
1ER — 27
MARS

2016 · Les Graphiquants · FR · Poster

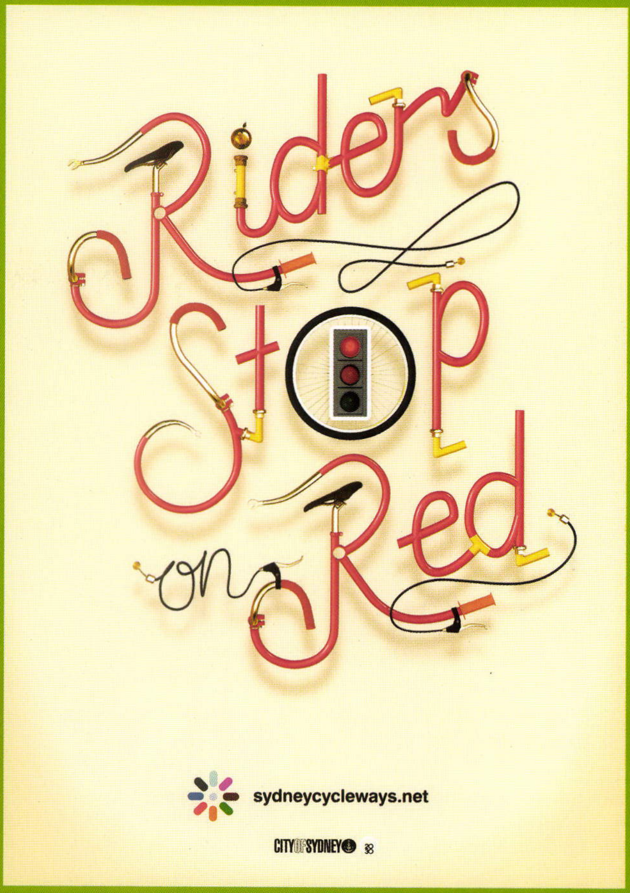
2010


DAS BESTE AUS DEUTSCHLANDS GROSSER TAGESZEITUNG
Süddeutsche Zeitung
LANGSTRECKE
Die Welt nach Trump
17 Seiten Essays, Einsichten und Hintergründe
WER BIN ICH
Beate Zschäpe wird vor Gericht zerlegt. Näher kommt man ihr dabei nicht
ANNETTE RAMELSBERGER
GEFAHR ERKANNT
Die Behörden wussten von Anis Amri – wieso stoppten sie ihn nicht?
GEORG MASCOLO
„EIN BISSCHEN BAUCH, UND DU BIST RAUS“
Ein Schönheitschirurg erklärt, warum sein Geschäft so gut läuft
VARINIA BERNAU MALTE CONRADI
FALSCHE KÖNIGE
Die FIFA feiert den Fußballer des Jahres – und sich selbst
HOLGER GERTZ
ANATOMIE EINES AMTES
Der Bundespräsident: über eine Aufgabe, die mit ihrem Träger wächst
HERIBERT PRANTL
LEIPZIGER VIELERLEI
Unterwegs auf der berüchtigten Eisenbahnstraße
CORNELIUS POLLMER
AUSGABE 01/2017
SZ.DE/LANGSTRECKE
#LANGSTRECKE
8 EURO
ÖSTERREICH 8,80 EURO
337 MINUTEN

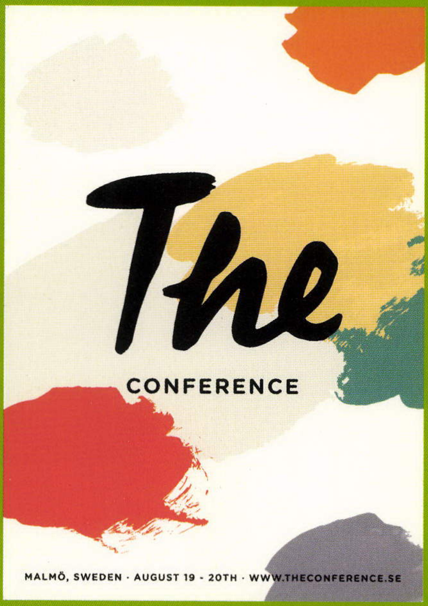
2017 · Craig & Karl, Christian Tönsmann (AD) · UK/US/DE · Magazine cover


SCHOOL OF VISUAL ARTS
PREMIUM QUALITY

2016 · Louise Fili · US · Poster

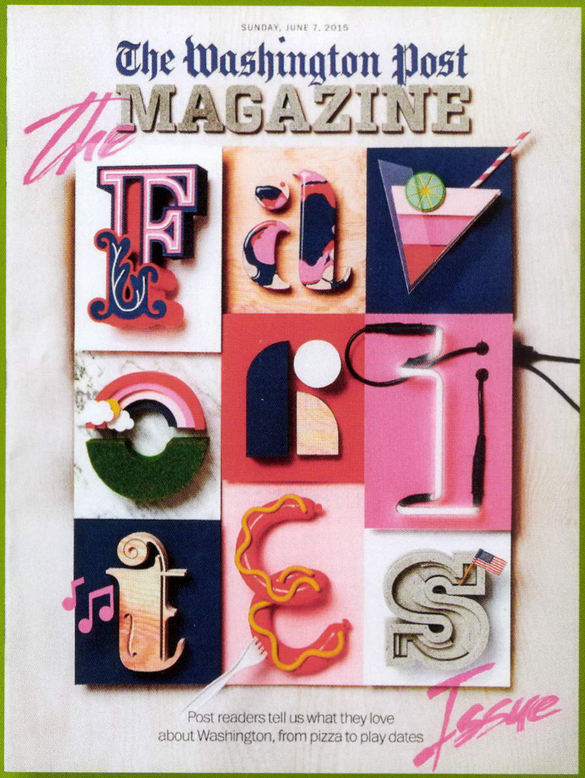

Riders
Stop
on Red
sydneycycleways.net
CITY OF SYDNEY

2014 · Frost* Design · AU · Poster

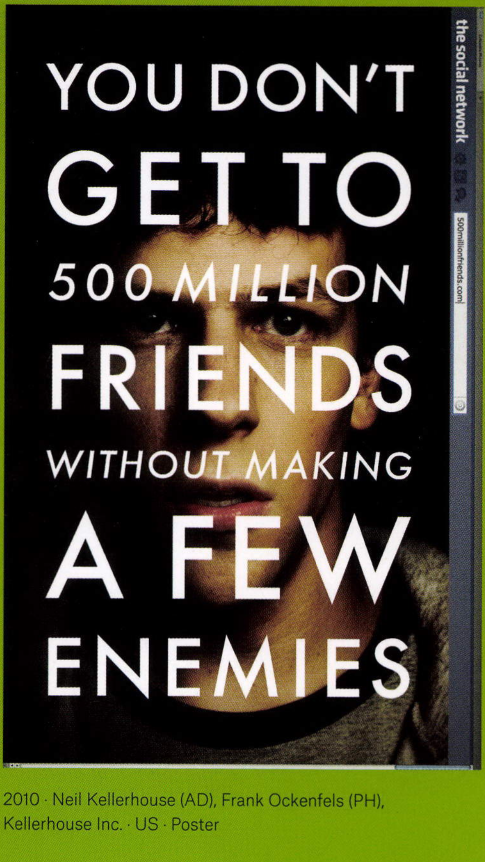

The
CONFERENCE
MALMÖ, SWEDEN · AUGUST 19 - 20TH · WWW.THECONFERENCE.SE

2014 · Hvass & Hannibal · DK · Poster

2019


SUNDAY, JUNE 7, 2015
The Washington Post
MAGAZINE
The
Favorites
Issue
Post readers tell us what they love
about Washington, from pizza to play dates

2015 · Snask · SE/US · Magazine cover

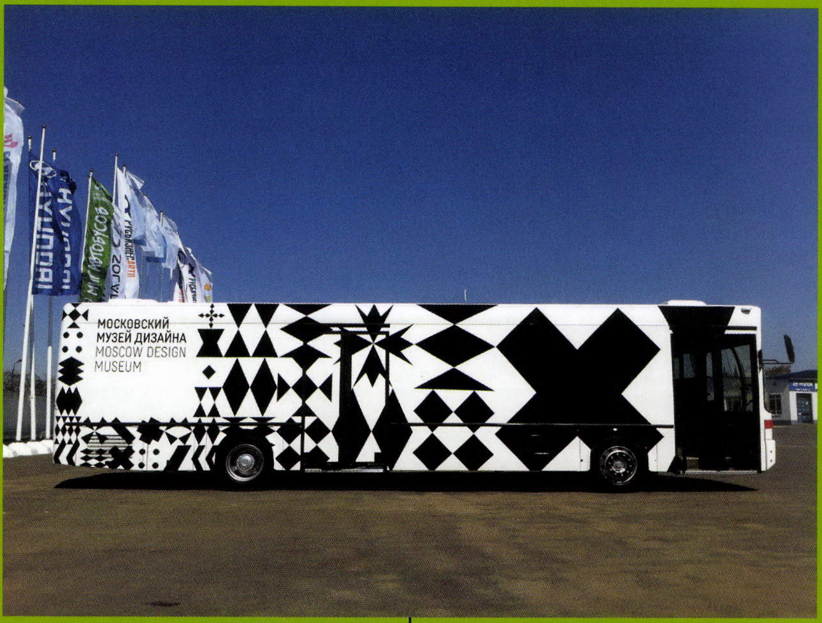

YOU DON'T
GET TO
500 MILLION
FRIENDS
WITHOUT MAKING
A FEW
ENEMIES
the social network

2010 · Neil Kellerhouse (AD), Frank Ockenfels (PH), Kellerhouse Inc. · US · Poster

YOU CA
ME SUNSH E, I OUR SMIL
E LAUGHTER, ALL THE WH
WORLD WHERE WE L
OULD BE MORE HAPPI
JOY YOU CAN

The 2010s are already recognized as the age of social media, together with all the various aspects associated with it, both positive and negative. Never before has it been so easy to see such a diverse assortment of design works and to follow the creation of new styles in near-real time. Thus enabled, sophisticated designers work towards stronger positioning and an even clearer assertion of their own visual vocabulary. Sometimes, however, global networking can lead to big problems, for example, when the logo of a major sporting event in Japan looks too much like that of a provincial theater in Belgium, or the clientele of a fashion house protest vociferously when the company's trusted trademark is changed. Even so, the industry's persistent navel-gazing doesn't necessarily result in second-rate designs, and in fact in many cases it actually contributes to the stimulation of adventurous and innovative approaches. All of this makes it exciting to observe how new visual trends can, as always, develop at first at the local level, and likewise, how continuing technological advances are a firm guarantee that there will always be new designs.

Die 2010er-Jahre gelten schon heute als das Zeitalter der sozialen Medien – mit einer Reihe von positiven wie negativen Aspekten. Noch nie zuvor war es so einfach möglich, unterschiedlichste Arbeiten zu sehen und die Entstehung neuer Stilrichtungen nahezu in Echtzeit zu verfolgen. Anspruchsvolle Gestalterinnen und Gestalter zwingt dies zu einer noch stärkeren Positionierung und einem noch deutlicheren Bekenntnis zur eigenen visuellen Sprache. Manchmal führt die globale Vernetzung jedoch auch zu ganz handfesten Problemen, etwa wenn das Zeichen einer japanischen Großsportveranstaltung dem eines belgischen Provinztheaters zu ähnlich sieht oder wenn die Kunden eines Modekonzerns sich lautstark gegen die Überarbeitung des lange vertrauten Markenzeichens wehren. Die allgegenwärtige Nabelschau der Branche führt jedoch mitnichten zwingend zu zweitklassigen Entwürfen, sondern sie trägt in vielen Fällen zu gewagten und innovativen Ansätzen bei. Es ist dabei spannend zu beobachten, dass sich neuartige visuelle Tendenzen nach wie vor lokal entwickeln können. Ebenso bleibt die fortschreitende technische Entwicklung ein steter Garant für neue Gestaltung.


МОСКОВСКИЙ
МУЗЕЙ ДИЗАЙНА
MOSCOW DESIGN
MUSEUM

Les années 2010 sont déjà considérées aujourd'hui comme l'ère des médias sociaux, avec tous les aspects positifs et négatifs qui sont liés. Jamais auparavant il n'a été aussi simple de découvrir une variété de travaux et de suivre la genèse de nouvelles tendances quasiment en temps réel. Des graphistes de haut vol travaillent ainsi à un positionnement plus marqué et à une affirmation encore plus claire de leur langage visuel. Mais la mise en réseau globale soulève parfois aussi des problèmes de taille, par exemple quand le logo d'un grand événement sportif japonais ressemble trop à celui d'un théâtre de province belge, ou quand les clients d'une maison de couture s'opposent énergiquement au remaniement de leur marque de confiance. Cela dit, ce nombrilisme du secteur ne produit pas forcément que des projets de second rang et donne souvent lieu à des approches audacieuses et novatrices. Il est passionnant de voir qu'aujourd'hui comme toujours, les nouvelles tendances visuelles peuvent se développer d'abord en local, et que les progrès technologiques garantissent un éternel renouveau dans le graphisme.

left: A joint project created by the design studio Why Not Associates in collaboration with the artist Gordon Young, *Comedy Carpet* has been a showpiece at the English seaside resort of Blackpool since 2011.

above: The bus described as the Moscow Design Museum's "mobile exhibition hall" matching the visual identity created for the museum by the Dutch design studio Lava in 2012.

right: Advertising campaign developed by the Dutch studio Designpolitie for the 2014 *What Design Can Do* conference.

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links: Ein vom Designbüro Why Not Associates gemeinsam mit dem Künstler Gordon Young entworfener *Comedy Carpet* ist seit 2011 eine Attraktion der englischen Küstenstadt Blackpool.

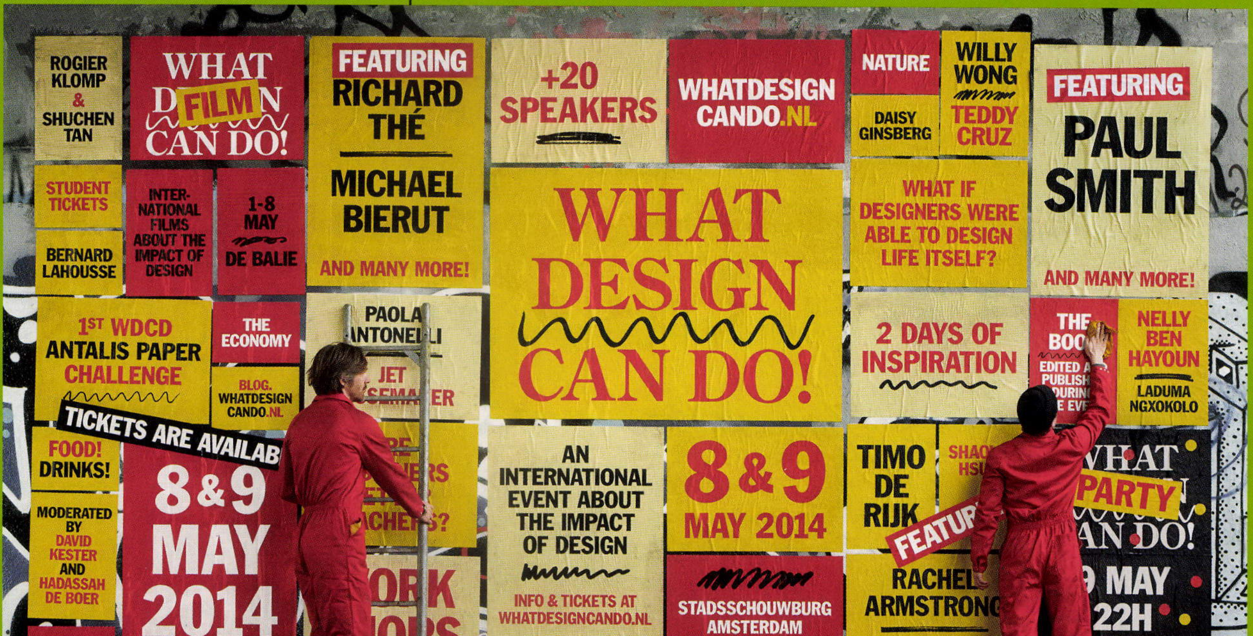
oben: Ein Werbebus des Moscow Design Museum, gestaltet gemäß der visuellen Identität, die das niederländische Designbüro Lava 2012 für das Museum entwickelte.

rechts: Kampagne des niederländischen Studios Designpolitie für eine 2014 veranstaltete Konferenz über die Wirkung von Design.

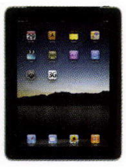
à gauche: le *Comedy Carpet*, conçu par le studio de graphisme Why Not Associates en collaboration avec l'artiste Gordon Young, est une attraction de la ville côtière anglaise de Blackpool depuis 2011.

en haut: bus publicitaire du Moscow Design Museum, conforme à l'identité visuelle de ce musée, telle qu'elle a été développée en 2012 par l'agence de graphisme néerlandaise Lava.

à droite: campagne du studio néerlandais Designpolitie pour la conférence *What Design Can Do* en 2014.


ROGIER KLOMP & SHUCHEN TAN
WHAT FILM CAN DO!
FEATURING RICHARD THÉ
MICHAEL BIERUT
AND MANY MORE!
+20 SPEAKERS
WHATDESIGN CANDO.NL
NATURE
DAISY GINSBERG
WILLY WONG
TEDDY CRUZ
FEATURING PAUL SMITH
AND MANY MORE!
STUDENT TICKETS
INTERNATIONAL FILMS ABOUT THE IMPACT OF DESIGN
1-8 MAY DE BALIE
BERNARD LAHOUSSE
WHAT DESIGN CAN DO!
WHAT IF DESIGNERS WERE ABLE TO DESIGN LIFE ITSELF?
1ST WDCD ANTALIS PAPER CHALLENGE
THE ECONOMY
BLOG. WHATDESIGN CANDO.NL
2 DAYS OF INSPIRATION
NELLY BEN HAYOUN
LADUMA NGXOKOLO
TICKETS ARE AVAILAB
FOOD! DRINKS!
MODERATED BY DAVID KESTER AND HADASSAH DE BOER
8 & 9 MAY 2014
LEARNING
AN INTERNATIONAL EVENT ABOUT THE IMPACT OF DESIGN
INFO & TICKETS AT WHATDESIGNCANDO.NL
8 & 9 MAY 2014
STADSSCHOUWBURG AMSTERDAM
DE BALIE
APPLE STORE
TIMO DE RIJK
RACHEL ARMSTRONG
TEGENLICHT
PARTY
9 MAY 22H

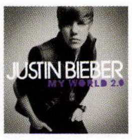
2010



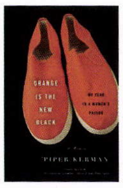
The release of Apple's first iPad marks the rise of tablet computers

NEW YORK POST
MINER MIRACLE
Rescue in Chile after 68 days

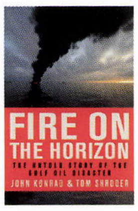
In Chile, 33 miners are trapped in a copper and gold mine but all are rescued 69 days later


JUSTIN BIEBER
MY WORLD 2.0

Justin Bieber releases his debut album *My World 2.0*



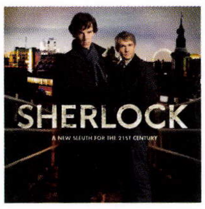
Piper Kerman's *Orange Is the New Black* is published, a memoir of her conviction and year spent in a women's prison


FIRE ON THE HORIZON
JOHN KONRAD & TOM SHRODER

An explosion on the *Deepwater Horizon* drilling rig kills 11 crewmen and causes the largest oil spill in U.S. waters

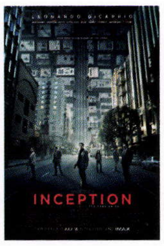
At 2,722 feet (830 m), the Burj Khalifa, the world's tallest building, opens in Dubai

The ash cloud from the eruption of the Icelandic volcano Eyjafjallajökull causes severe restrictions on traffic in European airspace



The first episode of British TV series *Sherlock* is aired

A crowd disaster at the Love Parade in Duisburg, Germany, results in the deaths of 21 people

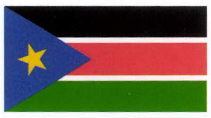


Christopher Nolan's sci-fi heist movie *Inception* premieres

2011

THE BIG ISSUE
Special
William & Kate

Prince William and Kate Middleton marry at Westminster Abbey in London



South Sudan gains independence

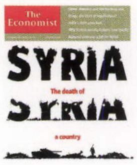
GAME OF THRONES
HBO

The first episode of TV series *Game of Thrones* is aired

MESSENGER Mission

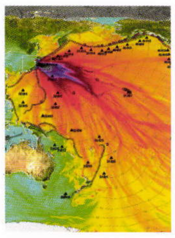
The NASA orbiter *Messenger* enters into orbit around Mercury after more than six years of traveling

Civil war breaks out in Syria


The Economist
SYRIA
The death of a country

6 GOLDEN GLOBE BEST MOTION PICTURE
"FILM OF THE YEAR"
The Artist

The French drama *The Artist* is released and goes on to win 92 film awards and nominations



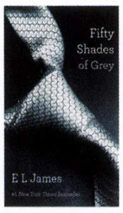
A tsunami brings about the Fukushima nuclear disaster in Japan

CHRISTIE'S

At Christie's in New York Andreas Gursky's *Rhein II* is auctioned for $4.3m and becomes the most expensive photograph ever sold

Al Qaeda leader Osama bin Laden is killed by U.S. special forces in Abbottabad

Los Angeles Times
U.S. KILLS BIN LADEN


Fifty Shades of Grey
E L James

Popular BDSM page-turner *Fifty Shades of Grey* is published

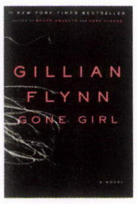
2012

Sotheby's

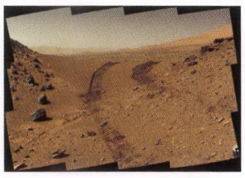
A pastel version of Munch's *The Scream* sells for $120m at Sotheby's in New York and sets a new record for an auctioned work of art

The remains of the giant prehistoric penguin *Kairuku grebneffi* are classified as a distinct species

Gillian Flynn's elusive thriller *Gone Girl* is published

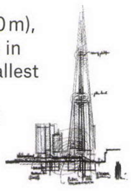

GILLIAN FLYNN
GONE GIRL

Kim Jong Un is officially appointed Supreme Leader of North Korea



The NASA rover vehicle *Curiosity* lands on Mars

At 1,016 feet (310 m), the Shard opens in London as the tallest building in the European Union

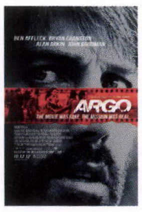


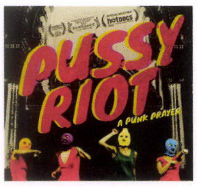
The European Union is awarded the Nobel Peace Prize

NewStatesman
Assange, alone

WikiLeaks founder Julian Assange seeks asylum in the Ecuadorian Embassy in London

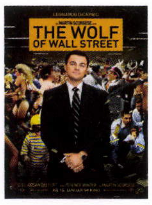
Starring and directed by Ben Affleck, the movie *Argo* premieres




PUSSY RIOT
A PUNK PRAYER

Three members of Russian punk feminist band Pussy Riot are jailed for their anti-Putin protest

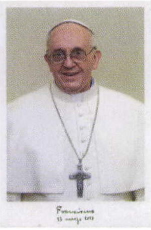
2013


THE WOLF OF WALL STREET

The Wolf of Wall Street premieres, starring Leonardo DiCaprio

Nelson Mandela dies at 95

theguardian



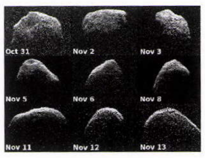
Cardinal Jorge Mario Bergoglio becomes pope and takes the name Francis

A meteor explodes above Chelyabinsk in Russia injuring 1,500 people

HOUSE of CARDS

The political thriller *House of Cards* first airs on Netflix

The TrueSmart is the first smartwatch to claim it has the full capability of a smartphone


Oct 31
Nov 2
Nov 3
Nov 5
Nov 6
Nov 8
Nov 11
Nov 12
Nov 13

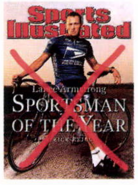
Micro-asteroid Duende passes within a very close 17,200 miles (27,700 km) of Earth

NO CRUEL COSMETICS

The European Union bans the sale of cosmetics that have been tested on animals

Edward Snowden reveals thousands of classified security documents to journalists

Lance Armstrong admits to doping in all of his Tour de France wins


Sports Illustrated
SPORTSMAN OF THE YEAR

2014

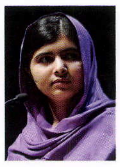
THE 2014 SCOTTISH INDEPENDENCE REFERENDUM VOTING GUIDE

Scotland votes to remain part of the United Kingdom

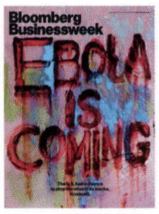
Newsweek
IGRZYSKA PUTINA

Civil war begins in Ukraine

At 17 the Pakistani activist Malala Yousafzai is the youngest person to receive the Nobel Peace Prize



4K-resolution televisions become more common as prices fall dramatically


Bloomberg Businessweek
EBOLA IS COMING

An epidemic of Ebola in West Africa becomes the most widespread outbreak yet for the viral disease

As a result of the revolution in Ukraine the Crimean peninsula is annexed by Russia

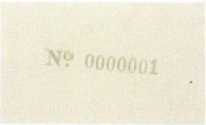
The new One World Trade Center opens in New York City

Cuba and the United States agree to restore diplomatic relations after 50 years

The terrorist organization Islamic State (IS) conquers large parts of Iraq and crosses into Syria

Google releases its smart glasses

2015

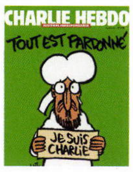


Ringo Starr's personal copy of the Beatles' *White Album*, numbered 0000001, sells for $790,000

A refugee crisis threatens to overwhelm Europe

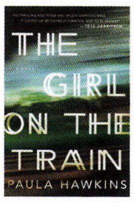
theguardian
The shocking, cruel reality of Europe's refugee crisis

A 1,111-carat gem discovered at the Karowe mine in Botswana is the largest diamond to be found in over a century


CHARLIE HEBDO
TOUT EST PARDONNÉ
JE SUIS CHARLIE

A terrorist attack in Paris on the offices of the satirical newspaper *Charlie Hebdo* leaves 12 dead

Paula Hawkins's novel *The Girl on the Train* is published and quickly becomes a bestseller


THE GIRL ON THE TRAIN
PAULA HAWKINS

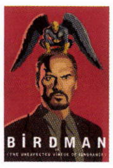
stern
DER FLÄCHENBRAND

Volkswagen is alleged to have been involved in worldwide rigging of diesel emission tests

Six U.S. states allow self-driving cars to be tested on public roads

Terrorist attacks in Paris at several locations leave 130 dead and IS claims responsibility

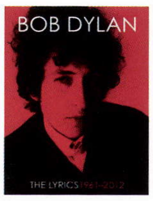
The space probe *New Horizons* makes the first flyby of Pluto

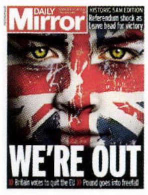


Birdman, starring Michael Keaton, wins four Oscars including Best Picture and Best Director

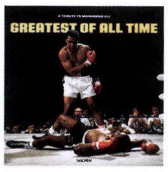
2016

American singer-songwriter Bob Dylan is awarded the Nobel Prize for Literature


BOB DYLAN
THE LYRICS 1961–2012


Mirror
WE'RE OUT

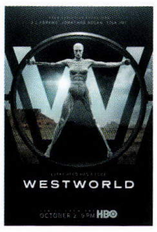
The United Kingdom votes to leave the European Union


GREATEST OF ALL TIME

Boxing legend Muhammad Ali dies

Pokémon GO

Pokémon Go, the real-world mobile game by Niantic, becomes a global phenomenon


WESTWORLD
HBO

The TV show *Westworld* premieres on HBO

TRUMP
MAKE AMERICA GREAT AGAIN!

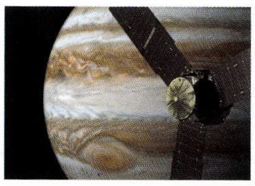
Reality TV star Donald Trump is elected U.S. president

The WHO declares a public health emergency following the rapid spread of the Zika virus

Riots break out in North Carolina after a video is released showing police killing an unarmed Afro-American

Sun
PRIMED SUSPECTS

Three coordinated suicide-bomb attacks in Brussels and its airport leave 32 dead



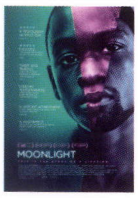
NASA's *Juno* spacecraft enters orbit around Jupiter

2017

WOMEN'S MARCH
ON WASHINGTON

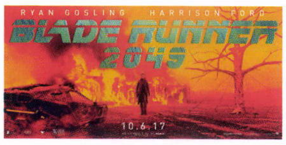
Millions of people worldwide join the Women's March in Washington after Trump's inauguration as president

The Barry Jenkins film *Moonlight* wins the Oscar for Best Picture



Emmanuel Macron is elected president of France

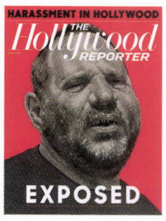
North Korea provokes international condemnation for test-firing ICBMs


RYAN GOSLING HARRISON FORD
BLADE RUNNER 2049
10.6.17

The movie *Blade Runner 2049* is released

The G20 banking forum held in Hamburg is marked by violent protests and vandalism

G20 GERMANY 2017
YOUTH 20 DIALOGUE


HARASSMENT IN HOLLYWOOD
The Hollywood Reporter
EXPOSED

Allegations of sexual abuse against Hollywood producer Harvey Weinstein give rise to the Me Too movement

An overwhelming vote for Catalan independence is declared illegal by the Spanish government

Russia is banned from the 2018 Winter Olympics over state-sponsored doping

OLYMPIC ATHLETE FROM RUSSIA

اللوفر أبوظبي
LOUVRE ABU DHABI

The Louvre Abu Dhabi art museum opens in the United Arab Emirates

2018

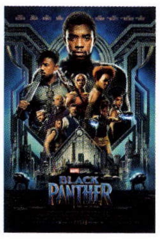
PyeongChang 2018

The Winter Olympics are held in Pyeongchang, South Korea

2018 МАРТА
ВЫБОРЫ ПРЕЗИДЕНТА РОССИИ

Presidential elections are held in Russia and Putin remains in office

The Marvel Comics movie *Black Panther* is released


BLACK PANTHER

90SCARS

The Academy Awards turns 90

MARCH FOR OUR LIVES

A fatal shooting at a school in Parkland, Florida, brings mass demonstrations in support of gun control

SPACEX

The test flight by SpaceX of its Falcon Heavy rocket is the second-most watched livestream ever on YouTube

The FIFA Soccer World Cup is held in Russia

FIFA WORLD CUP
RUSSIA 2018

President Moon Jae In welcomes Kim Jong Un to South Korea, the first leader from the north to cross the DMZ since it was created in 1953

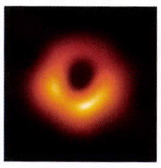
Data from 87 million Facebook users is found to have been harvested by Cambridge Analytica

Cambridge Analytica

Prince Harry and Meghan Markle marry at Windsor Castle in London

General Data Protection Regulation (GDPR) comes into force in EU law

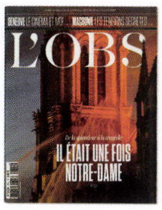
2019



The first image of a black hole is captured by the Event Horizon Telescope

Protests break out in Hong Kong after China intervenes in the Special Administrative Region's liberal legal system

On 15 April, a fire destroys the spire and much of the roof of Notre Dame cathedral in Paris


L'OBS
IL ÉTAIT UNE FOIS NOTRE-DAME

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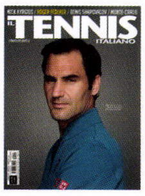
和

In Japan, the Reiwa era begins on 1 May when Naruhito is enthroned as emperor

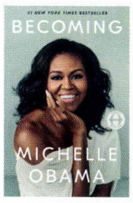
Swiss tennis player Roger Federer wins his 100th professional title at the ATP finals in Dubai



TV comedian Volodymyr Zelensky becomes Ukraine's president with 73 percent of the vote

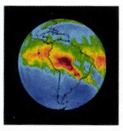
FRIDAYS FOR FUTURE

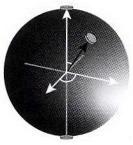
The Friday protests by school children begun by Swedish pupil Greta Thunberg, to demand action on preventing climate change, become a global movement


BECOMING
MICHELLE OBAMA

Former first lady Michelle Obama's book *Becoming* becomes an international bestseller

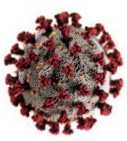
In the Amazon region more than 40,000 fires are counted, destroying over 906,000 hectares of rainforest





Google confirms a breakthrough in quantum computing technology

A new infectious disease named COVID-19 is first identified in December in Wuhan, China



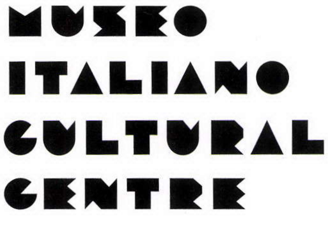
2010

Hannes von Döhren creates the **Brandon** typeface

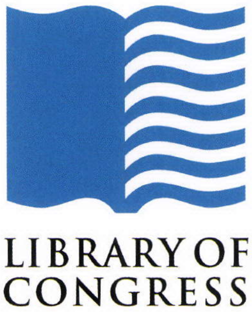
The independent graphic design publisher **Unit Editions** is founded by Tony Brook, Patricia Finegan, and Adrian Shaughnessy

The introduction of a new logo for the fashion brand **Gap** fails because of customers' negative reactions to it

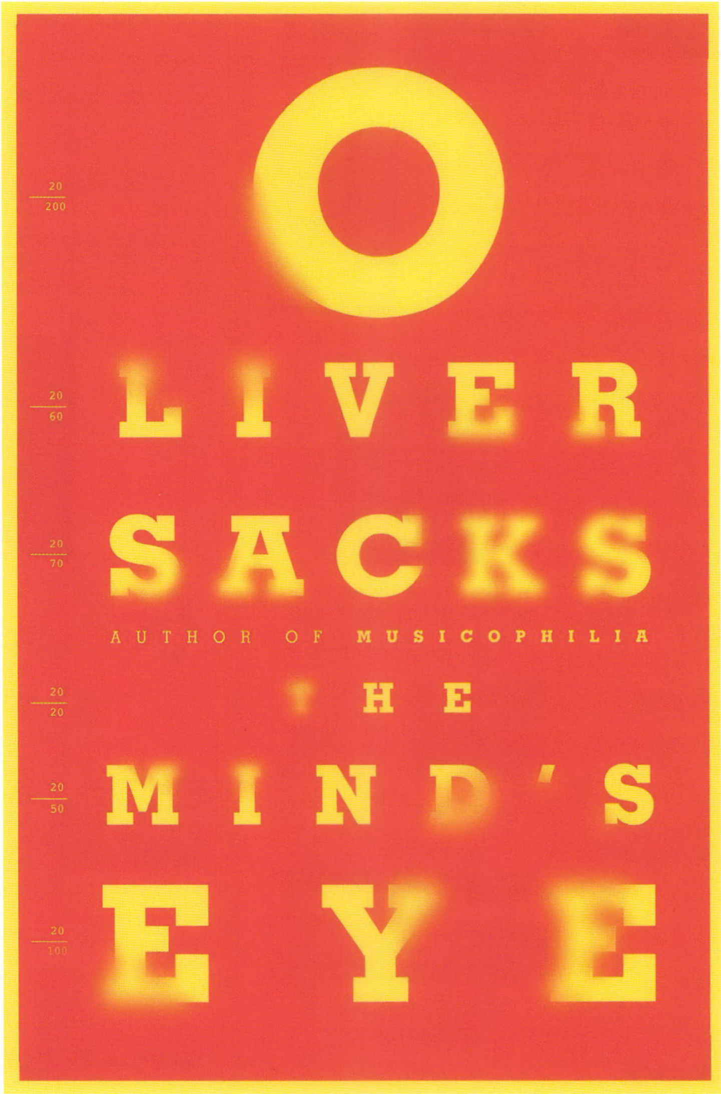
2010 · Spin · UK · Logo · Unit Editions


MUSEO
ITALIANO
CULTURAL
CENTRE

2010 · David Pidgeon · AU · Logo · Museo Italiano Cultural Centre


LIBRARY OF
CONGRESS

2011 · Chermayeff & Geismar & Haviv · US · Logo · Library of Congress


O
LIVER
SACKS
AUTHOR OF MUSICOPHILIA
THE
MIND'S
EYE
20
200
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60
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70
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20
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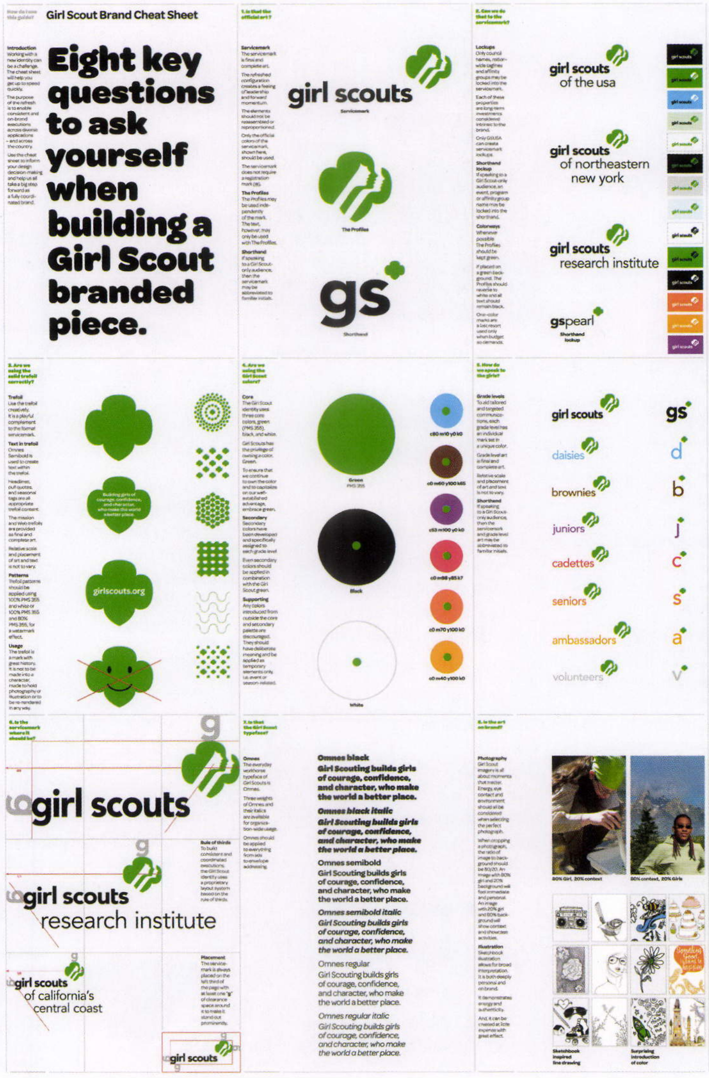
20
100

2010 · Chip Kidd · US · Book cover

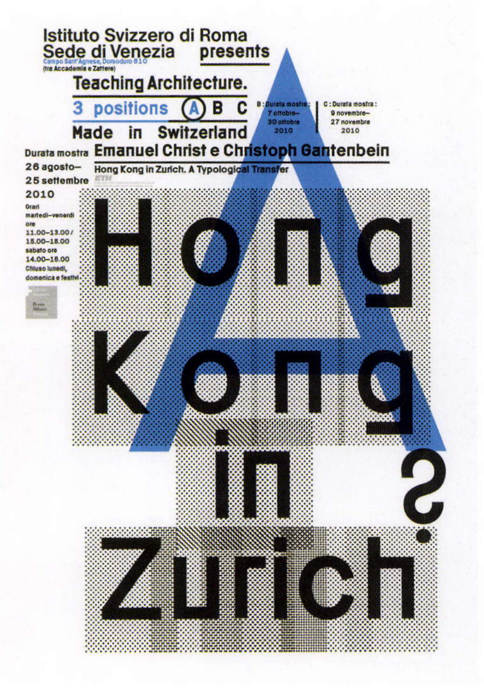


Girl Scout Brand Cheat Sheet

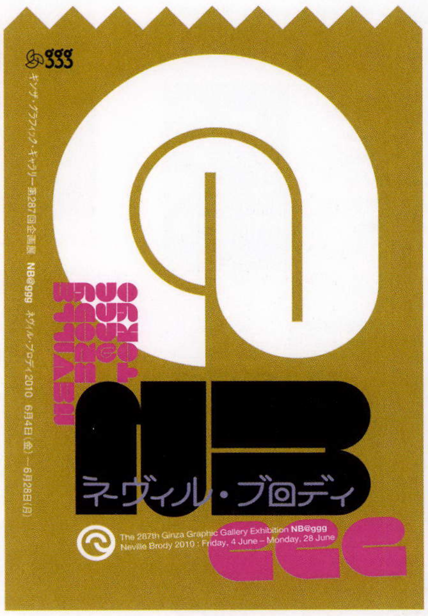
Eight key questions to ask yourself when building a Girl Scout branded piece.

girl scouts
gs
girl scouts of the usa
girl scouts of northeastern new york
girl scouts research institute
gspearl
daisies
brownies
juniors
cadettes
seniors
ambassadors
volunteers
girlscouts.org
girl scouts of california's central coast

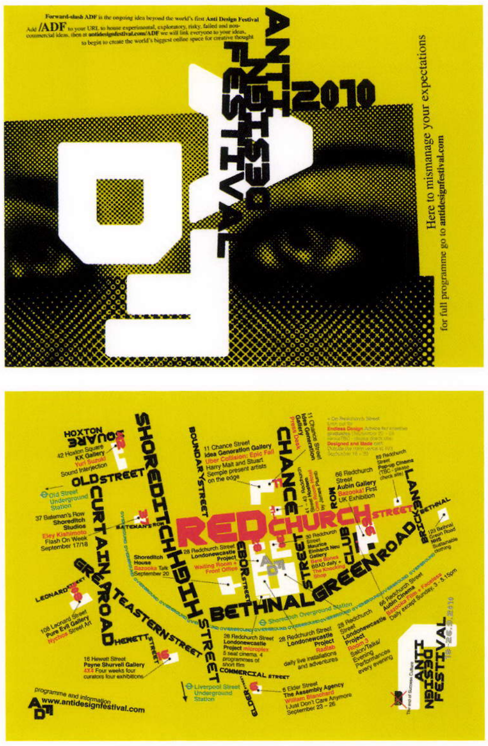
2010 · OCD · US · Identity · Girl Scouts of the United States


Istituto Svizzero di Roma
Sede di Venezia
presents
Teaching Architecture.
3 positions A B C
Made in Switzerland
Emanuel Christ e Christoph Gantenbein
Hong Kong in Zurich. A Typological Transfer
Durata mostra 26 agosto– 25 settembre 2010
Hong
Kong
in
Zurich
?

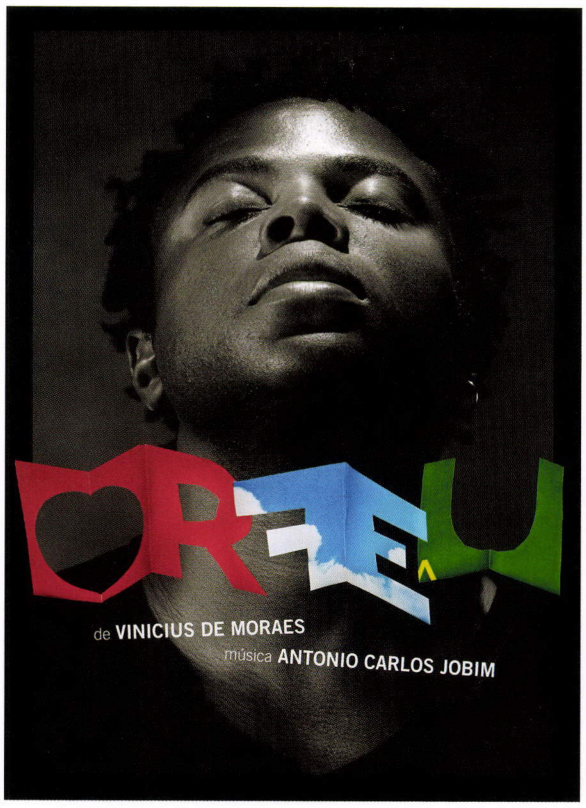
2010 · Ludovic Balland · CH · Poster


ggg
NB
ネヴィル・ブロディ
The 287th Ginza Graphic Gallery Exhibition NB@ggg
Neville Brody 2010 : Friday, 4 June – Monday, 28 June
ggg

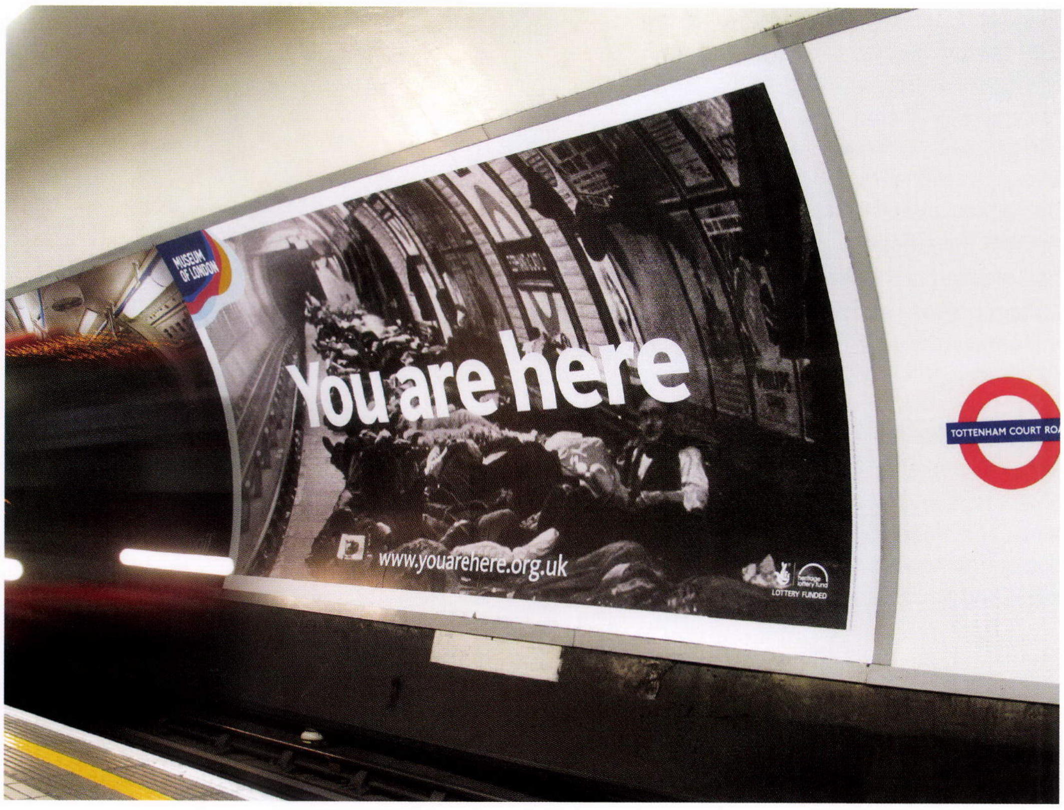
2010 · Neville Brody · UK/JP · Poster


ANTI DESIGN FESTIVAL
2010
ADF
Here to mismanage your expectations
for full programme go to antidesignfestival.com
SHOREDITCH HIGH STREET
REDCHURCH STREET
BETHNAL GREEN ROAD
CHANCE
CURTAIN ROAD
OLD STREET
HOXTON SQUARE
www.antidesignfestival.com
ANTI DESIGN FESTIVAL

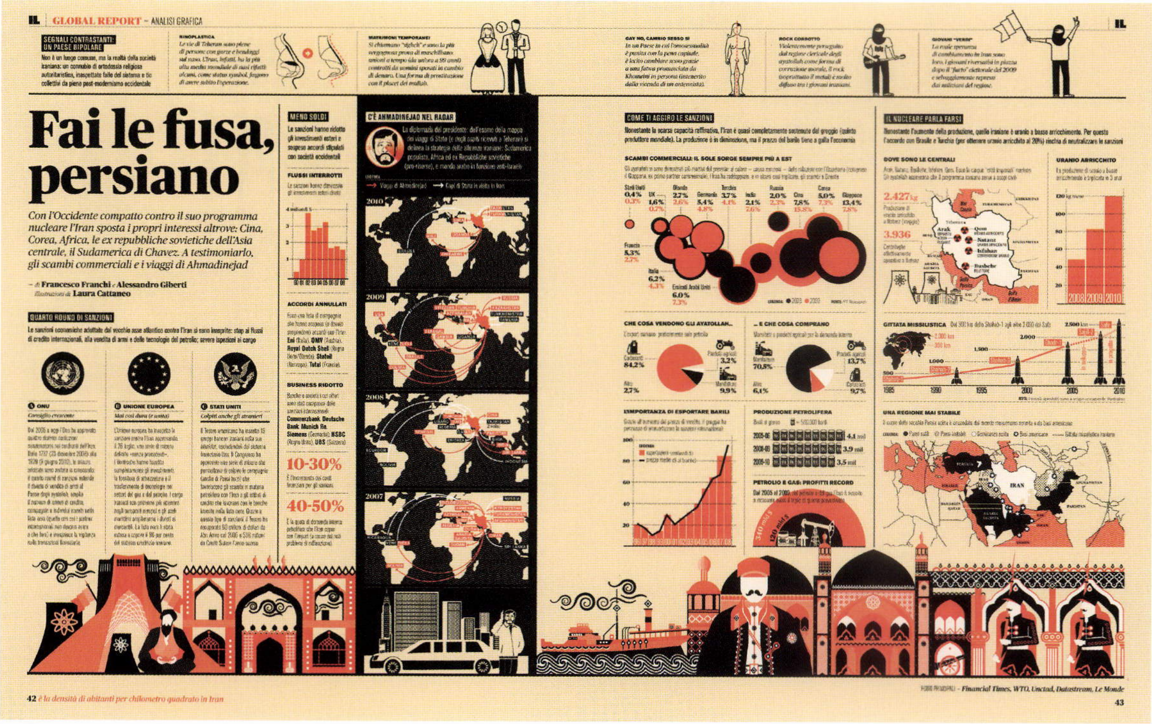
2010 · Neville Brody · UK · Identity · Anti-Design Festival


ORFEU
de VINICIUS DE MORAES
música ANTONIO CARLOS JOBIM

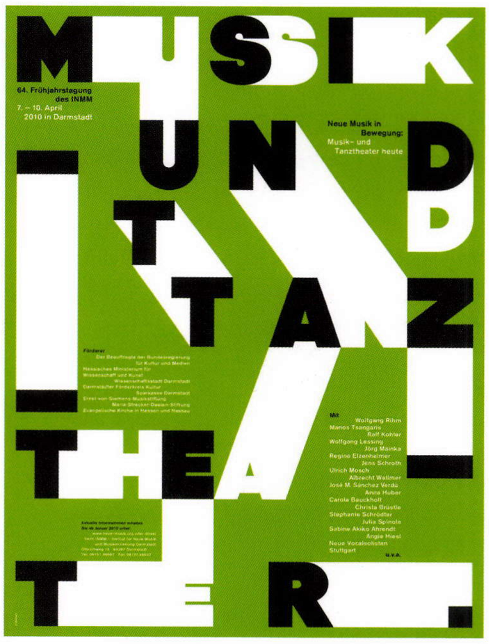
2010 · Felipe Taborda, Glaucio Ayala (PH) · BR · Poster


MUSEUM OF LONDON
You are here
www.youarehere.org.uk
LOTTERY FUNDED
TOTTENHAM COURT RO

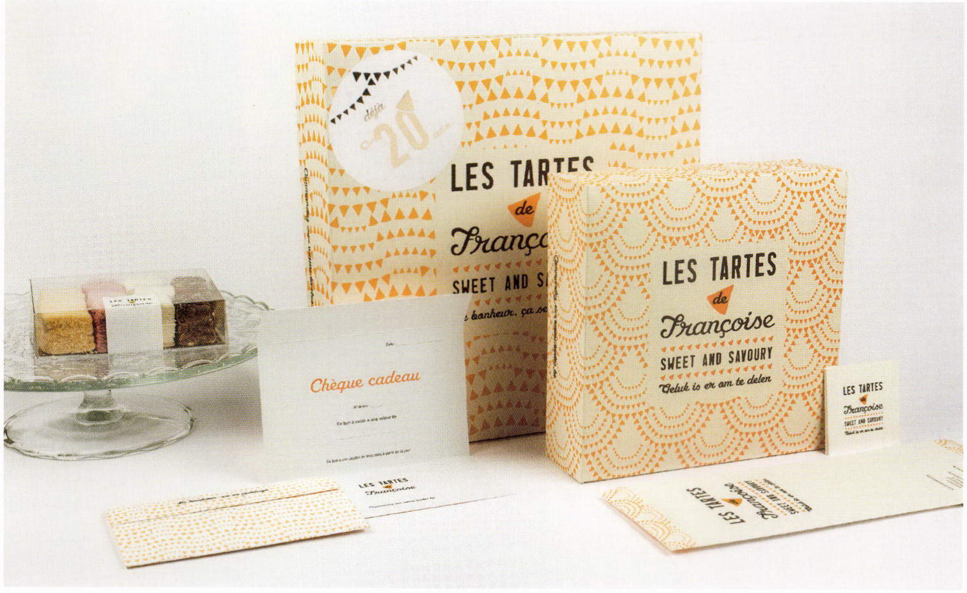
2010 · NB Studio · UK · Poster


GLOBAL REPORT – ANALISI GRAFICA
Fai le fusa, persiano
Con l'Occidente compatto contro il suo programma nucleare l'Iran sposta i propri interessi altrove: Cina, Corea, Africa, le ex repubbliche sovietiche dell'Asia centrale, il Sudamerica di Chavez. A testimonianza, gli scambi commerciali e i viaggi di Ahmadinejad
10-30%
40-50%

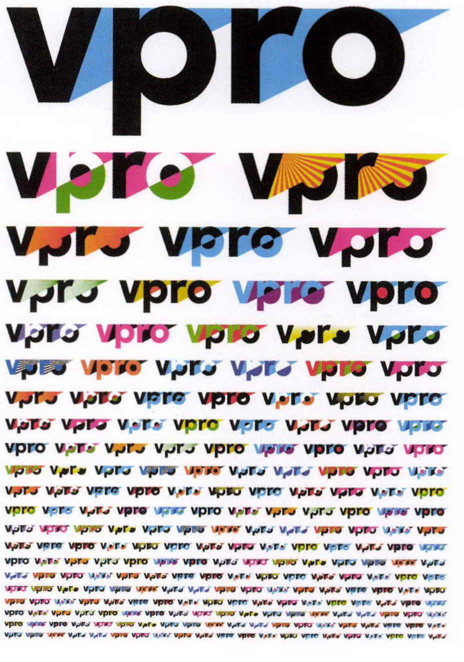
2010 · Francesco Franchi (AD) · IT · Magazine spread, Information graphic


MUSIK UND TANZTHEATER
64. Frühjahrstagung des INMM
7. – 10. April 2010 in Darmstadt
Neue Musik in Bewegung: Musik- und Tanztheater heute

2010 · 2xGoldstein · DE · Poster


LES TARTES de Françoise
SWEET AND SAVOURY
Chèque cadeau

2010 · Codefrisko · BE · Identity · Les Tartes de Françoise

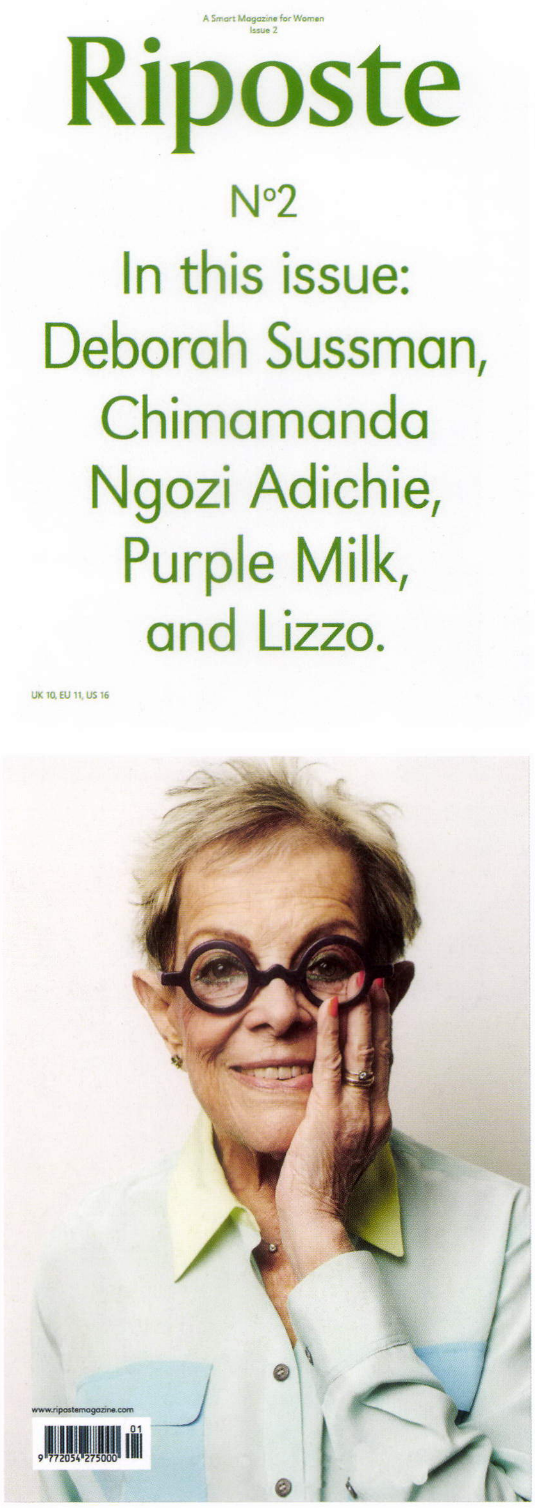


2010 · Thonik · NL · Identity · VPRO

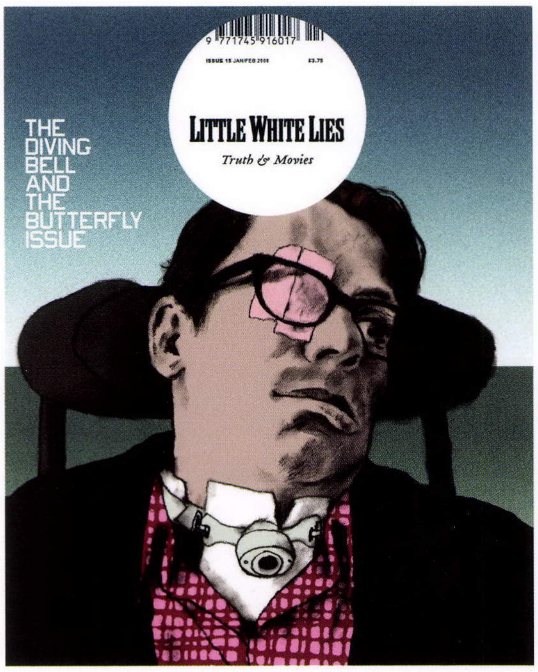
The rise in internet use at the turn of the 21st century had a drastic effect on print media circulation, so much so that a number of experts predicted its imminent demise. By the 2010s, however, fresh opportunities offered by digital media production, and the immediacy of online sales which functioned without the standard model for distribution, had resulted in the rise of new, non-mainstream magazines. Exciting publications, unhampered by the need to please a mass readership and hence able to make use of uncompromising design concepts, soon began to appear. The boom in such indie magazines led to the opening in several major cities of a new type of shop, a cross between a news kiosk and a bookshop, set up to sell the increasing numbers of intriguing magazines emerging around the world.

Mit dem Anstieg der Internetnutzung nach der Jahrhundertwende reduzierten sich die Auflagen von Printmedien drastisch, viele Experten prophezeiten gar deren Ende. Die neuen Möglichkeiten digitaler Medienproduktion und des Onlinevertriebs ohne klassische Vertriebsstrukturen führten spätestens ab den 2010er-Jahren jedoch auch zu einem Anstieg neuer Magazine jenseits des Mainstreams. Unabhängig von den Konventionen massentauglicher Publikationen entstanden faszinierende Hefte mit kompromisslosen Gestaltungskonzepten. Durch den Boom der Indiemagazine entstand in Großstädten sogar eine neue Gattung Shops zwischen Kiosk und Buchhandel, in denen sich immer wieder neue faszinierende Hefte aus aller Welt finden lassen.

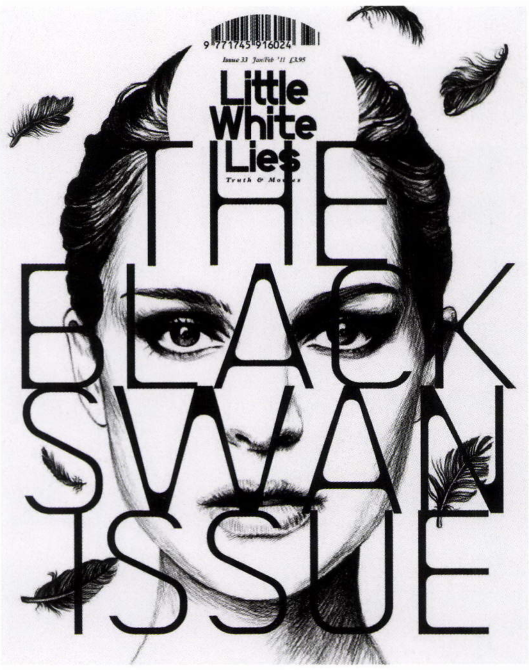
Avec la montée en puissance d'Internet au tournant du millénaire, les tirages de la presse écrite ont radicalement chuté, à tel point que de nombreux experts prédisaient sa disparition. Dans les années 2010 néanmoins, les nouvelles possibilités offertes par la production de médias numériques et l'immédiateté de la vente en ligne en dehors des structures de distribution standard ont donné naissance à de nouveaux magazines en marge du courant dominant. D'intéressantes publications ont ainsi vu le jour à l'écart du grand public en recourant à des concepts graphiques sans concessions. Suite au boom de ces magazines indépendants, les grandes villes ont vu s'ouvrir un nouveau genre de boutiques entre le kiosque et la librairie, qui proposent un nombre croissant de revues singulières éditées dans le monde entier.


A Smart Magazine for Women
Issue 2
Riposte
N°2
In this issue:
Deborah Sussman,
Chimamanda
Ngozi Adichie,
Purple Milk,
and Lizzo.
UK 10, EU 11, US 16
www.ripostemagazine.com

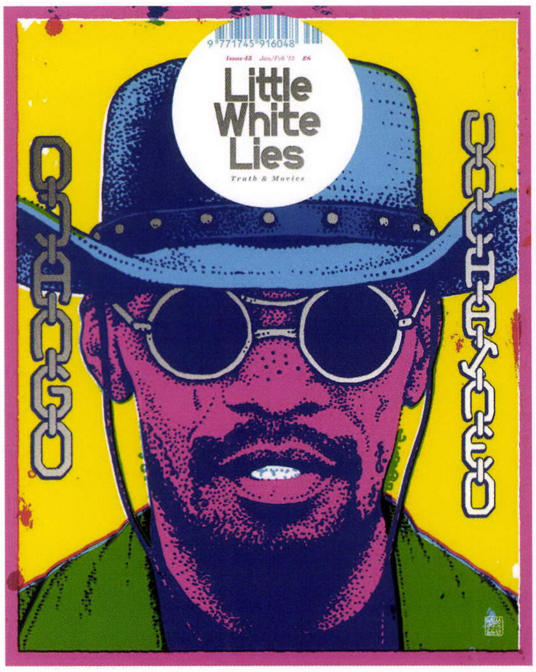
2013 · Shaz Madani · UK · Magazine cover (front and back)


LITTLE WHITE LIES
Truth & Movies
THE DIVING BELL AND THE BUTTERFLY ISSUE

2008 · Paul Willoughby (AD, ILL), Rob Longworth (AD) · UK · Magazine cover

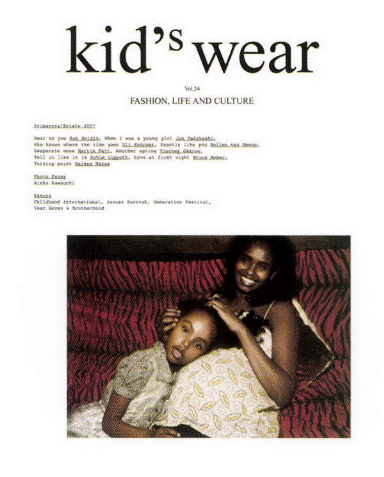

Little White Lies
Truth & Movies
THE BLACK SWAN ISSUE

2010 · Paul Willoughby · UK · Magazine cover


Little White Lies
Truth & Movies

2013 · Paul Willoughby · UK · Magazine cover

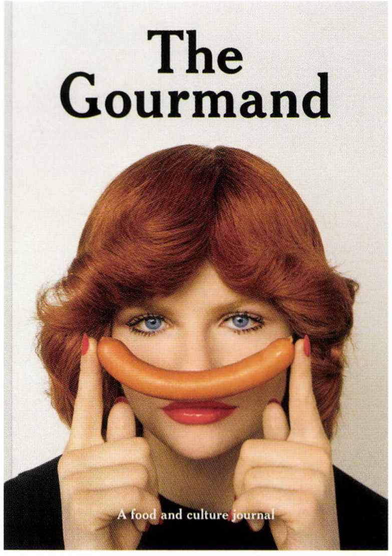
»The term ‘independent’ is constantly questioned. What does it mean? I suggest it represents a working process where creative and financial decisions are made in tandem; the vision underlying these projects supercedes short-term financial gain in favor of longer-term creative ambition. The mass market by its very business model defaults to quantity over quality; these magazines value quality over quantity first.« `Jeremy Leslie, subtraction.com, 2016`


kid's wear
Vol.24
FASHION, LIFE AND CULTURE

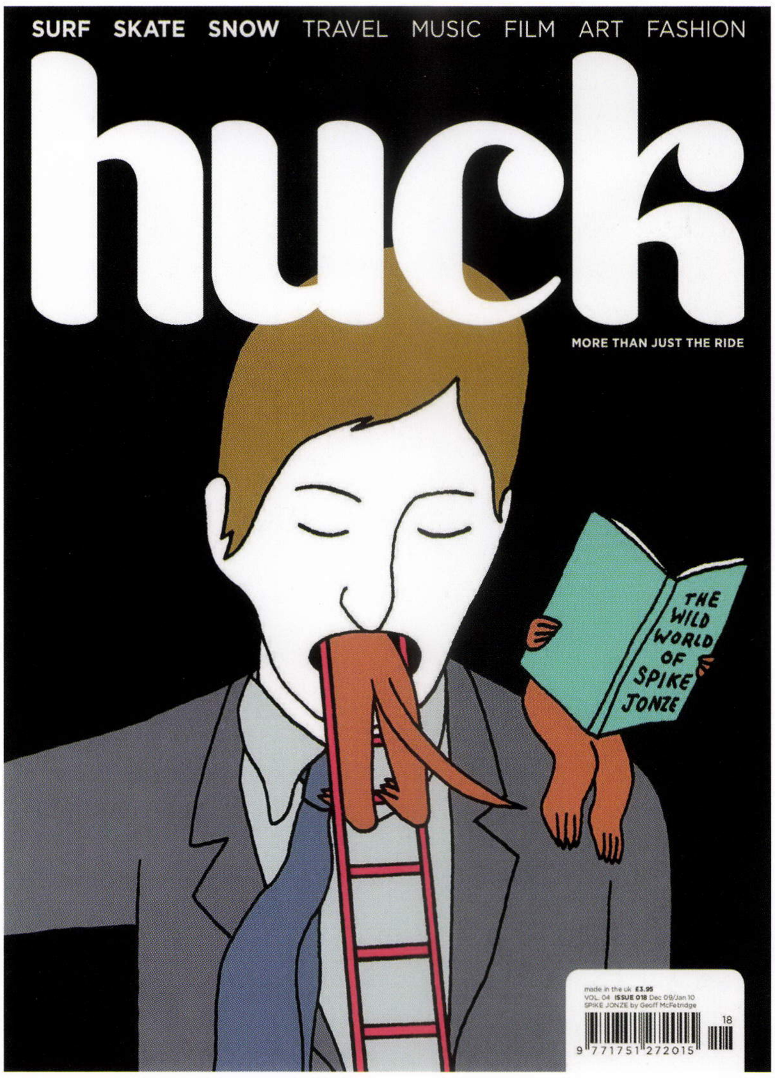
2007 · Meiré und Meiré · DE · Magazine cover

PIN–UP
MAGAZINE FOR ARCHITECTURAL ENTERTAINMENT
ISSUE 10
SPRING SUMMER 2011
USD 15.00
FEATURING
SANTIAGO CALATRAVA
OFFICE KGDVS
BETHAN LAURA WOOD
SIMON FUJIWARA
THE PIN-UP NIGHTSTANDS

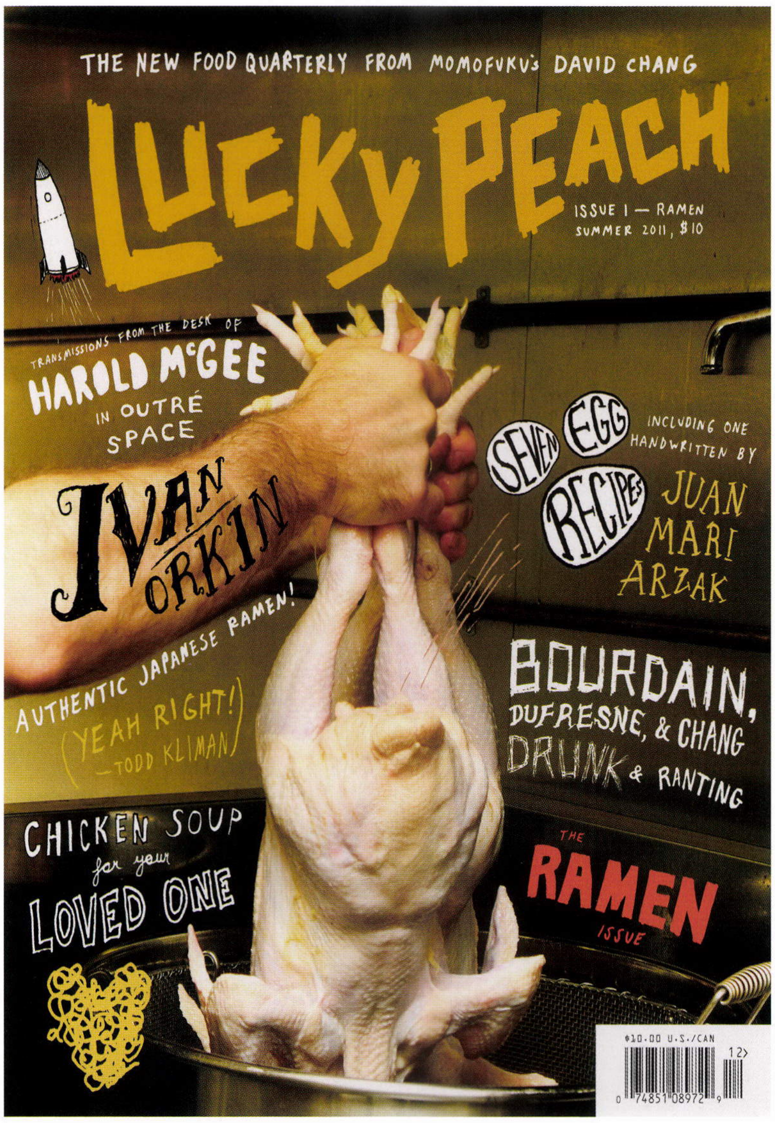
2011 · Felix Burrichter, Dylan Fracareta · US · Magazine cover


The Gourmand
A food and culture journal

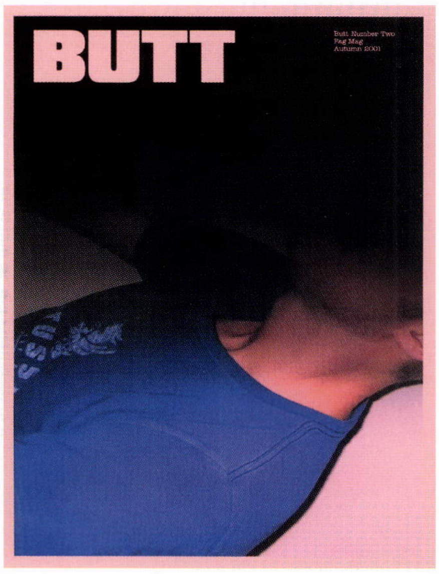
2015 · David Lane, Harri Peccinotti (PH) · UK · Magazine cover


SURF SKATE SNOW TRAVEL MUSIC FILM ART FASHION
huck
MORE THAN JUST THE RIDE
THE WILD WORLD OF SPIKE JONZE
made in the uk £3.95
VOL 04 ISSUE 018 Dec 09/Jan 10
SPIKE JONZE by Geoff McFetridge

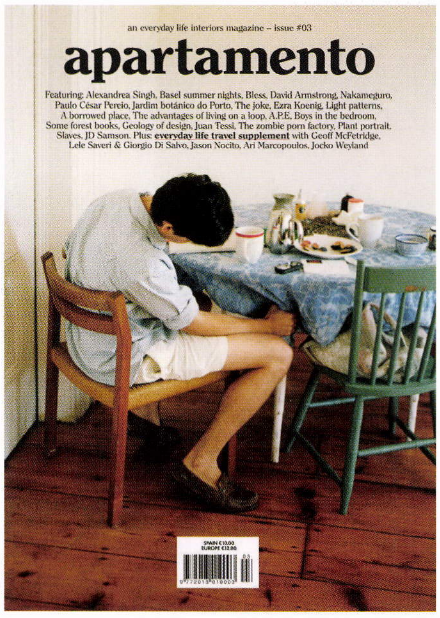
2009 · Rob Longworth, Geoff McFetridge (ILL) · UK · Magazine cover


THE NEW FOOD QUARTERLY FROM MOMOFUKU'S DAVID CHANG
LUCKY PEACH
ISSUE 1 — RAMEN
SUMMER 2011, $10
TRANSMISSIONS FROM THE DESK OF HAROLD McGEE IN OUTRÉ SPACE
IVAN ORKIN
AUTHENTIC JAPANESE RAMEN!
(YEAH RIGHT! —TODD KLIMAN)
SEVEN EGG RECIPES
INCLUDING ONE HANDWRITTEN BY JUAN MARI ARZAK
BOURDAIN, DUFRESNE, & CHANG DRUNK & RANTING
CHICKEN SOUP for your LOVED ONE
THE RAMEN ISSUE
$10.00 U.S./CAN

2011 · Brian McMullen, Walter Green, Noriko Yamaguchi · US · Magazine cover


BUTT
Butt Number Two
Fag Mag
Autumn 2001

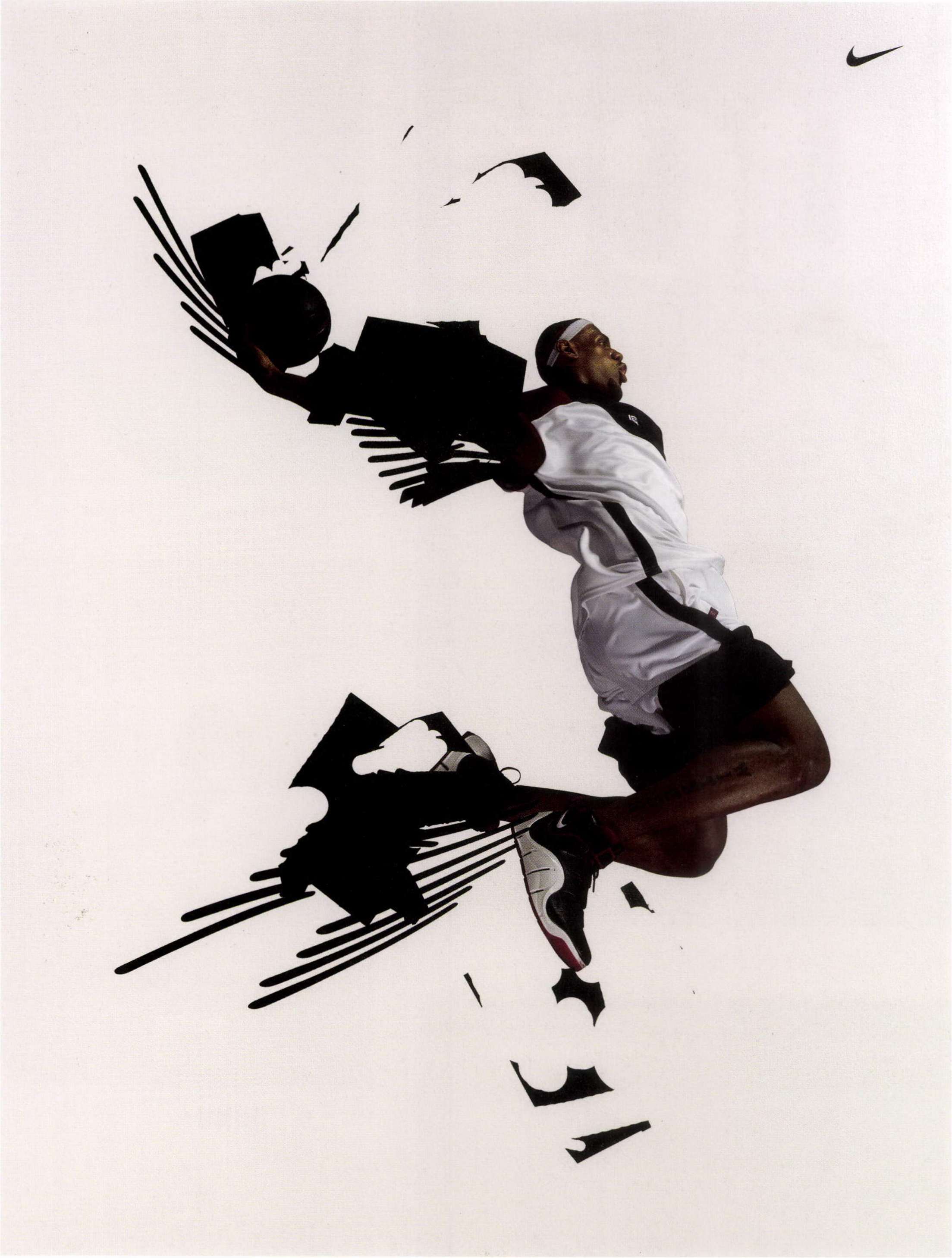
2001 · Jop van Bennekom · NL/UK · Magazine cover


an everyday life interiors magazine – issue #03
apartamento

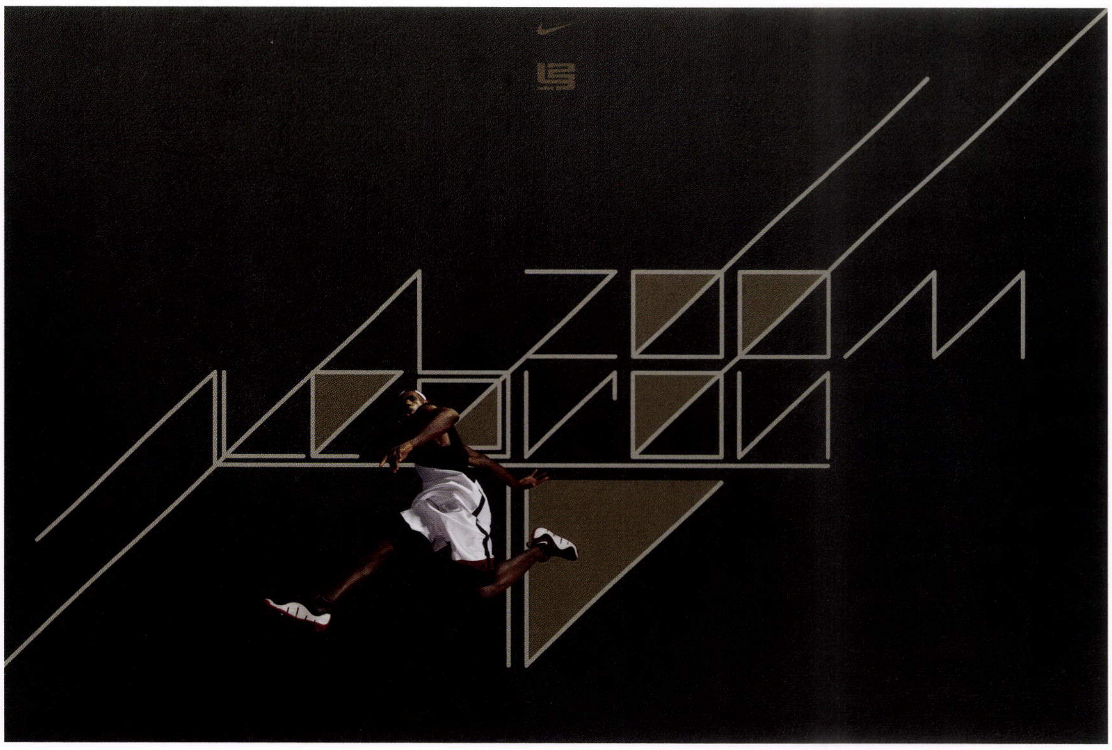
2009 · Omar Sosa, Albert Folch · ES · Magazine cover

the gentlewoman
Fabulous women's magazine, issue nº 6
Autumn and Winter 2012
Angela Lansbury

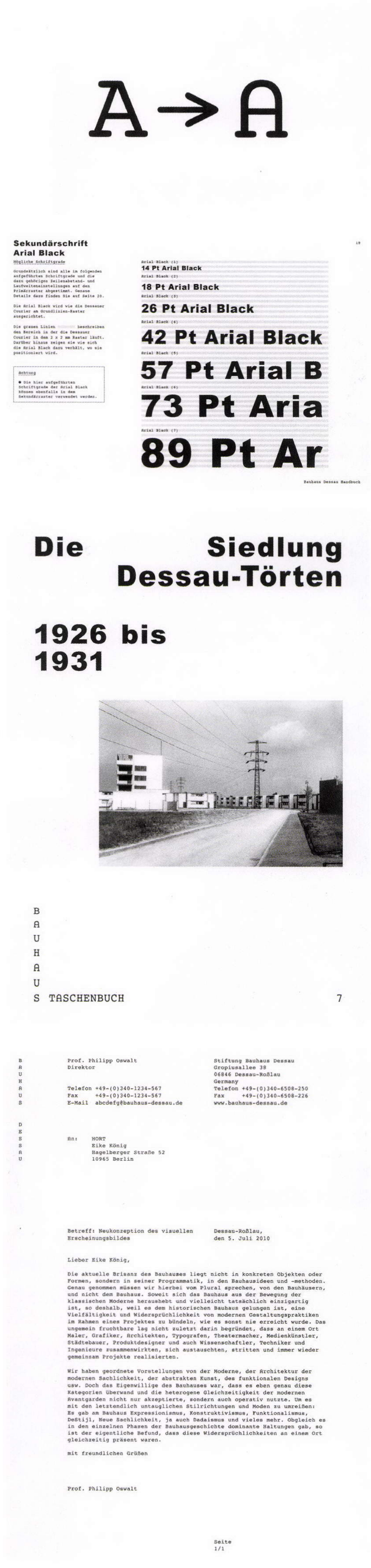
2011 · Jop van Bennekom · NL/UK · Magazine cover



2006 · Hort · DE/US · Poster



2007 · Hort · DE/US · Poster



A → A

Sekundärschrift
Arial Black

Mögliche Schriftgrade

Grundsätzlich sind alle im folgenden aufgeführten Schriftgrade und die dazu gehörigen Zeilenabstand- und Laufweiteneinstellungen auf den Primärraster abgestimmt. Genaue Details dazu finden Sie auf Seite 20.

Die Arial Black wird wie die Dessauer Courier am Grundlinien-Raster ausgerichtet.

Die grauen Linien beschreiben den Bereich in der die Dessauer Courier in dem 2 x 2 mm Raster läuft. Darüber hinaus zeigen sie wie sich die Arial Black dazu verhält, wo sie positioniert wird.

Achtung

- Die hier aufgeführten Schriftgrade der Arial Black können ebenfalls in dem Sekundärraster verwendet werden.

19

Arial Black (1)
14 Pt Arial Black
Arial Black (2)
18 Pt Arial Black
Arial Black (3)
26 Pt Arial Black
Arial Black (4)
42 Pt Arial Black
Arial Black (5)
57 Pt Arial B
Arial Black (6)
73 Pt Aria
Arial Black (7)
89 Pt Ar

Bauhaus Dessau Handbuch

Die Siedlung
Dessau-Törten

1926 bis
1931

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S TASCHENBUCH 7

B
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Prof. Philipp Oswalt
Direktor

Telefon +49-(0)340-1234-567
Fax +49-(0)340-1234-567
E-Mail abcdefg@bauhaus-dessau.de

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06846 Dessau-Roßlau
Germany
Telefon +49-(0)340-6508-250
Fax +49-(0)340-6508-226
www.bauhaus-dessau.de

D
E
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An: HORT
Eike König
Hagelberger Straße 52
10965 Berlin

Betreff: Neukonzeption des visuellen Erscheinungsbildes

Dessau-Roßlau,
den 5. Juli 2010

Lieber Eike König,

Die aktuelle Brisanz des Bauhauses liegt nicht in konkreten Objekten oder Formen, sondern in seiner Programmatik, in den Bauhausideen und -methoden. Genau genommen müssen wir hierbei vom Plural sprechen, von den Bauhäusern, und nicht dem Bauhaus. Soweit sich das Bauhaus aus der Bewegung der klassischen Moderne heraushebt und vielleicht tatsächlich einzigartig ist, so deshalb, weil es dem historischen Bauhaus gelungen ist, eine Vielfältigkeit und Widersprüchlichkeit von modernen Gestaltungspraktiken im Rahmen eines Projektes zu bündeln, wie es sonst nie erreicht wurde. Das ungemein fruchtbare lag nicht zuletzt darin begründet, dass an einem Ort Maler, Grafiker, Architekten, Typografen, Theatermacher, Medienkünstler, Städtebauer, Produktdesigner und auch Wissenschaftler, Techniker und Ingenieure zusammenwirkten, sich austauschten, stritten und immer wieder gemeinsam Projekte realisierten.

Wir haben geordnete Vorstellungen von der Moderne, der Architektur der modernen Sachlichkeit, der abstrakten Kunst, des funktionalen Designs usw. Doch das Eigenwillige des Bauhauses war, dass es eben genau diese Kategorien überwand und die heterogene Gleichzeitigkeit der modernen Avantgarden nicht nur akzeptierte, sondern auch operativ nutzte. Um es mit den letztendlich untauglichen Stilrichtungen und Moden zu umreißen: Es gab am Bauhaus Expressionismus, Konstruktivismus, Funktionalismus, DeStijl, Neue Sachlichkeit, ja auch Dadaismus und vieles mehr. Obgleich es in den einzelnen Phasen der Bauhausgeschichte dominante Haltungen gab, so ist der eigentliche Befund, dass diese Widersprüchlichkeiten an einem Ort gleichzeitig präsent waren.

mit freundlichen Grüßen

Prof. Philipp Oswalt

Seite
1/1

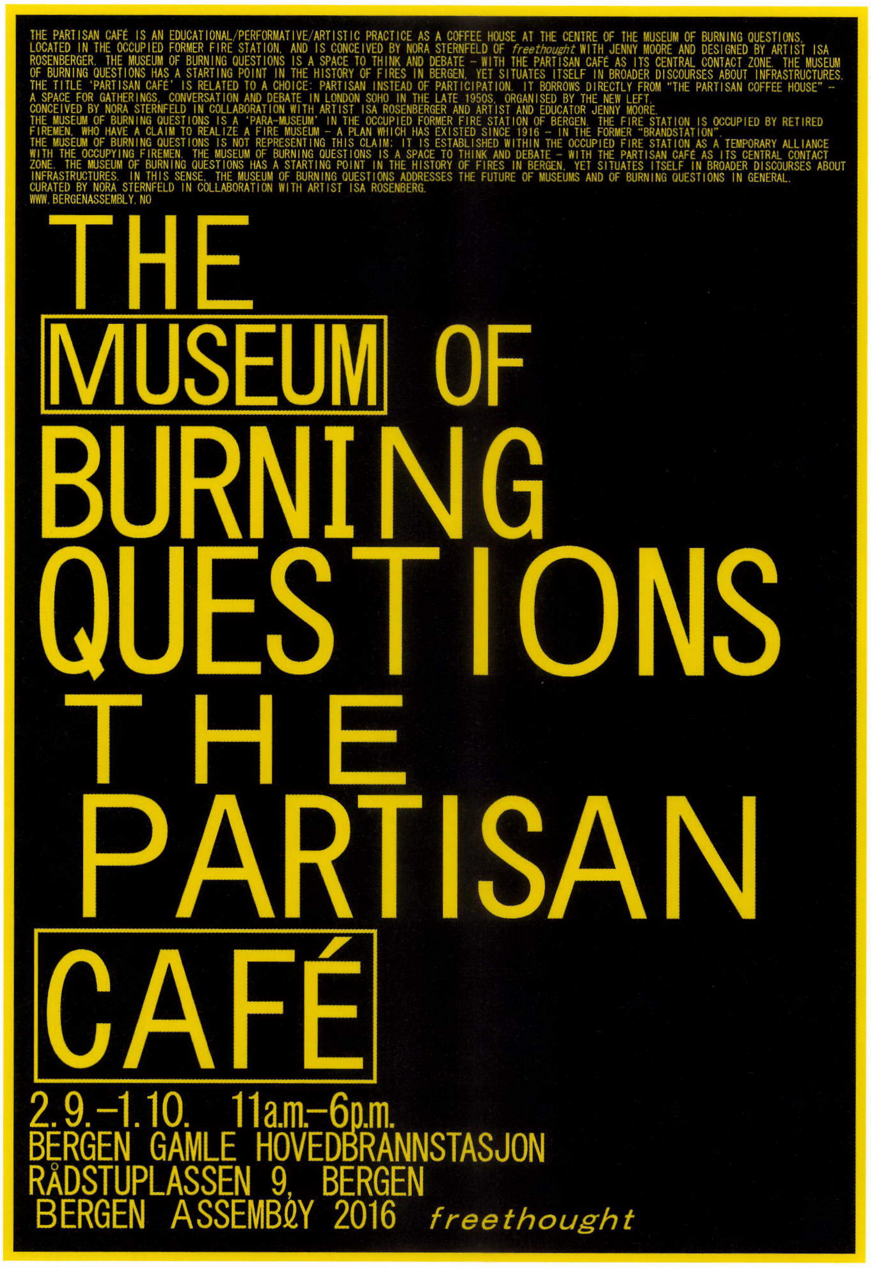
2010 · Hort · DE · Identity · Bauhaus Dessau

»I believe that diversity is the key to growth. Both of these opposite talents will bring their own experiences, education, way of thinking, and methods of doing to the studio. By putting them together, they can both learn from the other's different perspective.« Eike König, *fontanel.com*, 2016

Hort (1994) is the brainchild of designer Eike König (1968, Hanau, Germany), whose initial concept for his studio in Frankfurt (later moving to Berlin) was to create a collaborative design environment. Over the years König has managed to mix his own experimental work with commissions for clients such as Nike, *The New York Times*, and Walt Disney. After originally studying graphic design in Darmstadt, he worked as art director at Logic Records, before opening his own practice. König has taught regularly at the Bauhaus University in Weimar, at the University of Art and Design in Offenbach, and the University of Mainz.

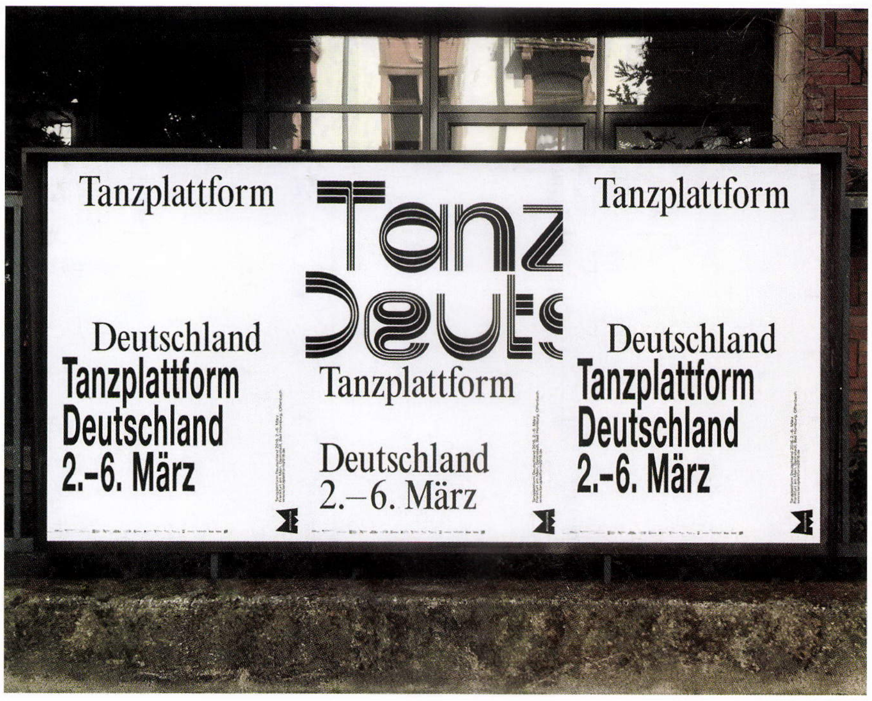
Hort (1994) ist das Geisteskind des Grafikdesigners Eike König (1968, Hanau), dem es darum ging, in Frankfurt (und später Berlin) ein Designumfeld zu schaffen, das der Kooperation förderlich ist. Im Lauf der Jahre ist es König gelungen, seine Experimentalarbeit mit Aufträgen für Auftraggeber wie Nike, *The New York Times* und Walt Disney zu verbinden. Nach einem Grafikstudium in Darmstadt war er bei Logic Records als Artdirector tätig, ehe er sein eigenes Studio gründete. König unterrichtet regelmäßig an der Bauhaus-Universität Weimar, an der Hochschule für Gestaltung in Offenbach sowie an der Universität Mainz.

Hort (1994) est une création du graphiste Eike König (1968, Hanau, Allemagne). Le concept original du studio francfortois (installé plus tard à Berlin) était de créer un environnement de design collaboratif. Au fil des années, König a su intégrer son propre travail expérimental dans ses réalisations pour des clients comme Nike, *The New York Times* et Walt Disney. Après des études de graphisme à Darmstadt, il a été directeur artistique chez Logic Records, puis a ouvert son propre studio. König a enseigné régulièrement à la Bauhaus-Universität Weimar, à la Haute École d'art et de design d'Offenbach et à l'université de Mayence.

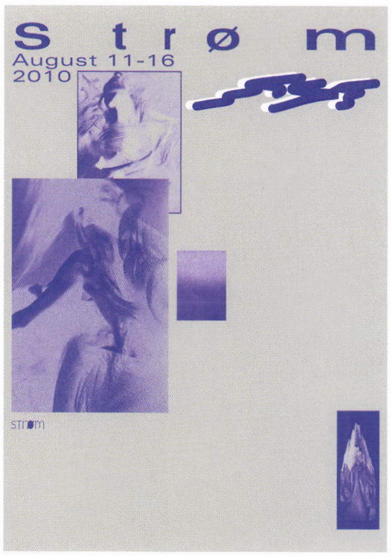

THE PARTISAN CAFÉ IS AN EDUCATIONAL/PERFORMATIVE/ARTISTIC PRACTICE AS A COFFEE HOUSE AT THE CENTRE OF THE MUSEUM OF BURNING QUESTIONS, LOCATED IN THE OCCUPIED FORMER FIRE STATION, AND IS CONCEIVED BY NORA STERNFELD OF *freethought* WITH JENNY MOORE AND DESIGNED BY ARTIST ISA ROSENBERGER. THE MUSEUM OF BURNING QUESTIONS IS A SPACE TO THINK AND DEBATE – WITH THE PARTISAN CAFÉ AS ITS CENTRAL CONTACT ZONE. THE MUSEUM OF BURNING QUESTIONS HAS A STARTING POINT IN THE HISTORY OF FIRES IN BERGEN, YET SITUATES ITSELF IN BROADER DISCOURSES ABOUT INFRASTRUCTURES. THE TITLE 'PARTISAN CAFÉ' IS RELATED TO A CHOICE: PARTISAN INSTEAD OF PARTICIPATION. IT BORROWS DIRECTLY FROM "THE PARTISAN COFFEE HOUSE" – A SPACE FOR GATHERINGS, CONVERSATION AND DEBATE IN LONDON SOHO IN THE LATE 1950S, ORGANISED BY THE NEW LEFT.
CONCEIVED BY NORA STERNFELD IN COLLABORATION WITH ARTIST ISA ROSENBERGER AND ARTIST AND EDUCATOR JENNY MOORE.
THE MUSEUM OF BURNING QUESTIONS IS A 'PARA-MUSEUM' IN THE OCCUPIED FORMER FIRE STATION OF BERGEN. THE FIRE STATION IS OCCUPIED BY RETIRED FIREMEN, WHO HAVE A CLAIM TO REALIZE A FIRE MUSEUM – A PLAN WHICH HAS EXISTED SINCE 1916 – IN THE FORMER "BRANDSTATION".
THE MUSEUM OF BURNING QUESTIONS IS NOT REPRESENTING THIS CLAIM: IT IS ESTABLISHED WITHIN THE OCCUPIED FIRE STATION AS A TEMPORARY ALLIANCE WITH THE OCCUPYING FIREMEN. THE MUSEUM OF BURNING QUESTIONS IS A SPACE TO THINK AND DEBATE – WITH THE PARTISAN CAFÉ AS ITS CENTRAL CONTACT ZONE. THE MUSEUM OF BURNING QUESTIONS HAS A STARTING POINT IN THE HISTORY OF FIRES IN BERGEN, YET SITUATES ITSELF IN BROADER DISCOURSES ABOUT INFRASTRUCTURES. IN THIS SENSE, THE MUSEUM OF BURNING QUESTIONS ADDRESSES THE FUTURE OF MUSEUMS AND OF BURNING QUESTIONS IN GENERAL.
CURATED BY NORA STERNFELD IN COLLABORATION WITH ARTIST ISA ROSENBERG.
WWW.BERGENASSEMBLY.NO

THE
MUSEUM OF
BURNING
QUESTIONS
THE
PARTISAN
CAFÉ
2.9.–1.10. 11a.m.–6p.m.
BERGEN GAMLE HOVEDBRANNSTASJON
RÅDSTUPLASSEN 9, BERGEN
BERGEN ASSEMBLY 2016
freethought

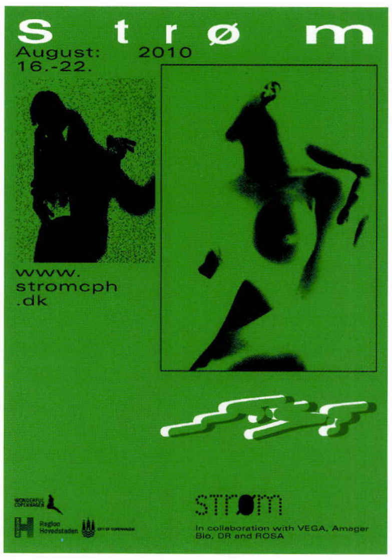
2016 · Hort · DE/NO · Poster


Tanzplattform
Deutschland
Tanzplattform
Deutschland
2.-6. März
Tanz
Deuts
Tanzplattform
Deutschland
2.–6. März
Tanzplattform
Deutschland
Tanzplattform
Deutschland
2.-6. März

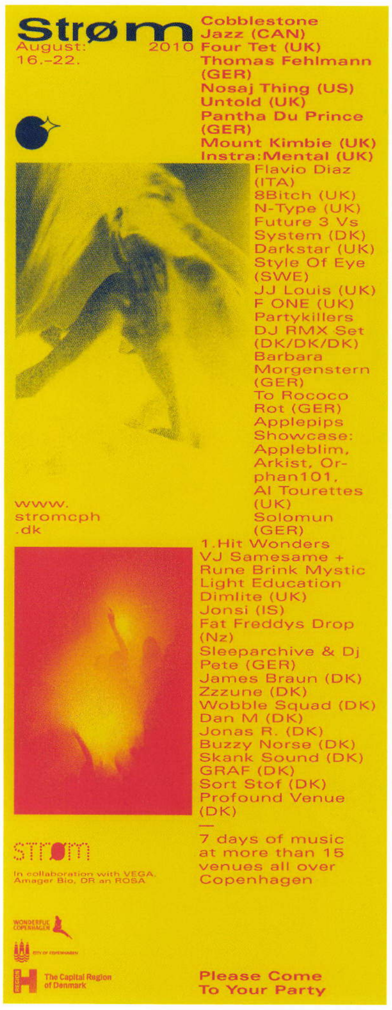
2016 · Hort · DE · Poster, Identity · Tanzplattform Deutschland


S t r ø m
August 11-16
2010
strøm

2010 · Hort · DE/DK · Poster


S t r ø m
August: 2010
16.-22.
www.
stromcph
.dk
strøm
In collaboration with VEGA, Amager Bio, DR and ROSA

2010 · Hort · DE/DK · Poster


Strøm
August: 2010
16.–22.
Cobblestone Jazz (CAN)
Four Tet (UK)
Thomas Fehlmann (GER)
Nosaj Thing (US)
Untold (UK)
Pantha Du Prince (GER)
Mount Kimbie (UK)
Instra:Mental (UK)
Flavio Diaz (ITA)
8Bitch (UK)
N-Type (UK)
Future 3 Vs System (DK)
Darkstar (UK)
Style Of Eye (SWE)
JJ Louis (UK)
F ONE (UK)
Partykillers DJ RMX Set (DK/DK/DK)
Barbara Morgenstern (GER)
To Rococo Rot (GER)
Applepips Showcase: Appleblim, Arkist, Orphan101, Al Tourettes (UK)
Solomun (GER)
1.Hit Wonders
VJ Samesame + Rune Brink Mystic Light Education
Dimlite (UK)
Jonsi (IS)
Fat Freddys Drop (Nz)
Sleeparchive & Dj Pete (GER)
James Braun (DK)
Zzzune (DK)
Wobble Squad (DK)
Dan M (DK)
Jonas R. (DK)
Buzzy Norse (DK)
Skank Sound (DK)
GRAF (DK)
Sort Stof (DK)
Profound Venue (DK)
7 days of music at more than 15 venues all over Copenhagen
www.
stromcph
.dk
strøm
In collaboration with VEGA, Amager Bio, DR an ROSA
The Capital Region of Denmark
Please Come To Your Party

2010 · Hort · DE/DK · Poster

2011

The exhibition **Graphic Design Worlds** is shown at the Triennale Design Museum in Milan

A new edition of **Bauhaus** magazine is launched in Germany, celebrating the legacy of the famous design school

The exhibition **Wim Crouwel: A Graphic Odyssey** opens at the London Design Museum

COMEDY CENTRAL

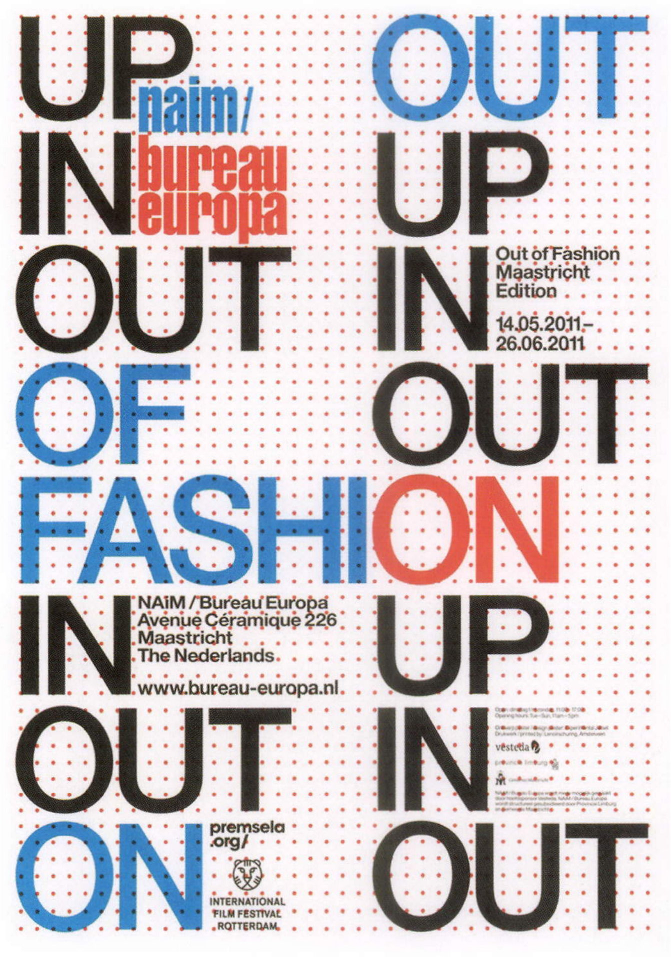
2011 · Thelab · US · Logo · Comedy Central

Unit Portables

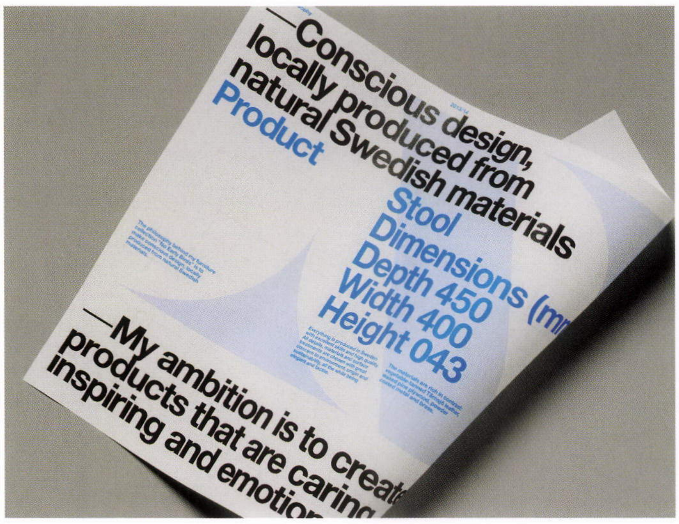
2011 · Kurppa Hosk · SE · Logo · Unit Portables

THNK THE AMSTERDAM SCHOOL OF CREATIVE LEADERSHIP

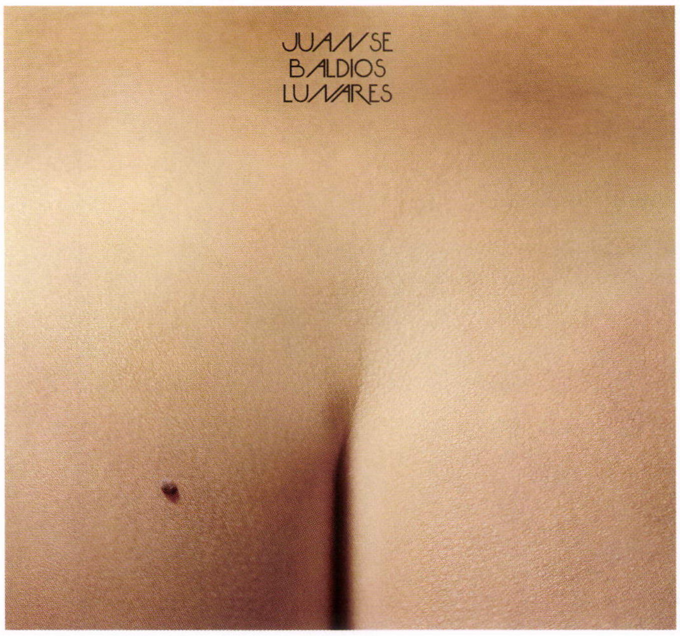
2011 · Lava · NL · Logo · THNK


UP IN OUT OF FASHION IN OUT ON
naim/ bureau europa
OUT UP IN OUT ON UP IN OUT
Out of Fashion Maastricht Edition
14.05.2011– 26.06.2011
NAiM / Bureau Europa Avenue Céramique 226 Maastricht The Nederlands
www.bureau-europa.nl
premsela .org/
INTERNATIONAL FILM FESTIVAL ROTTERDAM

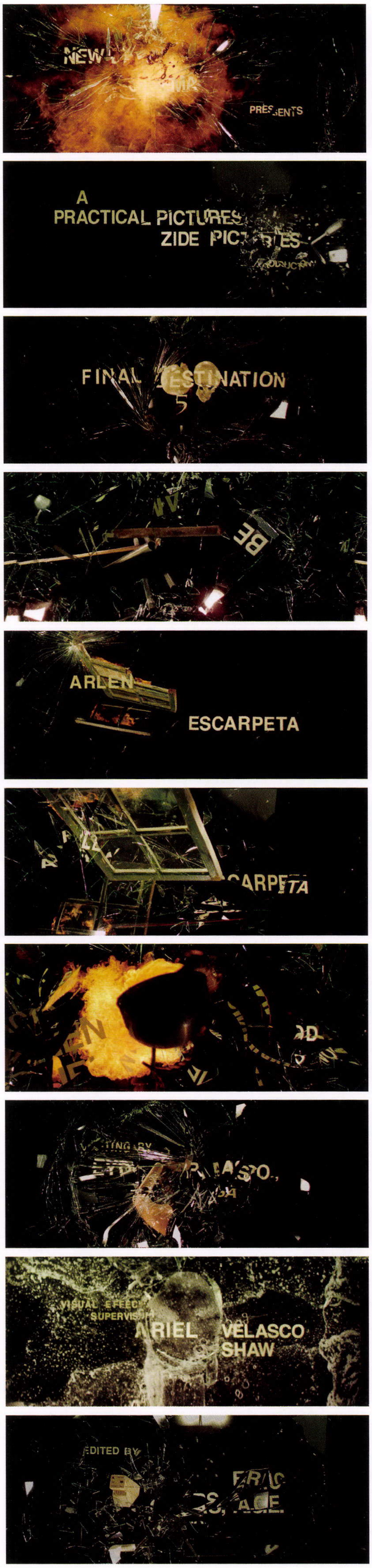
2011 · Experimental Jetset · NL · Poster


—Conscious design, locally produced from natural Swedish materials
Product
Stool
Dimensions (mm
Depth 450
Width 400
Height 043
—My ambition is to creat products that are caring inspiring and emotion

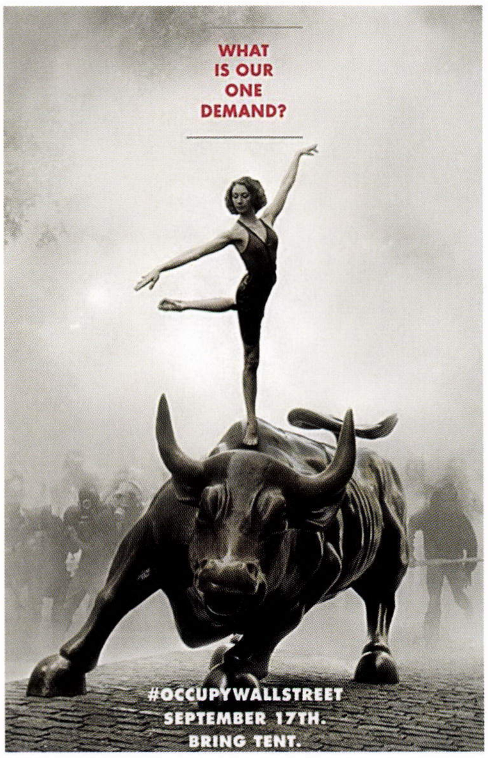
2011 · Kurppa Hosk · SE · Identity · No Early Birds


JUAN SE
BALDIOS
LUNARES

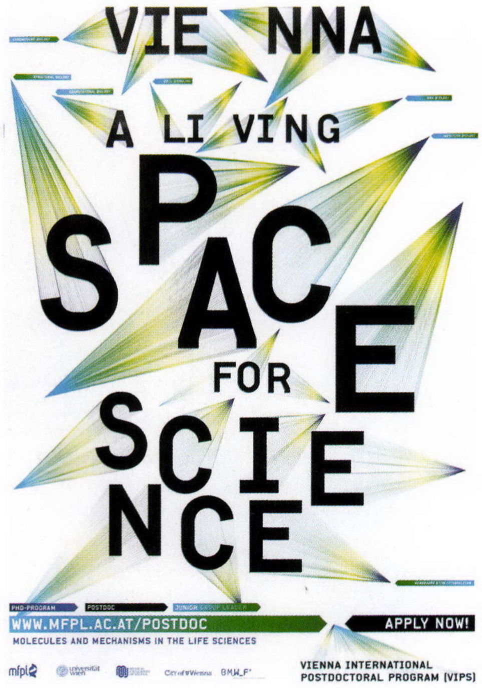
2011 · Alejandro Ros, Marcelo Setton (PH) · AR · Record cover


PRESENTS
A
PRACTICAL PICTURES
ZIDE PICTURES
FINAL DESTINATION 5
ARLEN ESCARPETA
VISUAL EFFECTS SUPERVISOR
ARIEL VELASCO SHAW
EDITED BY

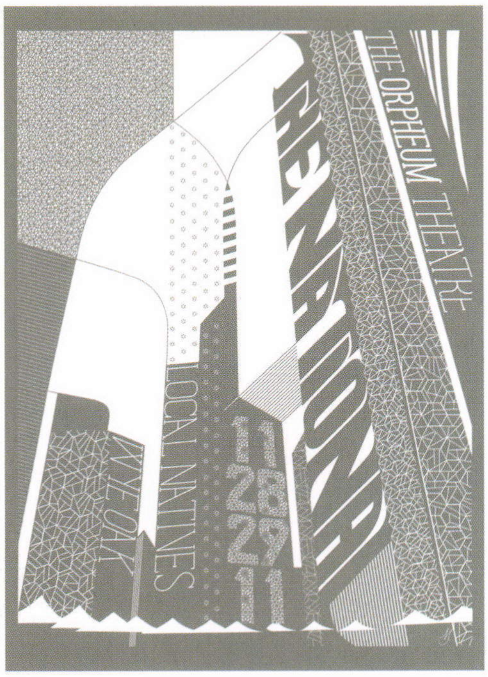
2011 · Kyle Cooper, Prologue Films · US · Opening titles


WHAT IS OUR ONE DEMAND?
#OCCUPYWALLSTREET
SEPTEMBER 17TH.
BRING TENT.

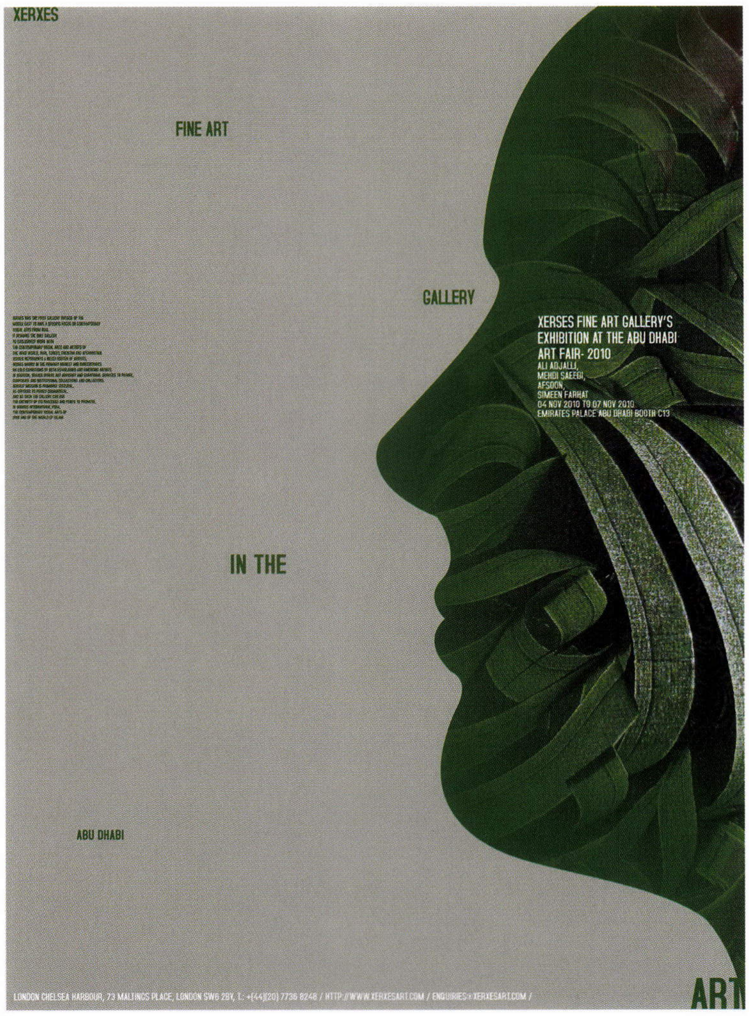
2011 · Ad Busters · US · Poster


VIENNA
A LIVING
SPACE FOR SCIENCE
PHD-PROGRAM
POSTDOC
JUNIOR GROUP LEADER
WWW.MFPL.AC.AT/POSTDOC
APPLY NOW!
MOLECULES AND MECHANISMS IN THE LIFE SCIENCES
VIENNA INTERNATIONAL POSTDOCTORAL PROGRAM (VIPS)

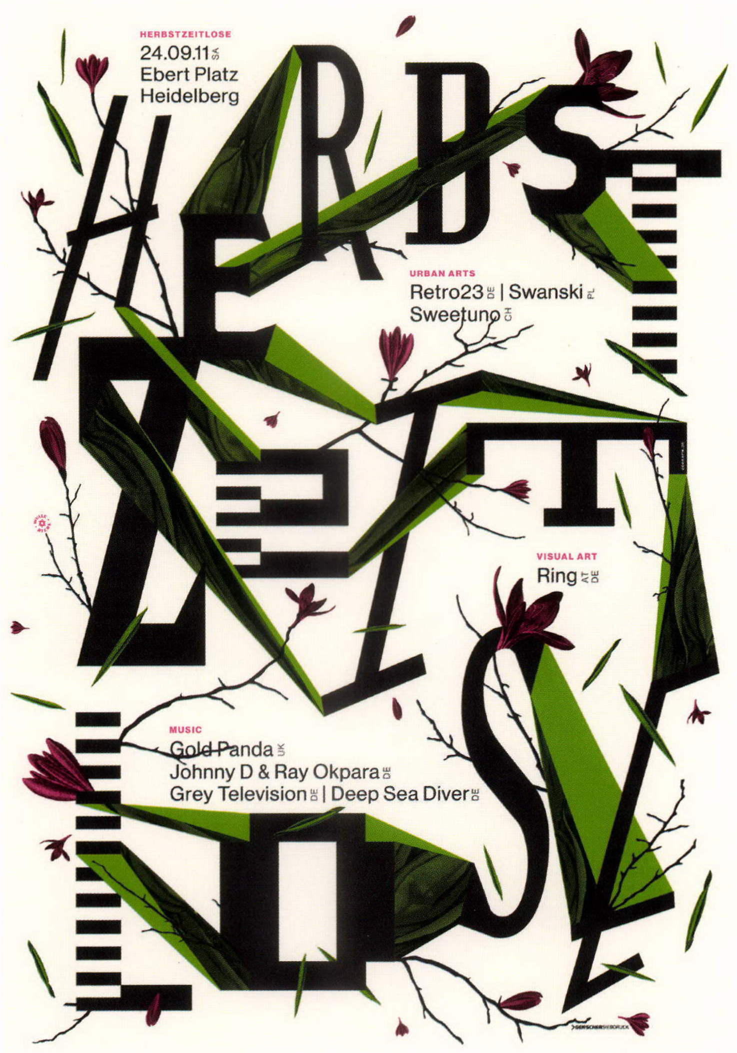
2011 · Buero Bauer · AT · Poster


THE ORPHEUM THEATRE
THE NATIONAL
LOCAL NATIVES
11 28 29 11

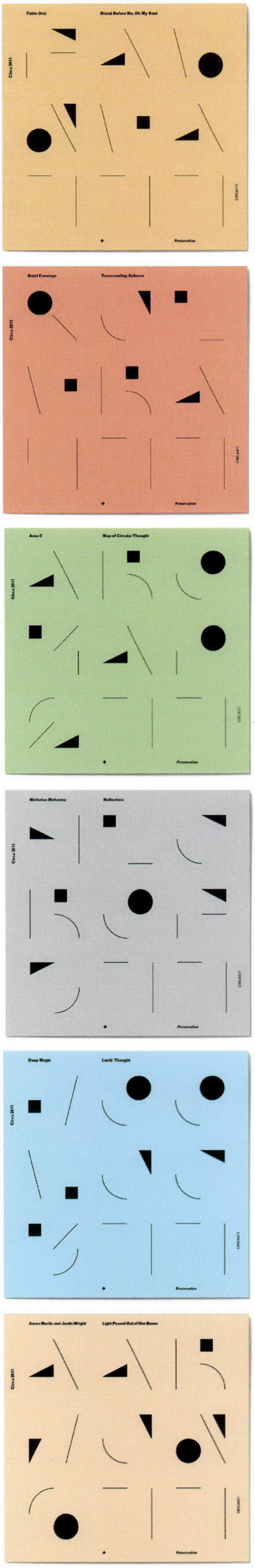
2011 · Marian Bantjes · CA · Poster


XERXES
FINE ART
GALLERY
IN THE
ABU DHABI
ART
XERSES FINE ART GALLERY'S EXHIBITION AT THE ABU DHABI ART FAIR- 2010
ALI ADJALLI,
MEHDI SAEEDI,
AFSOON,
SIMEEN FARHAT
04 NOV 2010 TO 07 NOV 2010
EMIRATES PALACE ABU DHABI BOOTH C13

2011 · Mehdi Saeedi · IR · Poster


HERBSTZEITLOSE
24.09.11 SA
Ebert Platz
Heidelberg
URBAN ARTS
Retro23 DE | Swanski PL
Sweetuno CH
VISUAL ART
Ring AT DE
MUSIC
Gold Panda UK
Johnny D & Ray Okpara DE
Grey Television DE | Deep Sea Diver DE

2011 · Götz Gramlich · DE · Poster



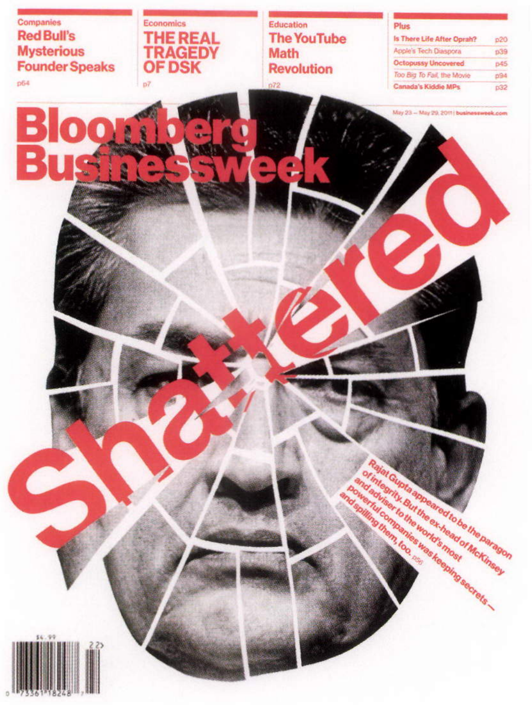
2011 · Mark Gowing · AU · Posters

Bloomberg Businessweek Magazine · United States

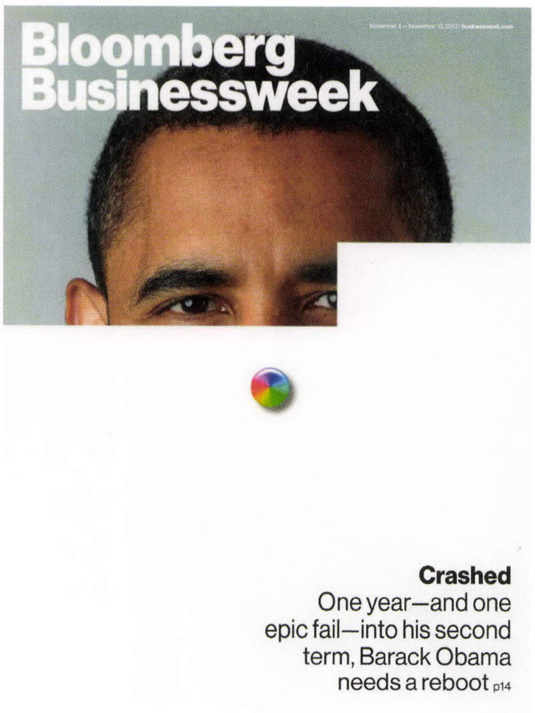
The American business magazine *Businessweek* was first published in 1929, and in 2009 the media company Bloomberg acquired and totally revamped the long-established publication. The young British art director Richard Turley introduced an entirely new design concept to the renamed *Bloomberg Businessweek*, and it was above all his imaginative ideas for the front cover which gave the magazine a whole new look, earning it many "likes" on social networks.

Das erste Heft der amerikanischen Wirtschaftszeitschrift *Businessweek* erschien 1929. Der Medienkonzern Bloomberg kaufte das Traditionsblatt 2009 und überarbeitete es vollständig. Unter der Artdirection des jungen britischen Designers Richard Turley erhielt *Bloomberg Businessweek* ein neues Gestaltungskonzept. Vor allem die genialen Coverideen sorgten für eine völlig neue Wahrnehmung der Zeitschrift und für viele Likes in den sozialen Netzwerken.

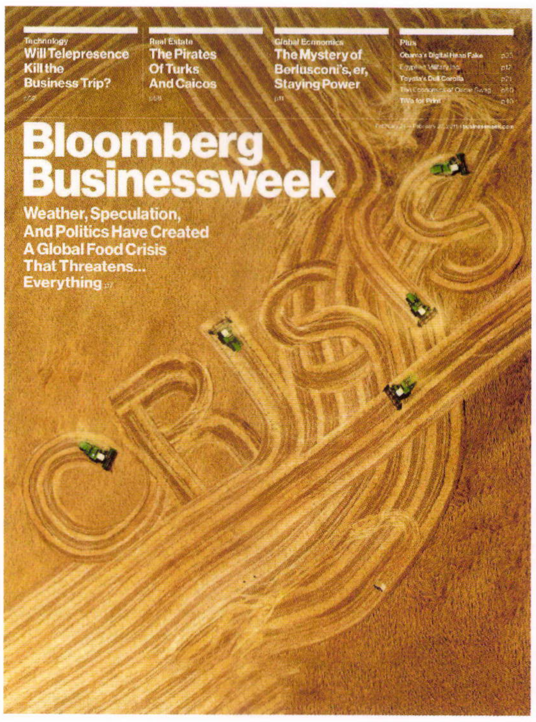
La parution du premier numéro du magazine économique américain *Businessweek* remonte à 1929. Le groupe de médias Bloomberg acquit cette publication historique en 2009 et la transforma intégralement. Sous la direction artistique du jeune graphiste britannique Richard Turley, elle fut renommée *Bloomberg Businessweek* avec un concept graphique entièrement nouveau. Ce sont surtout les idées géniales des couvertures qui ont entièrement changé la perception du magazine et suscité quantité de *likes* sur les réseaux sociaux.


Companies Red Bull's Mysterious Founder Speaks p64
Economics THE REAL TRAGEDY OF DSK p7
Education The YouTube Math Revolution p72
Plus
Bloomberg Businessweek
Shattered
Rajat Gupta appeared to be the paragon of integrity. But the ex-head of McKinsey and adviser to the world's most powerful companies was keeping secrets—and spilling them, too.

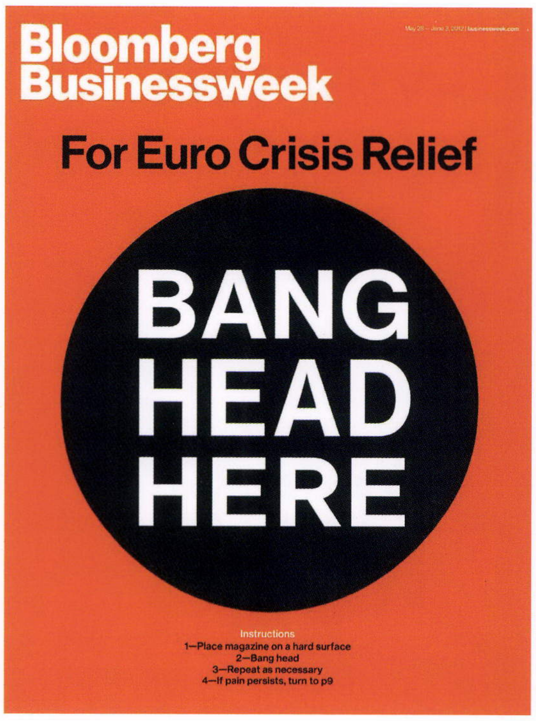
2011 · Richard Turley (AD) · UK/US · Magazine cover


Bloomberg Businessweek
Crashed
One year—and one epic fail—into his second term, Barack Obama needs a reboot p14

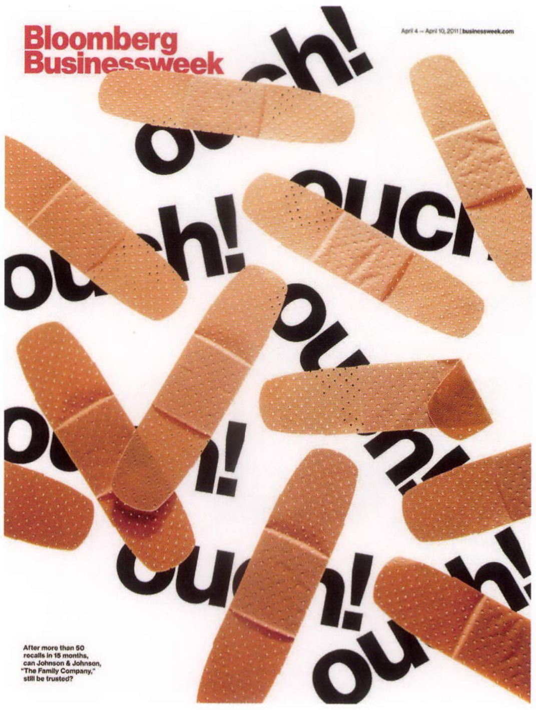
2013 · Richard Turley (AD) · UK/US · Magazine cover


Technology Will Telepresence Kill the Business Trip?
Real Estate The Pirates Of Turks And Caicos
Global Economics The Mystery of Berlusconi's, er, Staying Power
Plus
Bloomberg Businessweek
Weather, Speculation, And Politics Have Created A Global Food Crisis That Threatens... Everything
CRISIS

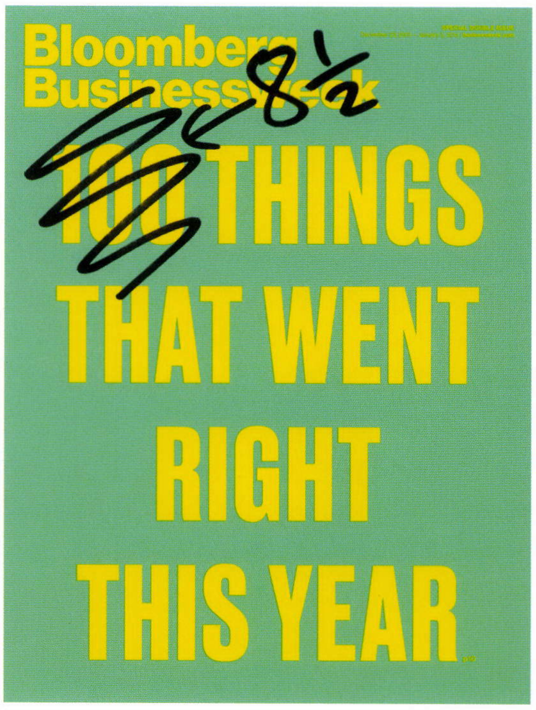
2011 · Richard Turley (AD) · UK/US · Magazine cover


Bloomberg Businessweek
For Euro Crisis Relief
BANG HEAD HERE
Instructions
1—Place magazine on a hard surface
2—Bang head
3—Repeat as necessary
4—If pain persists, turn to p9

2012 · Richard Turley (AD) · UK/US · Magazine cover


Bloomberg Businessweek
ouch!
After more than 50 recalls in 16 months, can Johnson & Johnson, "The Family Company," still be trusted?

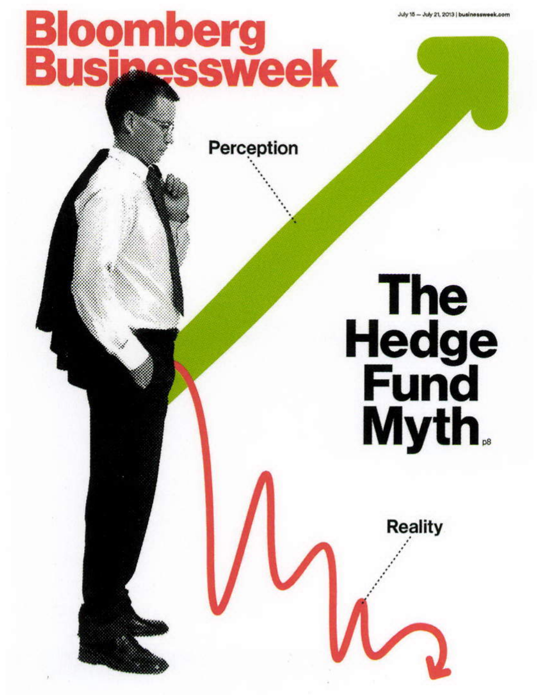
2011 · Richard Turley (AD) · UK/US · Magazine cover


Bloomberg Businessweek
8½
100 THINGS THAT WENT RIGHT THIS YEAR

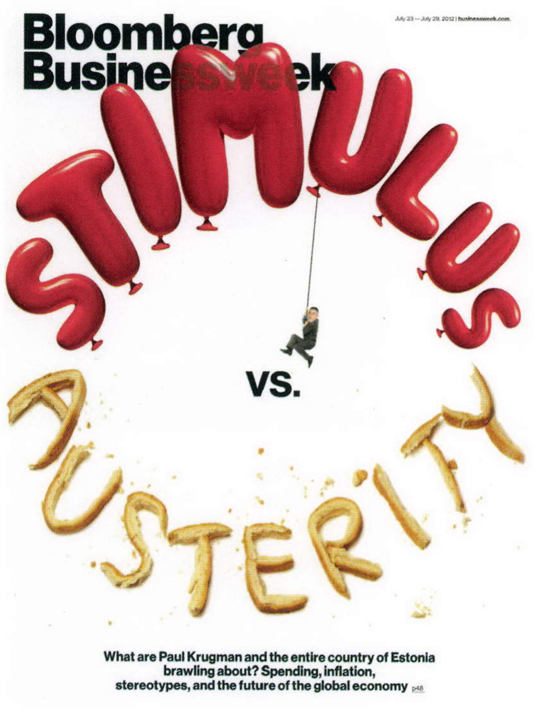
2013 · Richard Turley (AD) · UK/US · Magazine cover

»Our covers were sharable visual content. They weren't necessarily designed like that, but that's essentially what they were. At their best, the covers became the kind of thing people passed around on Thursday morning, and we put them on Twitter.«

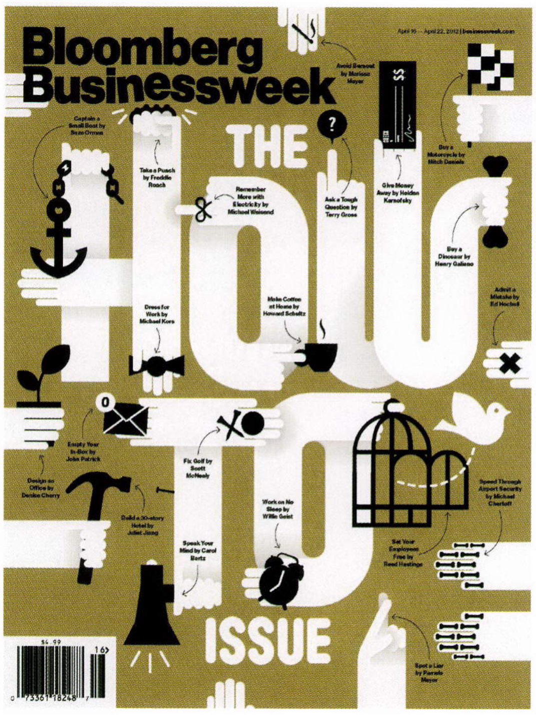
`Richard Turley, 032c, 2015`


Bloomberg Businessweek
July 15 — July 21, 2013 | businessweek.com
Perception
The Hedge Fund Myth p8
Reality

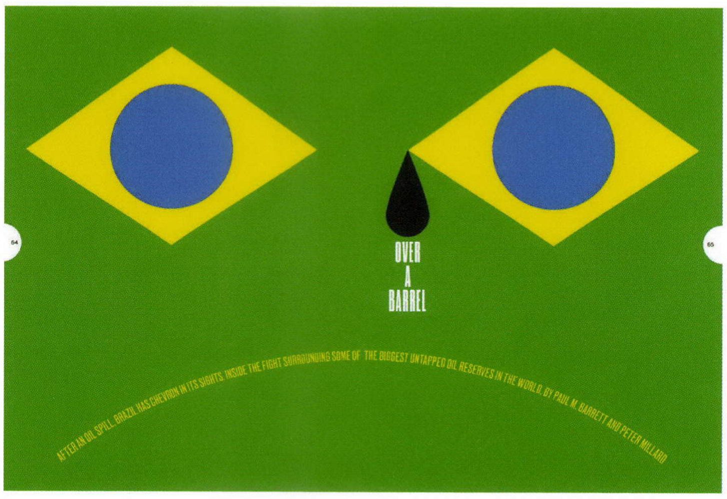
2013 · Richard Turley (AD) · UK/US · Magazine cover


Bloomberg Businessweek
STIMULUS
vs.
AUSTERITY
What are Paul Krugman and the entire country of Estonia brawling about? Spending, inflation, stereotypes, and the future of the global economy p48

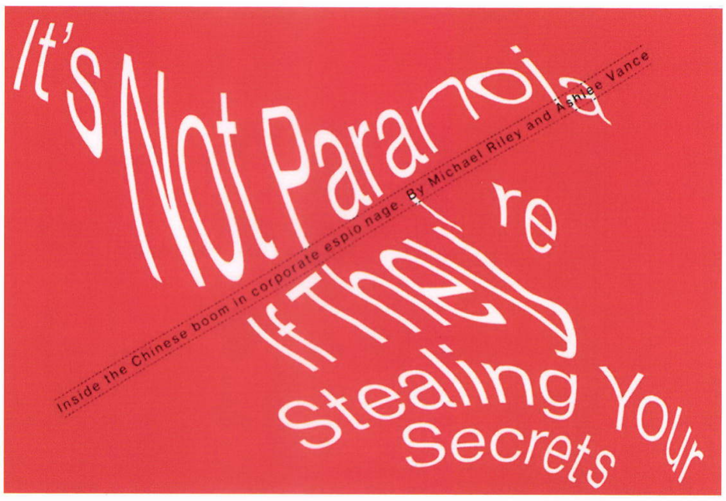
2012 · Richard Turley (AD) · UK/US · Magazine cover

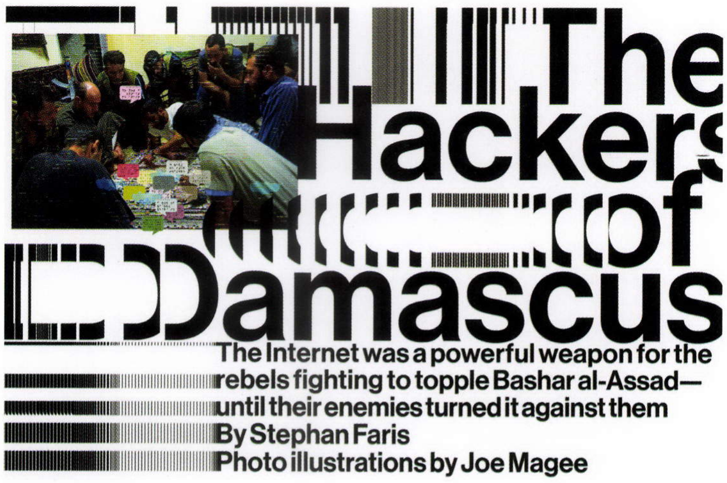

Bloomberg Businessweek
THE
How To
ISSUE

2012 · Richard Turley (AD) · UK/US · Magazine cover


64
65
OVER A BARREL
AFTER AN OIL SPILL, BRAZIL HAS CHEVRON IN ITS SIGHTS. INSIDE THE FIGHT SURROUNDING SOME OF THE BIGGEST UNTAPPED OIL RESERVES IN THE WORLD. BY PAUL M. BARRETT AND PETER MILLARD

Markets Finance
Yawning Through The Apocalypse
$16.7t
Small Banks Feel The Urge to Merge


It's Not Paranoia If They're Stealing Your Secrets
Inside the Chinese boom in corporate espionage By Michael Riley and Ashlee Vance


The Hackers of Damascus
The Internet was a powerful weapon for the rebels fighting to topple Bashar al-Assad—until their enemies turned it against them
By Stephan Faris
Photo illustrations by Joe Magee

2010s · Richard Turley (AD) · UK/US · Magazine spreads

Richard Turley (1976, Bristol, England) is a creative director with a body of distinguished work in media. In 2010 he was responsible for the complete visual overhaul of *Bloomberg Businessweek*, and then went on to join MTV in 2014 as its first Senior Vice-President of Visual Storytelling. With a deep understanding of both design and editorial, Turley has expanded the remit of the creative director and its influence on the way information is communicated. Having studied at art school in Liverpool and worked at *The Guardian* in London, he has become a key force in transforming traditional media in the digital era.

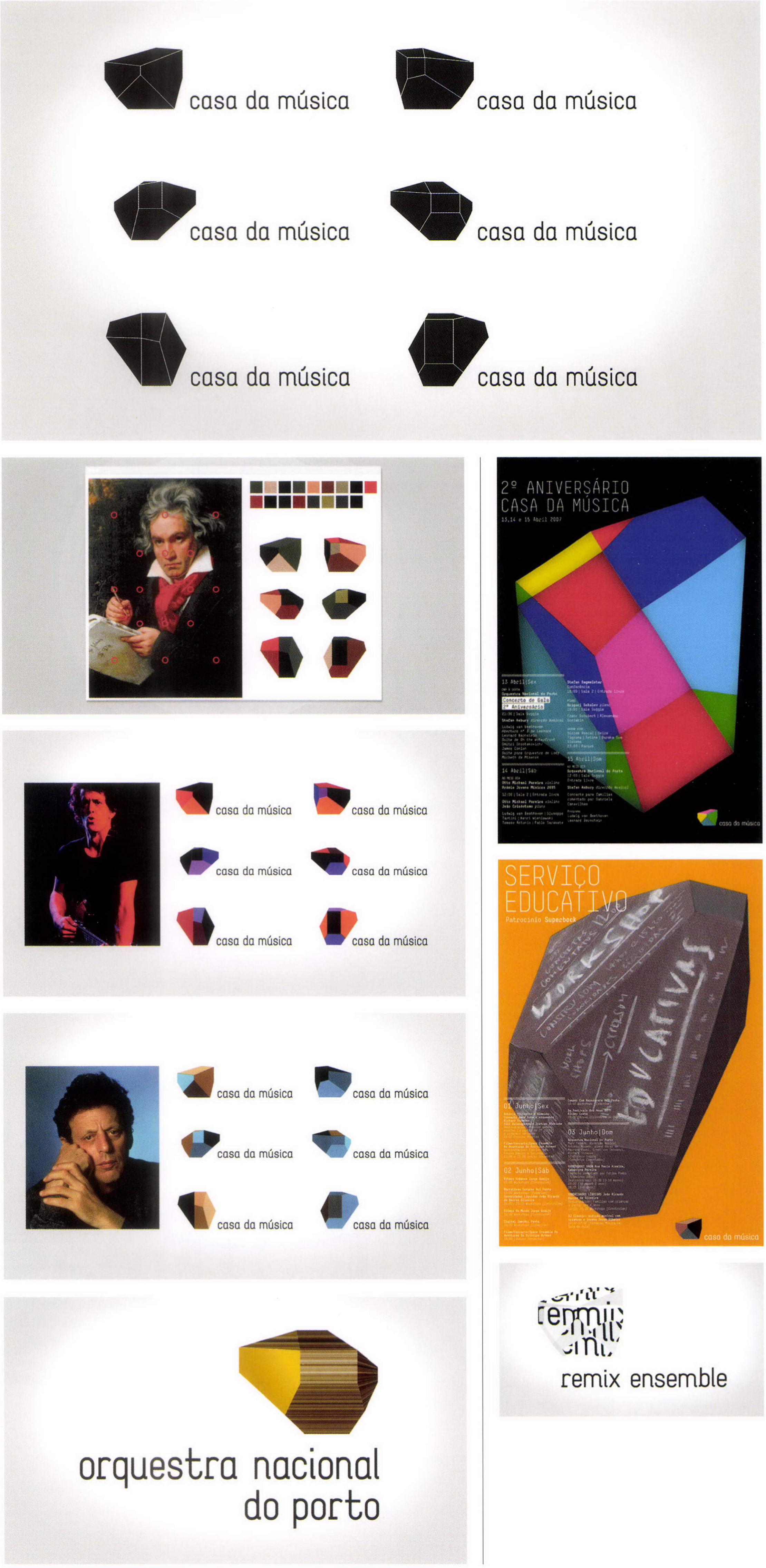
Richard Turley (1976, Bristol, England) zeichnet sich als Kreativdirektor insbesondere durch seine Arbeit in den Medien aus. 2010 übernahm er die vollständige Neugestaltung der Zeitschrift *Bloomberg Businessweek*, 2014 ging er als erster Senior Vice-President of Visual Storytelling zu MTV. Durch sein Verständnis für die grafische ebenso wie die redaktionelle Seite des Mediums hat Turley den Aufgabenbereich des Kreativdirektors erweitert, aber auch seinen Einfluss auf die Art und Weise, Informationen zu kommunizieren. Nach dem Besuch der Kunstakademie in Liverpool und einer Anstellung bei der Tageszeitung *The Guardian* in London ist er zu einer maßgeblichen Gestalt beim Übergang der traditionellen Medien in die digitale Ära geworden.

Richard Turley (1976, Bristol, Angleterre) est un directeur créatif qui s'est distingué par un ensemble de projets dans les médias. En 2010, il a été chargé de la refonte visuelle de *Bloomberg Businessweek*, avant de rejoindre MTV en 2014 en qualité de premier vice-président pour la narration visuelle. Doté d'une profonde connaissance du graphisme et de l'édition, Turley a élargi son champ de compétences de directeur créatif et son influence sur la manière de communiquer l'information. Après des études artistiques à Liverpool et un passage par *The Guardian*, à Londres, il est devenu un acteur clé de la transformation des médias traditionnels à l'ère du numérique.

Already in the 1920s Lucian Bernhard had developed a design concept which was the first to allow companies to adopt a flexible trademark. For one particular wholesale business he designed more than 40 logos to present the firm's across-the-board activities. Some 90 years later, other designers came up with the same idea, for clients such as the internet service provider AOL and the city of Melbourne. The various design solutions included changing configurations or colors, shapes, or even typefaces, as in the case of the German art exhibition documenta. Stefan Sagmeister created an unusually innovative concept for Casa da Música, the concert hall in Porto. Software created especially for the project analyzed a number of possible motifs for use in the design of the logo, and then helped to combine different elements to construct a distinctive symbol.

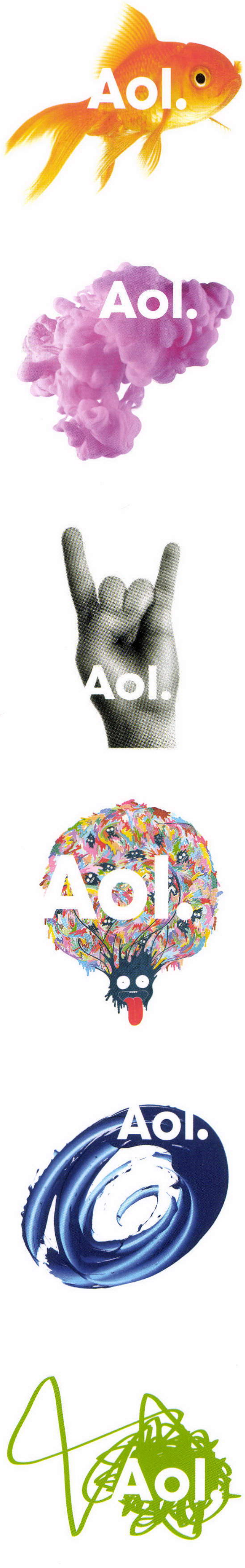
Bereits in den 1920er-Jahren entwickelte Lucian Bernhard ein Gestaltungskonzept, das erstmals ein flexibles Markenzeichen für ein Unternehmen vorsah. Für einen Großhandelsvertrieb entwickelte er über vierzig variable Logos, um die inhaltliche Bandbreite der Firma zu visualisieren. Neunzig Jahre später kamen Gestalter auf die gleiche Idee, beispielsweise für den Internetkonzern AOL oder für die australische Stadt Melbourne. Die Varianz der Lösungen reichte von wechselnden Mustern, Farben, Formen und sogar Schriften, wie bei dem Erscheinungsbild der Kunstausstellung documenta. Ein besonders innovatives Konzept entwickelte Stefan Sagmeister für das Konzerthaus Casa da Música im portugiesischen Porto. Eine eigens für dieses Projekt entwickelte Software analysierte die im Kontext des Logos verwendeten Bildmotive und generierte ein darauf abgestimmtes individuelles Zeichen.

Dès les années 1920, Lucian Bernhard élaborait un concept graphique permettant pour la première fois aux entreprises de bénéficier d'une marque flexible. C'est ainsi qu'il développa pour un grossiste plus de quarante logos à l'image des activités globales de la société. Environ 90 ans plus tard, d'autres graphistes ont eu la même idée – notamment pour le fournisseur de services Internet AOL ou la ville de Melbourne. La palette de solutions incluait des variations sur les motifs, les couleurs, les formes et les caractères, comme pour l'exposition d'art documenta en Allemagne. De son côté, Stefan Sagmeister a développé un concept particulièrement novateur pour la salle de concerts Casa da Música à Porto. Un logiciel spécialement conçu pour ce projet a analysé divers motifs possibles pour le logo et généré un symbole spécifique à partir de différents éléments.

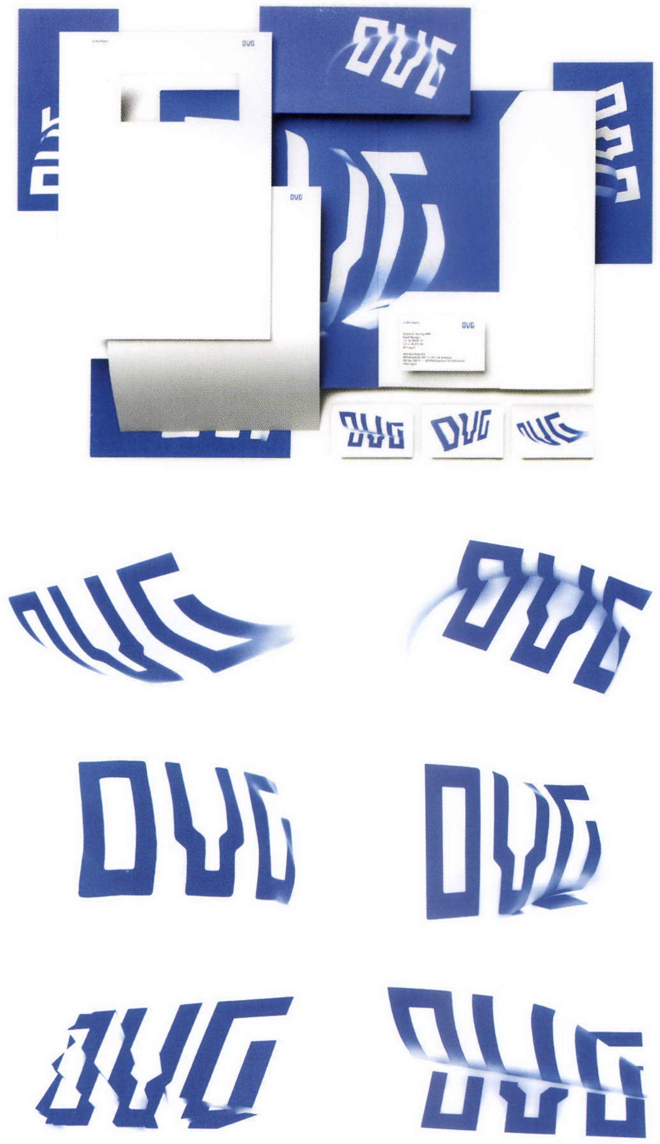


2007 · Stefan Sagmeister · US/PT · Identity · Casa da Música

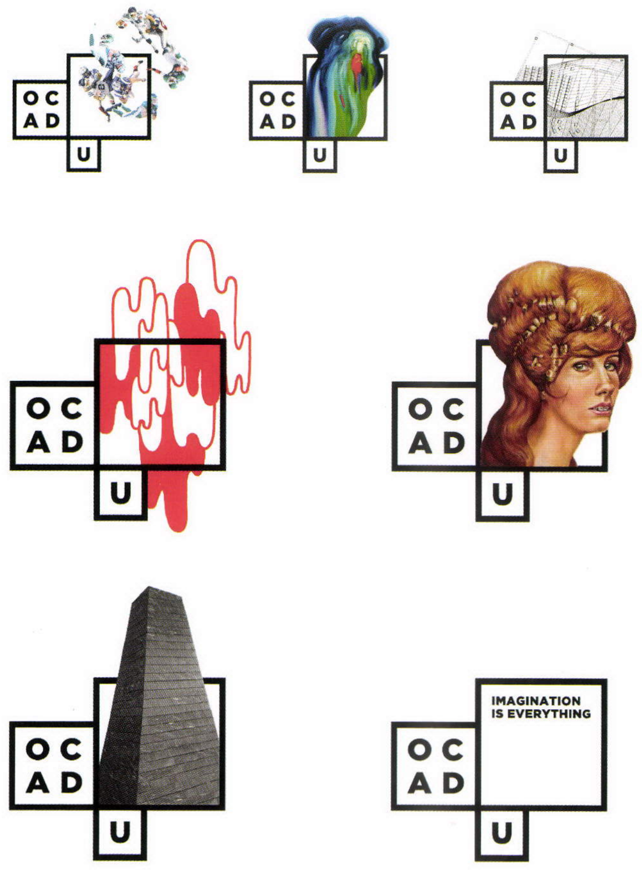
»Fifty years ago, a brand was just a single mark […]. Now a brand has become a platform where like-minded people come together, and an experience that creates emotional attachment. Brands need to constantly adapt to their fast-changing environment in order to survive.« `Irene van Nes, `*`Dynamic Identities`*`, 2012`



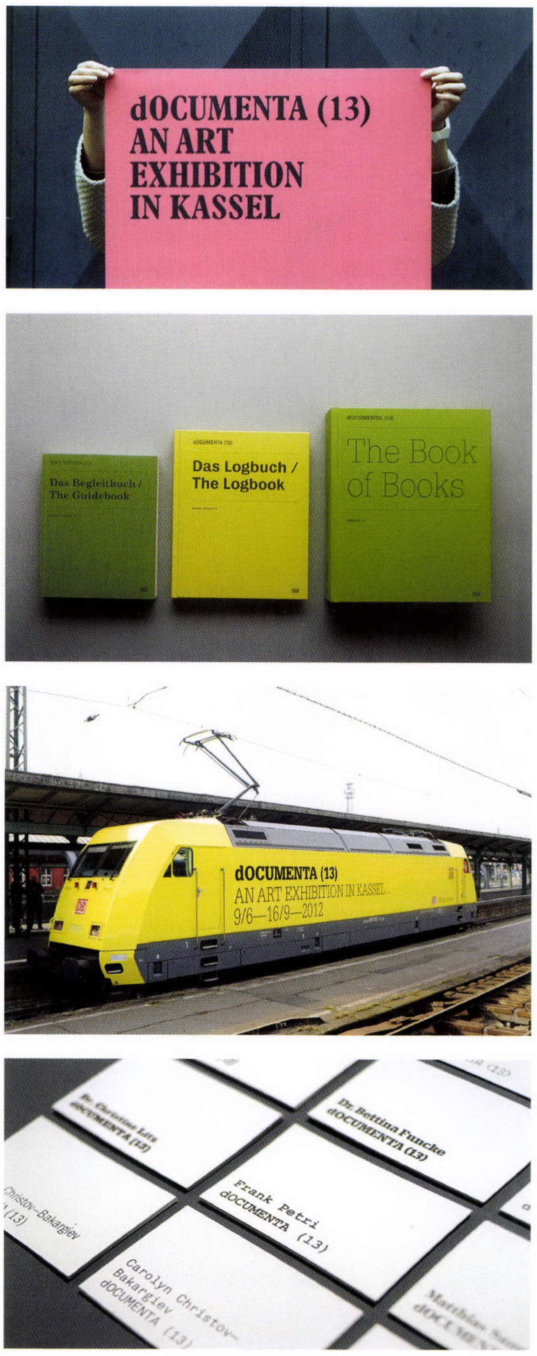
2009 · Wolff Olins · UK/US · Identity · AOL



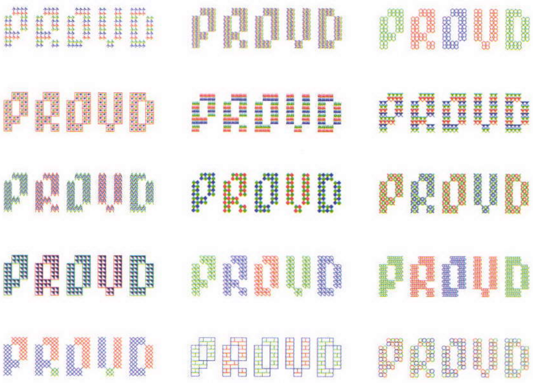
2011 · Studio Dumbar · NL · Identity · OVG


OC
AD
U
IMAGINATION
IS EVERYTHING

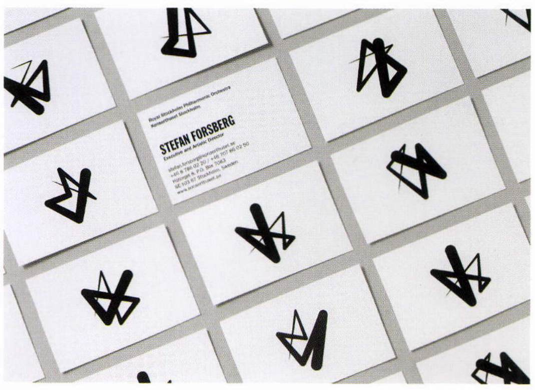
2011 · Bruce Mau Design · CA · Identity · OCAD University


dOCUMENTA (13)
AN ART
EXHIBITION
IN KASSEL
Das Begleitbuch /
The Guidebook
Das Logbuch /
The Logbook
The Book
of Books
dOCUMENTA (13)
AN ART EXHIBITION IN KASSEL
9/6—16/9—2012
Frank Petri
dOCUMENTA (13)
Carolyn Christov-
Bakargiev
dOCUMENTA (13)
Dr. Bettina Funcke
dOCUMENTA (13)

2012 · Leftloft · IT/DE · Identity · documenta (13)



2014 · Designpolitie · NL · Identity · Proud


STEFAN FORSBERG

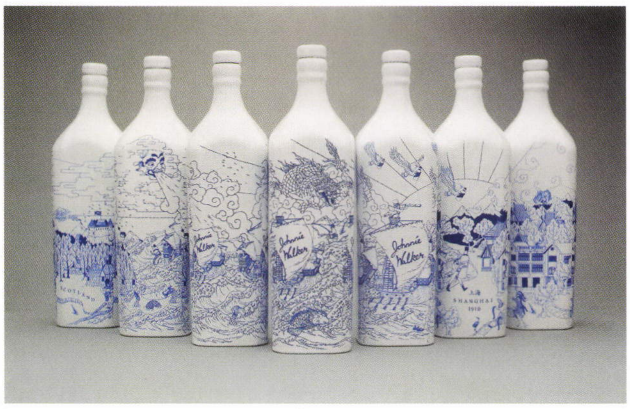
2016 · Kurppa Hosk · SE · Identity · Stockholm concert hall

2012

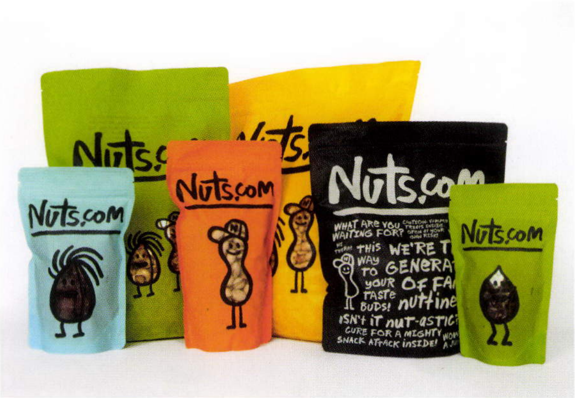
Stefan Sagmeister's exhibition project **The Happy Show** opens at the Chicago Institute of Contemporary Art

The exhibition **The Printed Book: A Visual History** is shown in Amsterdam

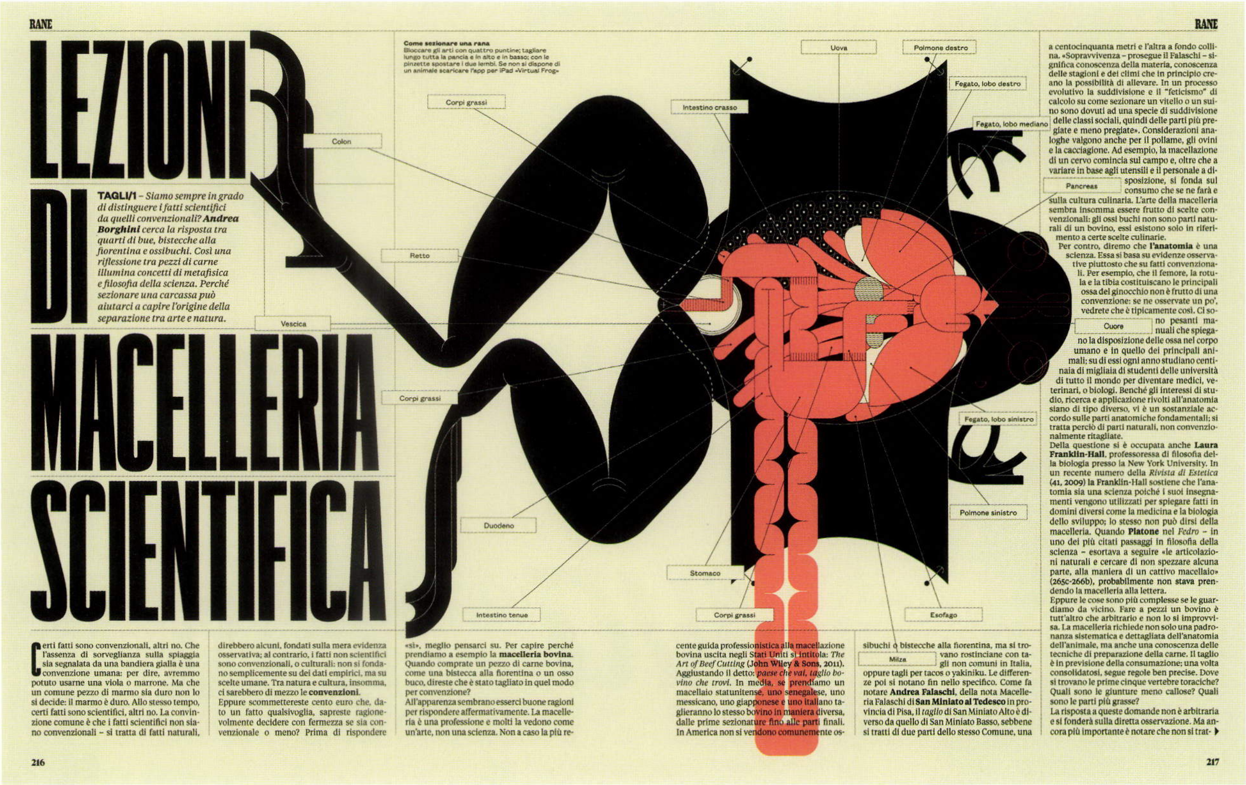
The exhibition **Graphic Design: Now in Production** opens at the Walker Art Center



2012 · Chris Martin (ILL), Love Design · UK · Packaging


Nuts.com
WHAT ARE YOU WAITING FOR? THIS WAY TO YOUR BUDS! WE'RE THE GENERATION OF FAST TASTE NUTTINESS. ISN'T IT NUT-ASTIC? CURE FOR A MIGHTY SNACK ATTACK INSIDE!

2012 · Michael Bierut, Pentagram · US · Packaging


Colon
Corpi grassi
Intestino crasso
Uova
Polmone destro
Fegato, lobo destro
Fegato, lobo mediano
Retto
Pancreas
Vescica
Corpi grassi
Cuore
Fegato, lobo sinistro
Duodeno
Polmone sinistro
Stomaco
Intestino tenue
Corpi grassi
Esofago
Milza

RANE

LEZIONI DI MACELLERIA SCIENTIFICA

TAGLI/1 – *Siamo sempre in grado di distinguere i fatti scientifici da quelli convenzionali?* ***Andrea Borghini*** *cerca la risposta tra quarti di bue, bistecche alla fiorentina e ossibuchi. Così una riflessione tra pezzi di carne illumina concetti di metafisica e filosofia della scienza. Perché sezionare una carcassa può aiutarci a capire l'origine della separazione tra arte e natura.*

Come sezionare una rana
Bloccare gli arti con quattro puntine; tagliare lungo tutta la pancia e in alto e in basso; con le pinzette spostare i due lembi. Se non si dispone di un animale scaricare l'app per iPad «Virtual Frog»

Certi fatti sono convenzionali, altri no. Che l'assenza di sorveglianza sulla spiaggia sia segnalata da una bandiera gialla è una convenzione umana: per dire, avremmo potuto usarne una viola o marrone. Ma che un comune pezzo di marmo sia duro non lo si decide: il marmo è duro. Allo stesso tempo, certi fatti sono scientifici, altri no. La convinzione comune è che i fatti scientifici non siano convenzionali – si tratta di fatti naturali, direbbero alcuni, fondati sulla mera evidenza osservativa; al contrario, i fatti non scientifici sono convenzionali, o culturali: non si fondano semplicemente su dei dati empirici, ma su scelte umane. Tra natura e cultura, insomma, ci sarebbero di mezzo le **convenzioni**.

Eppure scommettereste cento euro che, dato un fatto qualsivoglia, sapreste ragionevolmente decidere con fermezza se sia convenzionale o meno? Prima di rispondere «sì», meglio pensarci su. Per capire perché prendiamo a esempio la **macelleria bovina**. Quando comprate un pezzo di carne bovina, come una bistecca alla fiorentina o un osso buco, direste che è stato tagliato in quel modo per convenzione?

All'apparenza sembrano esserci buone ragioni per rispondere affermativamente. La macelleria è una professione e molti la vedono come un'arte, non una scienza. Non a caso la più recente guida professionistica alla macellazione bovina uscita negli Stati Uniti si intitola: *The Art of Beef Cutting* (John Wiley & Sons, 2011). Aggiustando il detto: *paese che vai, taglio bovino che trovi*. In media, se prendiamo un macellaio statunitense, uno senegalese, uno messicano, uno giapponese e uno italiano taglieranno lo stesso bovino in maniera diversa, dalle prime sezionature fino alle parti finali. In America non si vendono comunemente ossibuchi o bistecche alla fiorentina, ma si trovano rostinciane con tagli non comuni in Italia, oppure tagli per tacos o yakiniku. Le differenze poi si notano fin nello specifico. Come fa notare **Andrea Falaschi**, della nota Macelleria Falaschi di **San Miniato al Tedesco** in provincia di Pisa, il *taglio* di San Miniato Alto è diverso da quello di San Miniato Basso, sebbene si tratti di due parti dello stesso Comune, una a centocinquanta metri e l'altra a fondo collina. «Sopravvivenza – prosegue il Falaschi – significa conoscenza della materia, conoscenza delle stagioni e dei climi che in principio creano la possibilità di allevare. In un processo evolutivo la suddivisione e il "feticismo" di calcolo su come sezionare un vitello o un suino sono dovuti ad una specie di suddivisione delle classi sociali, quindi delle parti più pregiate e meno pregiate». Considerazioni analoghe valgono anche per il pollame, gli ovini e la cacciagione. Ad esempio, la macellazione di un cervo comincia sul campo e, oltre che a variare in base agli utensili e il personale a disposizione, si fonda sul consumo che se ne farà e sulla cultura culinaria. L'arte della macelleria sembra insomma essere frutto di scelte convenzionali: gli ossi buchi non sono parti naturali di un bovino, essi esistono solo in riferimento a certe scelte culinarie.

Per contro, diremo che **l'anatomia** è una scienza. Essa si basa su evidenze osservative piuttosto che su fatti convenzionali. Per esempio, che il femore, la rotula e la tibia costituiscano le principali ossa del ginocchio non è frutto di una convenzione: se ne osservate un po', vedrete che è tipicamente così. Ci sono pesanti manuali che spiegano la disposizione delle ossa nel corpo umano e in quello dei principali animali: su di essi ogni anno studiano centinaia di migliaia di studenti delle università di tutto il mondo per diventare medici, veterinari, o biologi. Benché gli interessi di studio, ricerca e applicazione rivolti all'anatomia siano di tipo diverso, vi è un sostanziale accordo sulle parti anatomiche fondamentali; si tratta perciò di parti naturali, non convenzionalmente ritagliate.

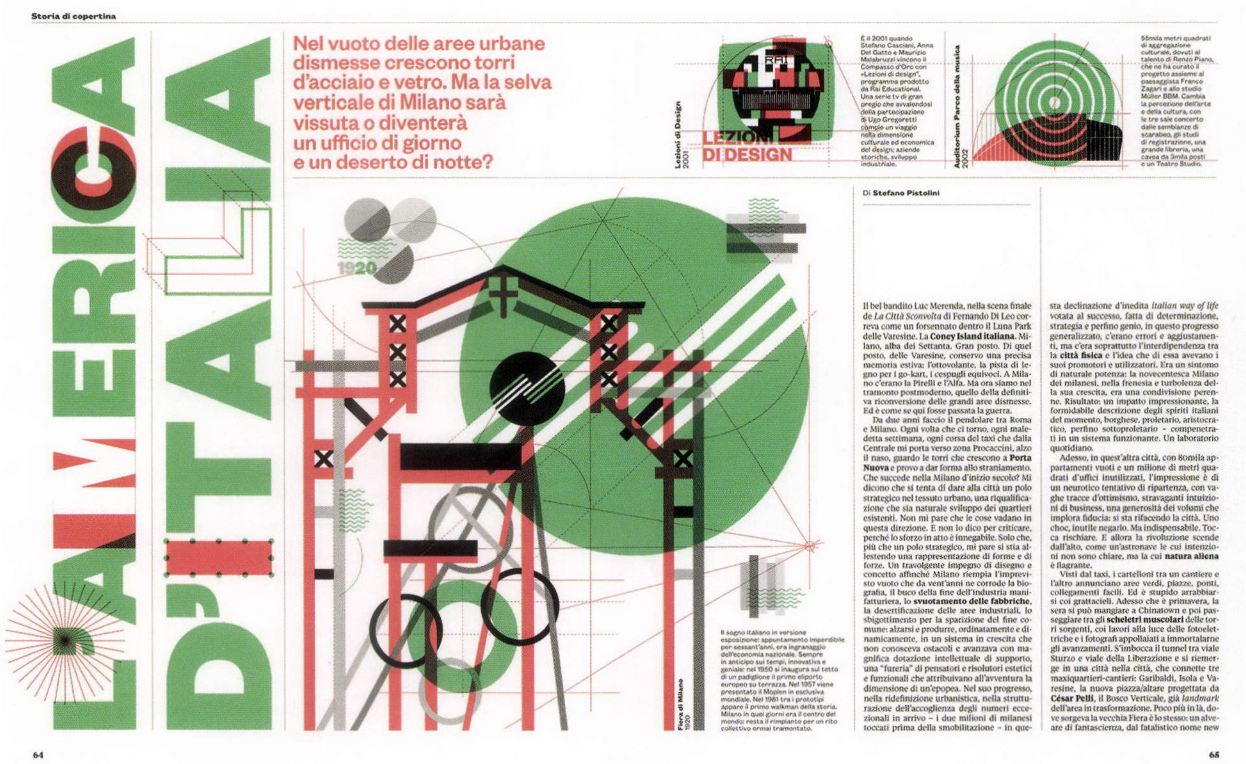
Della questione si è occupata anche **Laura Franklin-Hall**, professoressa di filosofia della biologia presso la New York University. In un recente numero della *Rivista di Estetica* (41, 2009) la Franklin-Hall sostiene che l'anatomia sia una scienza poiché i suoi insegnamenti vengono utilizzati per spiegare fatti in domini diversi come la medicina e la biologia dello sviluppo; lo stesso non può dirsi della macelleria. Quando **Platone** nel *Fedro* – in uno dei più citati passaggi in filosofia della scienza – esortava a seguire «le articolazioni naturali e cercare di non spezzare alcuna parte, alla maniera di un cattivo macellaio» (265c-266b), probabilmente non stava prendendo la macelleria alla lettera.

Eppure le cose sono più complesse se le guardiamo da vicino. Fare a pezzi un bovino è tutt'altro che arbitrario e non lo si improvvisa. La macelleria richiede non solo una padronanza sistematica e dettagliata dell'anatomia dell'animale, ma anche una conoscenza delle tecniche di preparazione della carne. Il taglio è in previsione della consumazione; una volta consolidatosi, segue regole ben precise. Dove si trovano le prime cinque vertebre toraciche? Quali sono le giunture meno callose? Quali sono le parti più grasse?

La risposta a queste domande non è arbitraria e si fonderà sulla diretta osservazione. Ma ancora più importante è notare che non si trat- ▶

216

217


RAI
LEZIONI DI DESIGN
1920

Storia di copertina

L'AMERICA D'ITALIA

Nel vuoto delle aree urbane dismesse crescono torri d'acciaio e vetro. Ma la selva verticale di Milano sarà vissuta o diventerà un ufficio di giorno e un deserto di notte?

Lezioni di Design
2001

È il 2001 quando Stefano Casciani, Anna Del Gatto e Maurizio Malabruzzi vincono il Compasso d'Oro con «Lezioni di design», programma prodotto da Rai Educational. Una serie tv di gran pregio che avvalendosi della partecipazione di Ugo Gregoretti compie un viaggio nella dimensione culturale ed economica del design; aziende storiche, sviluppo industriale.

Auditorium Parco della musica
2002

55mila metri quadrati di aggregazione culturale, dovuti al talento di Renzo Piano, che ne ha curato il progetto assieme al paesaggista Franco Zagari e allo studio Müller BBM. Cambia la percezione dell'arte e della cultura, con le tre sale concerto dalle sembianze di scarabeo, gli studi di registrazione, una grande libreria, una cavea da 3mila posti e un Teatro Studio.

Fiera di Milano
1920

Il sogno italiano in versione esposizione: appuntamento imperdibile per sessant'anni, era ingranaggio dell'economia nazionale. Sempre in anticipo sui tempi, innovativa e geniale: nel 1950 si inaugura sul tetto di un padiglione il primo eliporto europeo su terrazza. Nel 1957 viene presentato il Moplen in esclusiva mondiale. Nel 1981 tra i prototipi appare il primo walkman della storia. Milano in quei giorni era il centro del mondo: resta il rimpianto per un rito collettivo ormai tramontato.

Di **Stefano Pistolini**

Il bel bandito Luc Merenda, nella scena finale de *La Città Sconvolta* di Fernando Di Leo correva come un forsennato dentro il Luna Park delle Varesine. La **Coney Island italiana**. Milano, alba dei Settanta. Gran posto. Di quel posto, delle Varesine, conservo una precisa memoria estiva: l'ottovolante, la pista di legno per i go-kart, i cespugli equivoci. A Milano c'erano la Pirelli e l'Alfa. Ma ora siamo nel tramonto postmoderno, quello della definitiva riconversione delle grandi aree dismesse. Ed è come se qui fosse passata la guerra.

Da due anni faccio il pendolare tra Roma e Milano. Ogni volta che ci torno, ogni maledetta settimana, ogni corsa del taxi che dalla Centrale mi porta verso zona Procaccini, alzo il naso, guardo le torri che crescono a **Porta Nuova** e provo a dar forma allo straniamento. Che succede nella Milano d'inizio secolo? Mi dicono che si tenta di dare alla città un polo strategico nel tessuto urbano, una riqualificazione che sia naturale sviluppo dei quartieri esistenti. Non mi pare che le cose vadano in questa direzione. E non lo dico per criticare, perché lo sforzo in atto è innegabile. Solo che, più che un polo strategico, mi pare si stia allestendo una rappresentazione di forme e di forze. Un travolgente impegno di disegno e concetto affinché Milano riempia l'imprevisto vuoto che da vent'anni ne corrode la biografia, il buco della fine dell'industria manifatturiera, lo **svuotamento delle fabbriche**, la desertificazione delle aree industriali, lo sbigottimento per la sparizione del fine comune: alzarsi e produrre, ordinatamente e dinamicamente, in un sistema in crescita che non conosceva ostacoli e avanzava con magnifica dotazione intellettuale di supporto, una "fureria" di pensatori e risolutori estetici e funzionali che attribuivano all'avventura la dimensione di un'epopea. Nel suo progresso, nella ridefinizione urbanistica, nella strutturazione dell'accoglienza degli numeri eccezionali in arrivo – i due milioni di milanesi toccati prima della smobilitazione – in questa declinazione d'inedita *italian way of life* votata al successo, fatta di determinazione, strategia e perfino genio, in questo progresso generalizzato, c'erano errori e aggiustamenti, ma c'era soprattutto l'interdipendenza tra la **città fisica** e l'idea che di essa avevano i suoi promotori e utilizzatori. Era un sintomo di naturale potenza: la novecentesca Milano dei milanesi, nella frenesia e turbolenza della sua crescita, era una condivisione perenne. Risultato: un impatto impressionante, la formidabile descrizione degli spiriti italiani del momento, borghese, proletario, aristocratico, perfino sottoproletario – compenetrati in un sistema funzionante. Un laboratorio quotidiano.

Adesso, in quest'altra città, con 80mila appartamenti vuoti e un milione di metri quadrati d'uffici inutilizzati, l'impressione è di un neurotico tentativo di ripartenza, con vaghe tracce d'ottimismo, stravaganti intuizioni di business, una generosità dei volumi che implora fiducia: si sta rifacendo la città. Uno choc, inutile negarlo. Ma indispensabile. Tocca rischiare. E allora la rivoluzione scende dall'alto, come un'astronave le cui intenzioni non sono chiare, ma la cui **natura aliena** è flagrante.

Visti dal taxi, i cartelloni tra un cantiere e l'altro annunciano aree verdi, piazze, ponti, collegamenti facili. Ed è stupido arrabbiarsi coi grattacieli. Adesso che è primavera, la sera si può mangiare a Chinatown e poi passeggiare tra gli **scheletri muscolari** delle torri sorgenti, coi lavori alla luce delle fotoelettriche e i fotografi appollaiati a immortalarne gli avanzamenti. S'imbocca il tunnel tra viale Sturzo e viale della Liberazione e si riemerge in una città nella città, che connette tre maxiquartieri-cantieri: Garibaldi, Isola e Varesine, la nuova piazza/altare progettata da **César Pelli**, il Bosco Verticale, già *landmark* dell'area in trasformazione. Poco più in là, dove sorgeva la vecchia Fiera è lo stesso: un alveare di fantascienza, dal fatalistico nome new

64

65

2012 · Francesco Franchi (AD) · IT · Magazine spreads

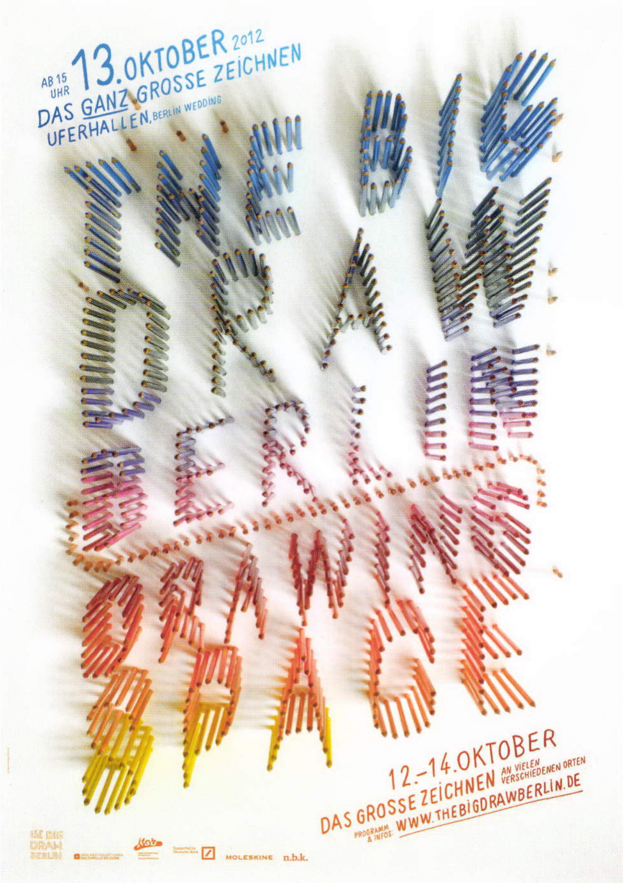
2012 · Detail · IE · Logo · Merrion Square

Windows 8

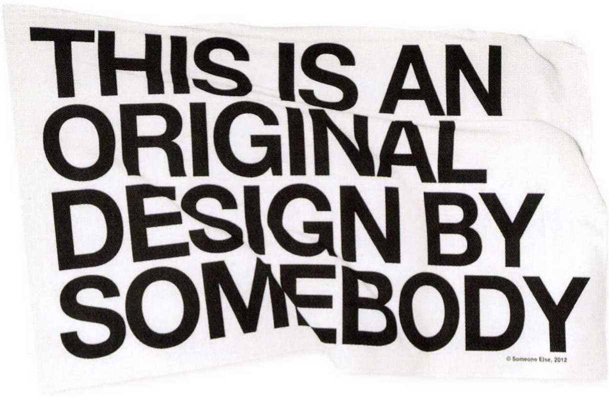
2012 · Paula Scher, Pentagram · US · Logo · Windows 8

P A
Pérez
Art
Museum
Miami
M M

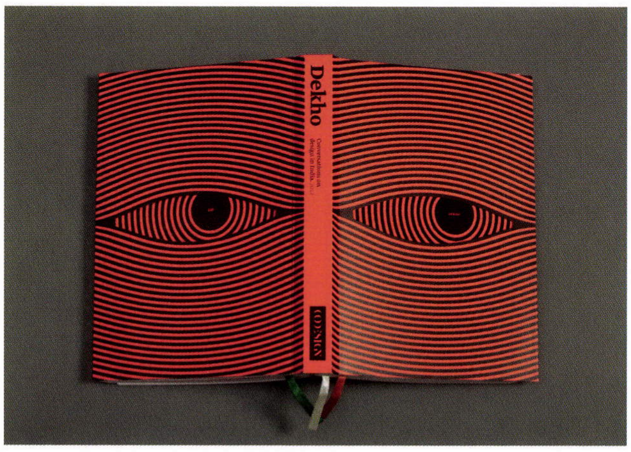
2012 · 2x4 · US · Logo · Pérez Art Museum, Miami


AB 15 UHR
13. OKTOBER 2012
DAS GANZ GROSSE ZEICHNEN
UFERHALLEN, BERLIN WEDDING
THE BIG DRAW BERLIN
12.–14. OKTOBER
DAS GROSSE ZEICHNEN
AN VIELEN VERSCHIEDENEN ORTEN
PROGRAMM & INFOS: WWW.THEBIGDRAWBERLIN.DE
MOLESKINE
n.b.k.

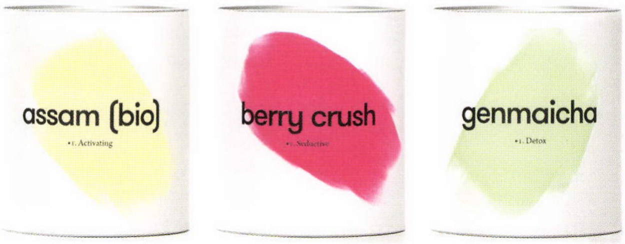
2012 · Ariane Spanier · DE · Poster


THIS IS AN ORIGINAL DESIGN BY SOMEBODY

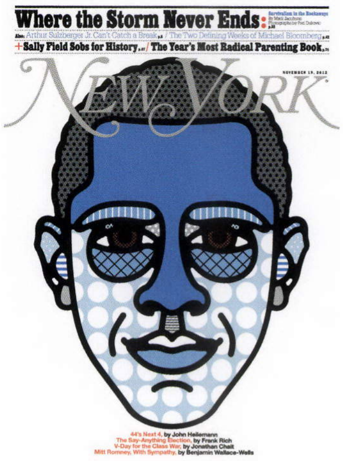
2012 · Oded Ezer · IL · Poster



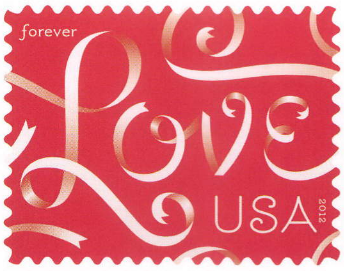
2012 · Codesign · IN · Book cover


assam (bio)
berry crush
genmaicha

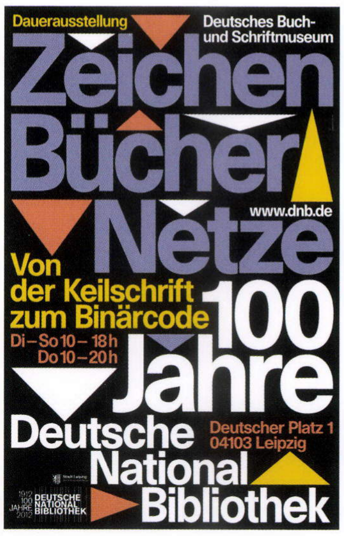
2012 · Anagrama · MX · Packaging


Where the Storm Never Ends
Sally Field Sobs for History
The Year's Most Radical Parenting Book
NEW YORK

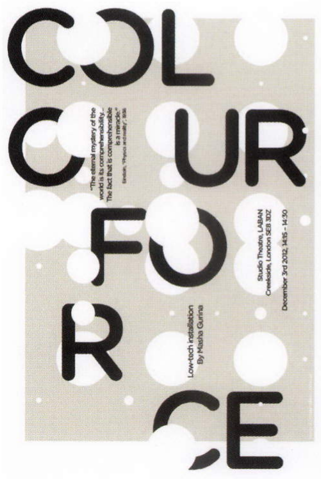
2017 · Craig & Karl, Thomas Alberty (AD) · UK/US · Magazine cover


forever
Love
USA
2012

2012 · Louise Fili · US · Stamp


Dauerausstellung
Deutsches Buch- und Schriftmuseum
Zeichen
Bücher
www.dnb.de
Netze
Von der Keilschrift zum Binärcode
100 Jahre
Di–So 10–18h
Do 10–20h
Deutsche National Bibliothek
Deutscher Platz 1
04103 Leipzig

2012 · Lamm & Kirch · DE · Poster


COL
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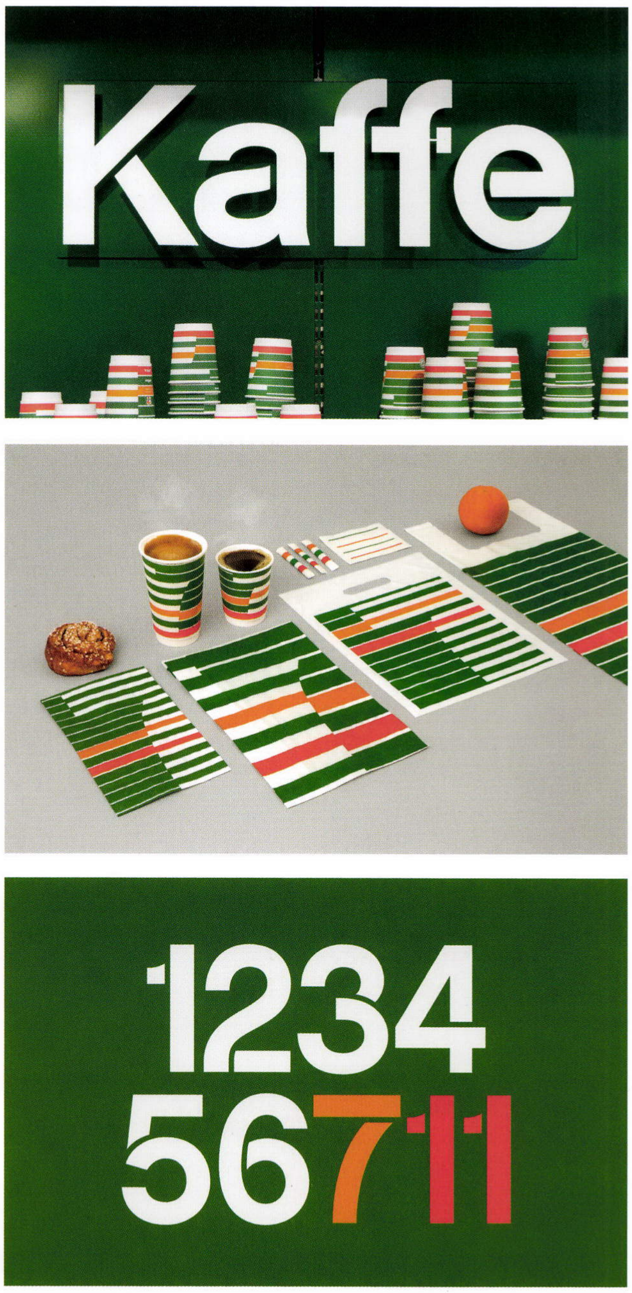
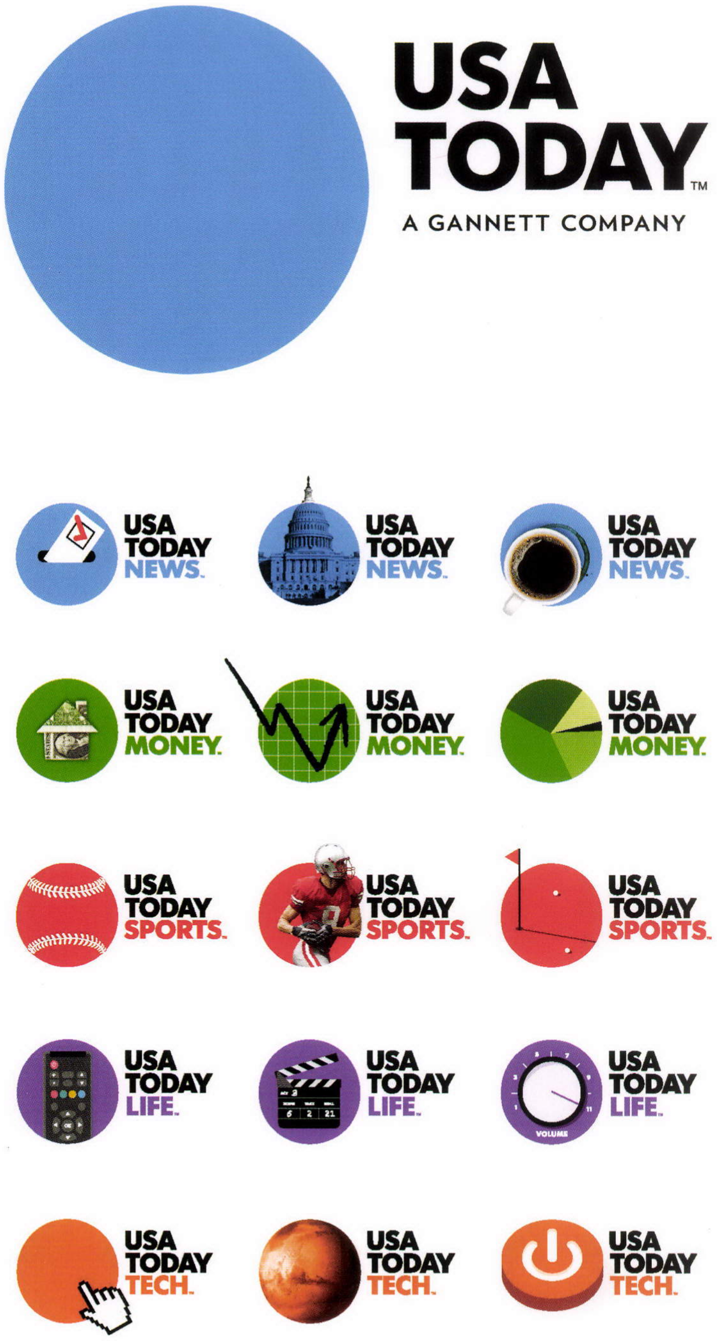
2012 · Sasha Vidakovic · BA/US · Poster


Kaffe
1234
56711

2012 · BVD · SE · Identity · Seven Eleven

B&W
COLOR
600
SX-70
IMAGE & SPECTRA
IMPOSSIBLE CAMERAS

2012 · Heine/Lenz/Zizka · DE · Packaging


USA TODAY
A GANNETT COMPANY
USA TODAY NEWS
USA TODAY MONEY
USA TODAY SPORTS
USA TODAY LIFE
USA TODAY TECH

2012 · Wolff Olins · UK/US · Identity · USA Today

STATE-BY-STATE
NEWS 7A
Post office in Glacier Park a unique outpost

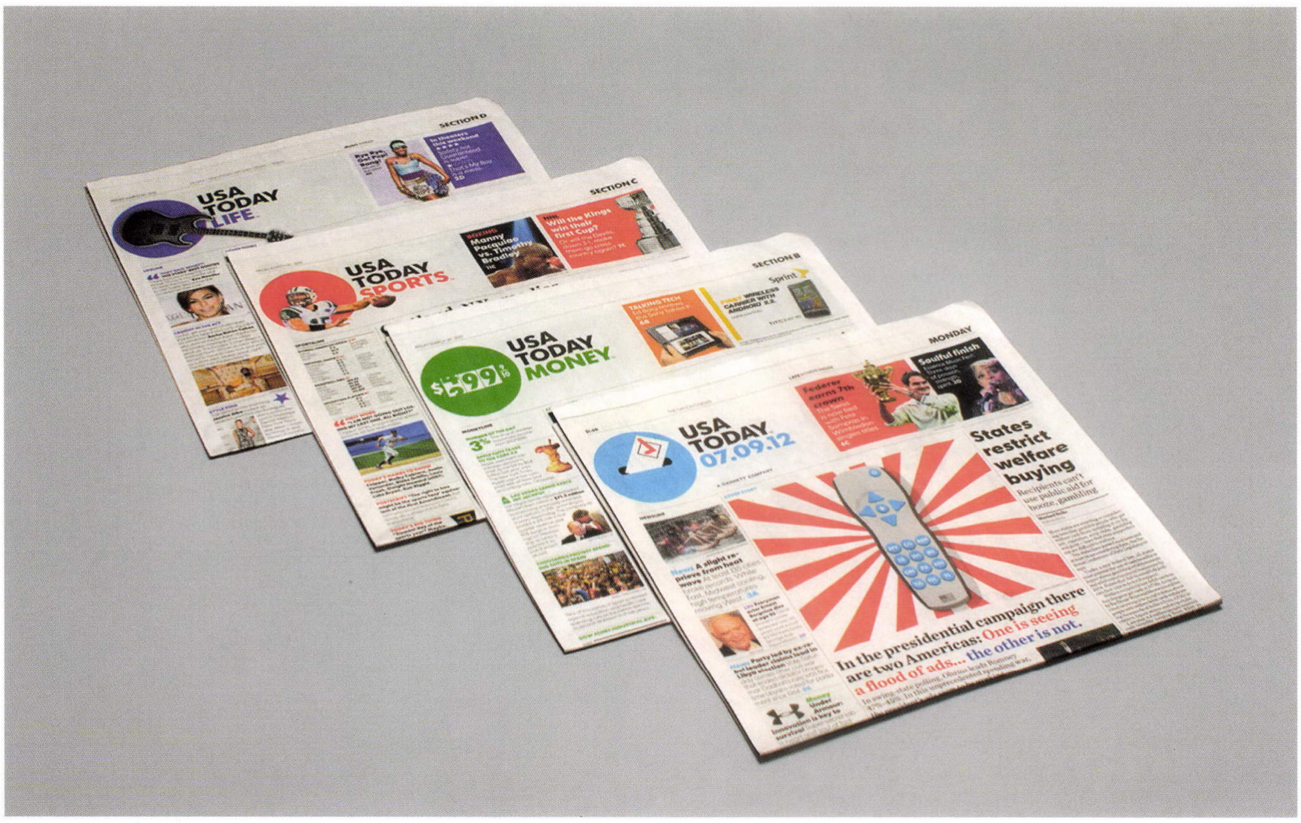
2012 · Wolff Olins · UK/US · Newspaper design

WOLFF OLINS

Wolff Olins (1965, London) is an international brand consultancy whose many notable achievements include the identity for the London 2012 Summer Olympics. With offices in San Francisco and New York as well, the firm has established a global community of thinkers and makers with a unique design focus. Founded by graphic designer Michael Wolff (1933, London) and brand consultant Wallace Olins (1930–2014, London), the business was acquired in 2001 by the New York-based communications group Omnicom. Their works have been exhibited in London at the Design Museum and the V&A.

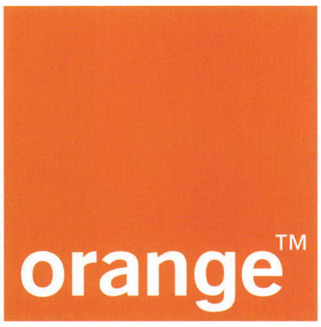
Wolff Olins (1965, London) ist eine internationale Brand Consultancy, zu deren renommierten Projekten unter anderem das Corporate Design für die Sommerolympiade 2012 in London gehört. Die Firma, die Büros auch in New York und San Francisco unterhält, bildet eine globale Gemeinschaft von Denkern und Machern, deren Augenmerk ganz auf dem Design liegt. Sie wurde von dem Grafikdesigner Michael Wolff (1933, London) und dem Brand Consultant Wallace Olins (1930–2014, London) gegründet und ging 2001 in den Besitz der Kommunikationsgruppe Omnicom mit Sitz in New York über. Ihre Arbeiten wurden in London im Design Museum sowie im V&A ausgestellt.

Wolff Olins (1965, Londres) est une agence internationale de conseil en identité de marque dont les nombreuses réalisations remarquées comptent notamment le visuel des jeux Olympiques d'été de Londres de 2012. Avec des bureaux à New York et San Francisco, la firme a constitué une communauté mondiale de concepteurs-réalisateurs portant une attention tout à fait unique au design. Fondée par le graphiste Michael Wolff (1933, Londres) et le consultant en marques Wallace Olins (1930–2014, Londres), elle a été rachetée en 2001 par Omnicom, le groupe de communication new-yorkais. Leurs travaux ont été exposés à Londres au Design Museum et au V&A.

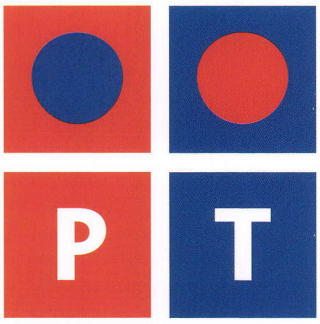

USA TODAY LIFE
USA TODAY SPORTS
USA TODAY MONEY
USA TODAY 07.09.12
States restrict welfare buying
In the presidential campaign there are two Americas: One is seeing a flood of ads... the other is not.

2012 · Wolff Olins · UK/US · Newspaper design

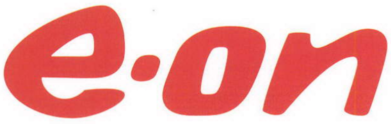
»Most organizations have competitors, which are functionally and rationally very similar in price or quality or service. If you want to differentiate yourself from your competitor, you have to find a way of talking about yourself with an emotional context.« Wally Olins, *Courier* magazine, 2014



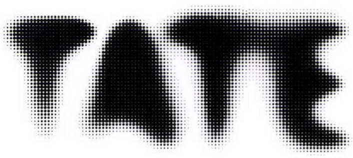
1994 · Wolff Olins · UK · Logo · Orange



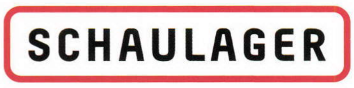
1997 · Wolff Olins · UK/PT · Logo · Portugal Telekom



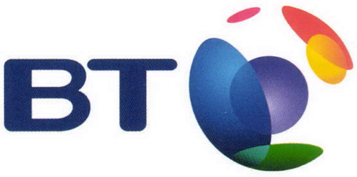
2000 · Wolff Olins · UK/DE · Logo · E.ON



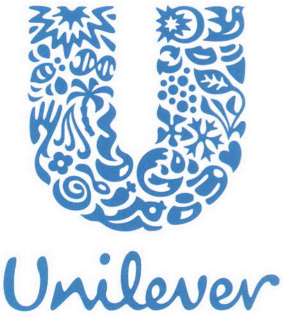
2000 · Wolff Olins · UK · Logo · Tate Galleries


SCHAULAGER

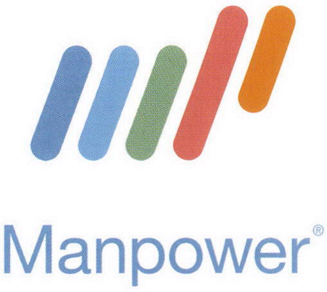
2001 · Wolff Olins · UK/CH · Logo · Schaulager



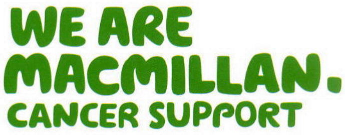
2003 · Wolff Olins · UK · Logo · British Telecom



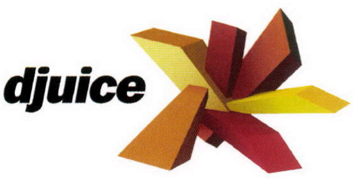
2004 · Wolff Olins · UK · Logo · Unilever



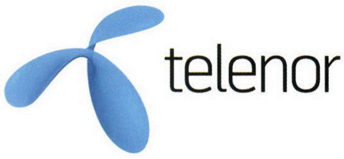
2005 · Wolff Olins · UK · Logo · Manpower


WE ARE
MACMILLAN.
CANCER SUPPORT

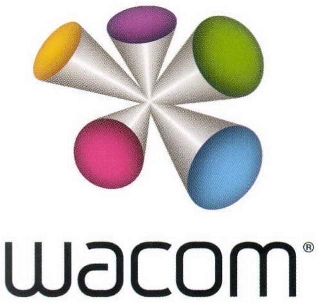
2005 · Wolff Olins · UK · Logo · Macmillan



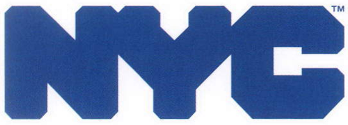
2006 · Wolff Olins · UK · Logo · Djuice



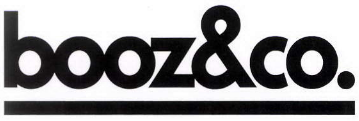
2006 · Wolff Olins · UK/NO · Logo · Telenor



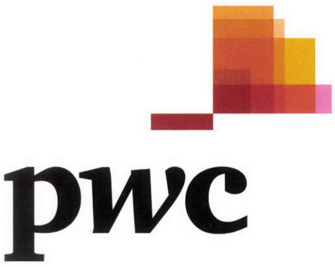
2007 · Wolff Olins · UK/JP · Logo · Wacom



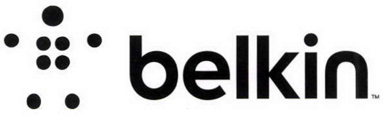
2007 · Wolff Olins · UK/US · Logo · New York City



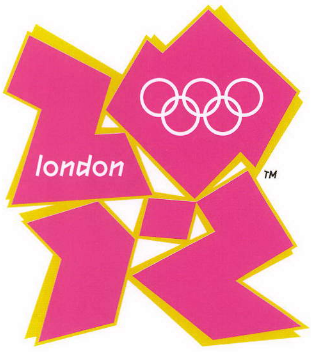
2008 · Wolff Olins · UK/US · Logo · Booz & Co.



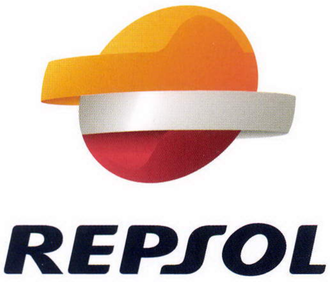
2010 · Wolff Olins · UK/US · Logo · PWC



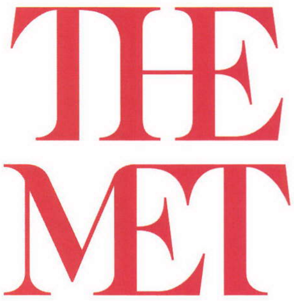
2012 · Wolff Olins · UK/US · Logo · Belkin



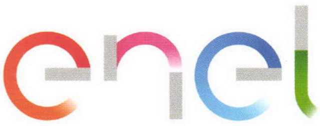
2012 · Wolff Olins · UK · Logo · London 2012



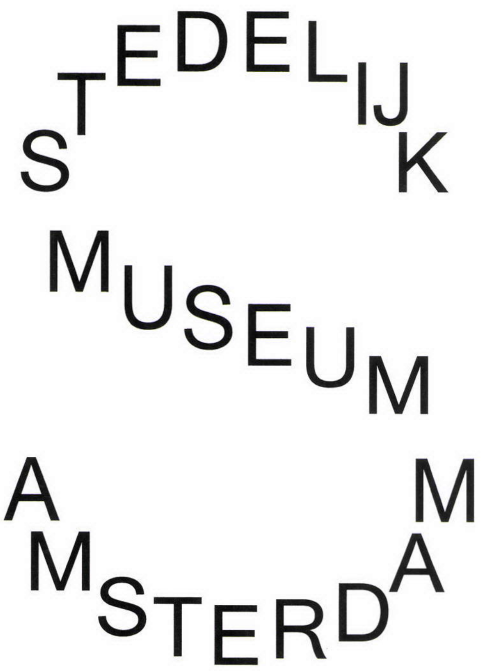
2012 · Wolff Olins · UK/ES · Logo · Repsol

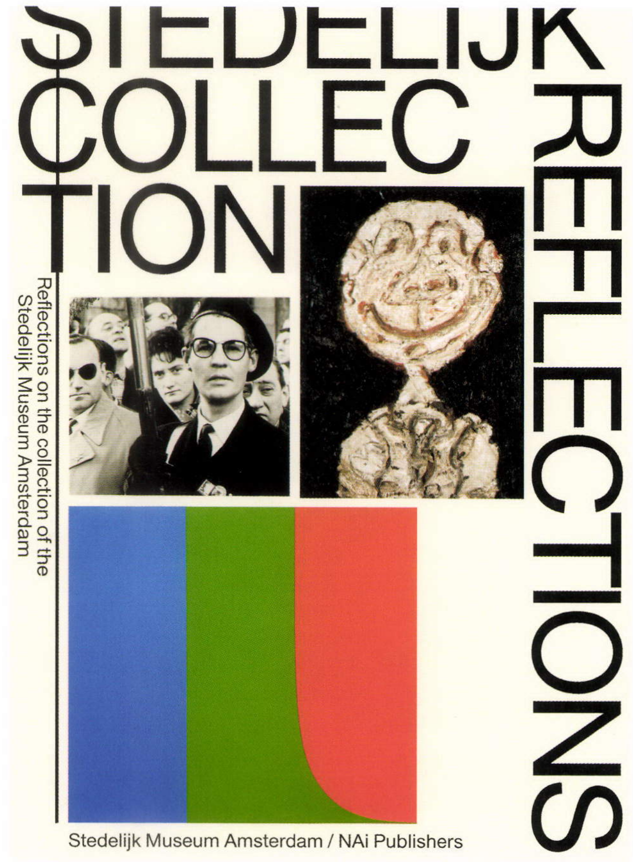


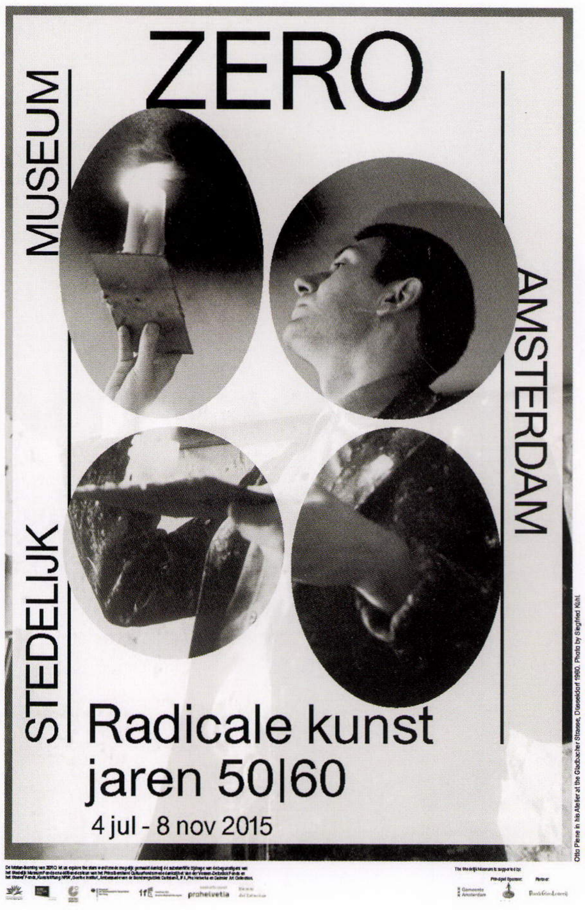
2016 · Wolff Olins · UK/US · Logo · The Met

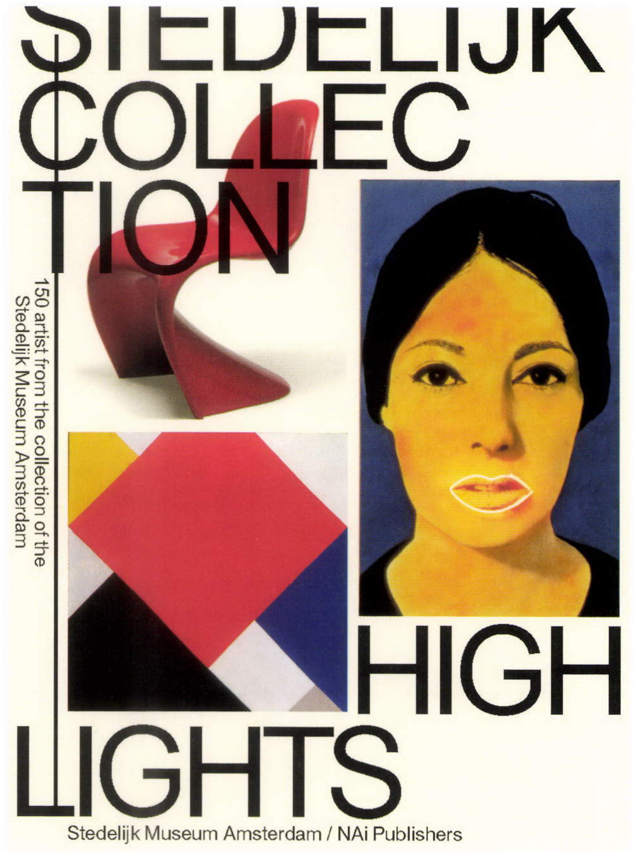


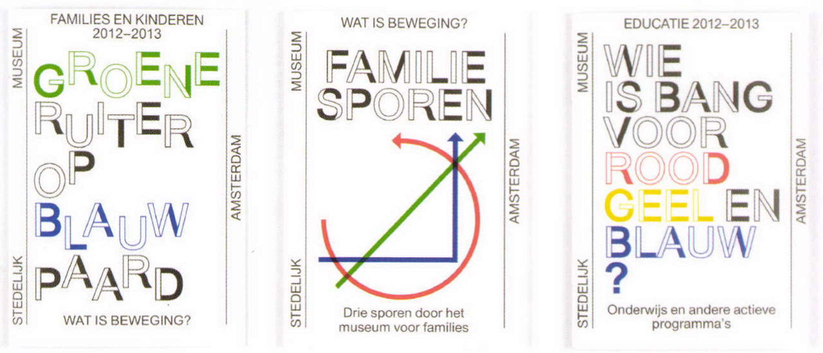
2016 · Wolff Olins · UK/IT · Logo · Enel

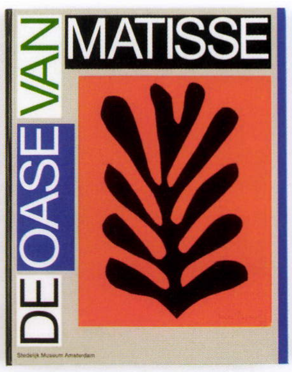

STEDELIJK
MUSEUM
AMSTERDAM


STEDELIJK
COLLECTION
REFLECTIONS
Reflections on the collection of the Stedelijk Museum Amsterdam
Stedelijk Museum Amsterdam / NAi Publishers


ZERO
MUSEUM
STEDELIJK
AMSTERDAM
Radicale kunst
jaren 50|60
4 jul - 8 nov 2015


STEDELIJK
COLLECTION
HIGHLIGHTS
150 artist from the collection of the Stedelijk Museum Amsterdam
Stedelijk Museum Amsterdam / NAi Publishers


FAMILIES EN KINDEREN 2012–2013
GROENE RUITER OP BLAUW PAARD
WAT IS BEWEGING?
WAT IS BEWEGING?
FAMILIE SPOREN
Drie sporen door het museum voor families
EDUCATIE 2012–2013
WIE IS BANG VOOR ROOD GEEL EN BLAUW ?
Onderwijs en andere actieve programma's
MUSEUM
STEDELIJK
AMSTERDAM


DE OASE VAN MATISSE
Stedelijk Museum Amsterdam

2012 · Mevis & Van Deursen · NL · Identity · Stedelijk Museum

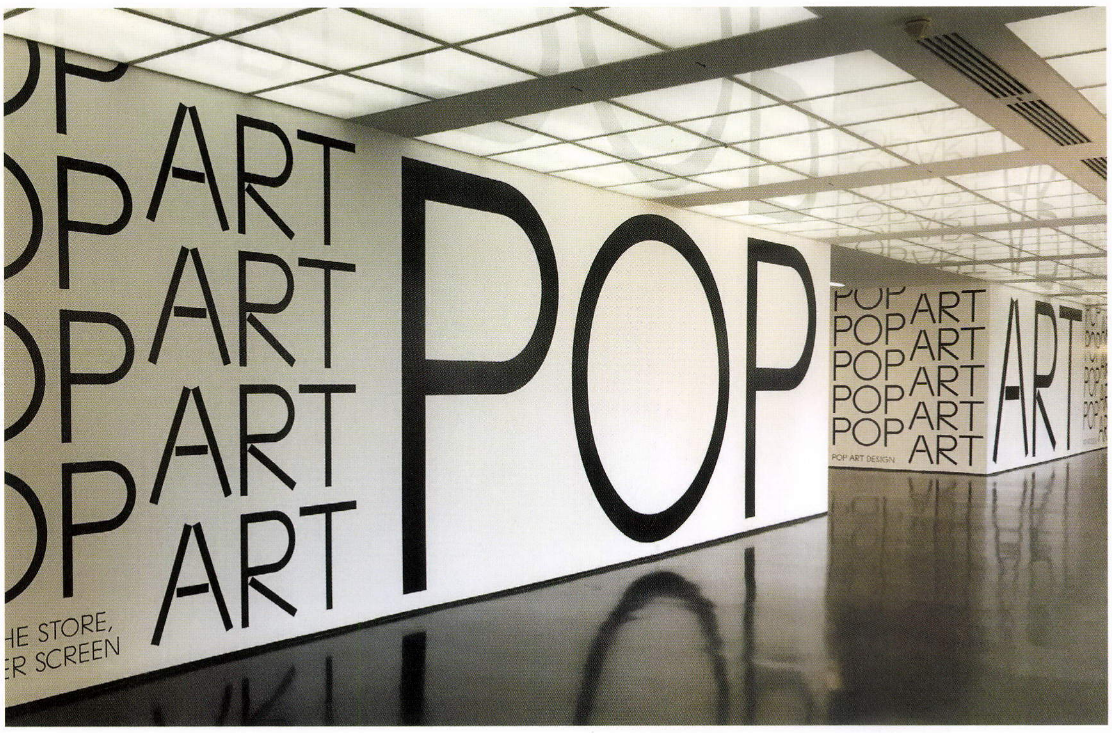
Mevis & Van Deursen (1986, Amsterdam) is the graphic design studio of Dutch partners Armand Mevis (1963, Oirsbeek) and Linda van Deursen (1961, Aardenburg). After graduating from the Gerrit Rietveld Academy in Amsterdam the pair have focused on publications and identities for artists, fashion designers, and architects, by exploring the interplay between imagery and typography. Commissions have included work for the Stedelijk Museum, the Museum of Contemporary Art in Chicago, and the New Institute in Rotterdam. Mevis is artist director of the Werkplaats Typography and van Deursen is senior critic at Yale School of Art.

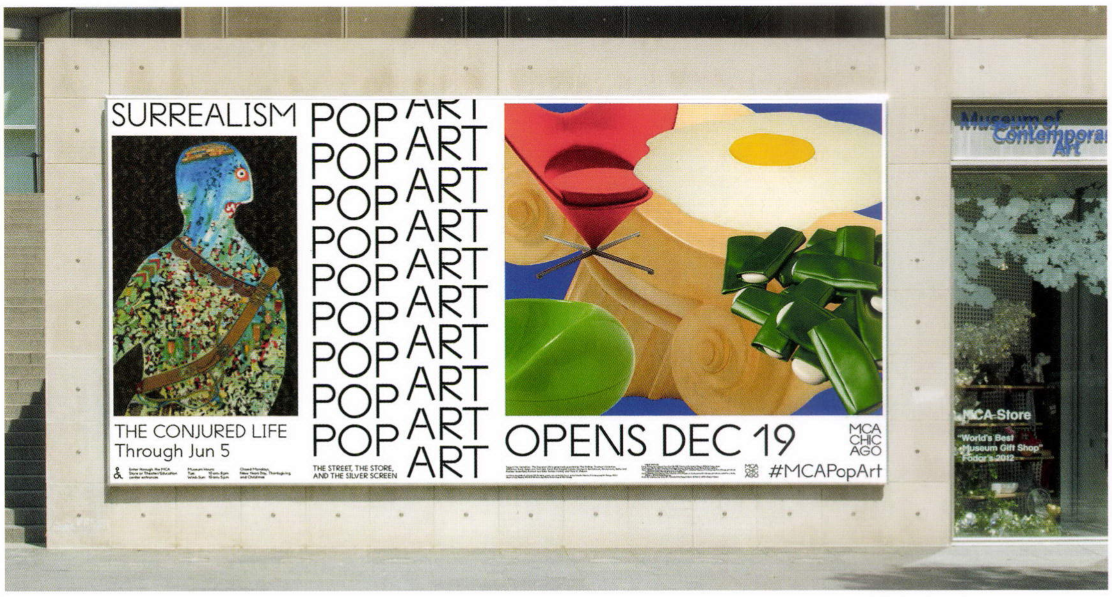
Mevis & Van Deursen (1986, Amsterdam) ist das Grafikdesignstudio der niederländischen Partner Armand Mevis (1963, Oirsbeek) und Linda van Deursen (1961, Aardenburg). Nach dem Besuch der Gerrit Rietveld Academy in Amsterdam konzentrierte sich das Duo vorwiegend auf Publikationen und Identitäten für Künstler, Modedesigner und Architekten, und dabei galt ihr Augenmerk insbesondere dem Zusammenspiel von Bildsprache und Typografie. Damit bekamen sie Aufträge u. a. vom Stedelijk Museum, dem Museum of Contemporary Art in Chicago und dem New Institute in Rotterdam. Mevis ist zudem Design Critic am Werkplaats Typografie, und van Deursen ist Senior Critics an der Yale School of Art.

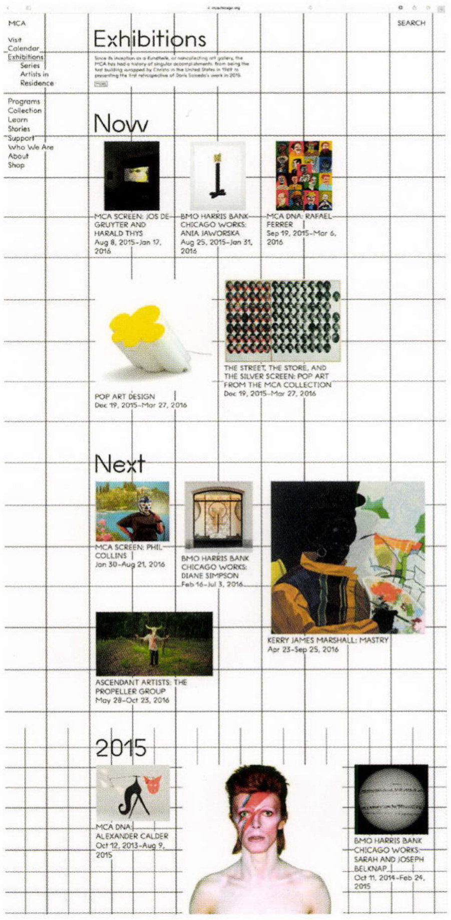
Mevis & Van Deursen (1986, Amsterdam) est le studio de graphisme des associés néerlandais Armand Mevis (1963, Oirsbeek) et Linda van Deursen (1961, Aardenburg). Après avoir obtenu leur diplôme à l'académie Gerrit Rietveld à Amsterdam, le duo s'est concentré sur des publications et des identités pour des artistes, des créateurs de mode et des architectes en explorant l'interaction entre images et typographie. Leurs commandes ont compté des réalisations pour le Stedelijk Museum Amsterdam, le musée d'art contemporain de Chicago et le Nouvel Institut de Rotterdam. Mevis est aussi le directeur artistique de Werkplaats Typografie et Linda est intervenante principale à la Yale School of Art.

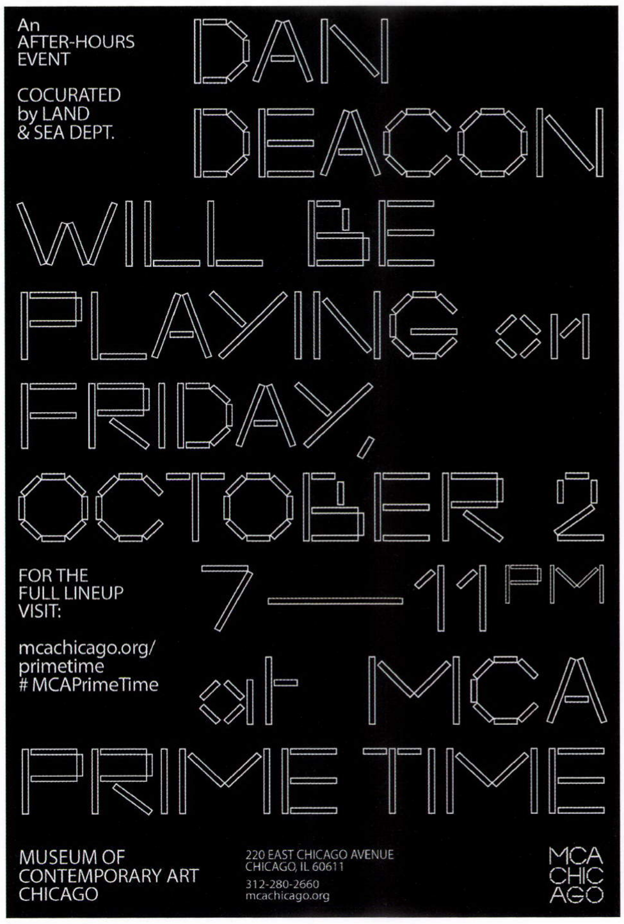
»Today a designer can be important and relevant for a while, then at a certain point they are no longer so interesting. […] Time goes on but the work actually doesn't change. I always have this urge or this need to change things constantly.«

Armand Mevis, *Task*, 2007

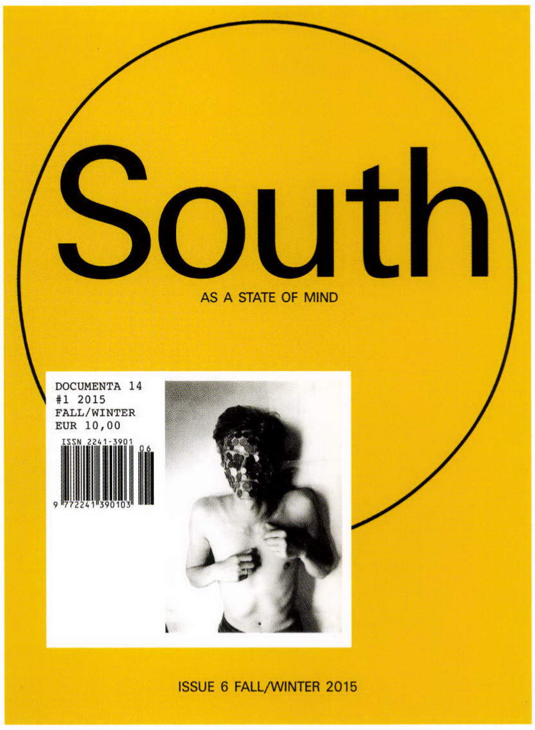

POP ART
POP ART
POP ART
POP ART
POP ART
POP ART DESIGN
HE STORE,
ER SCREEN

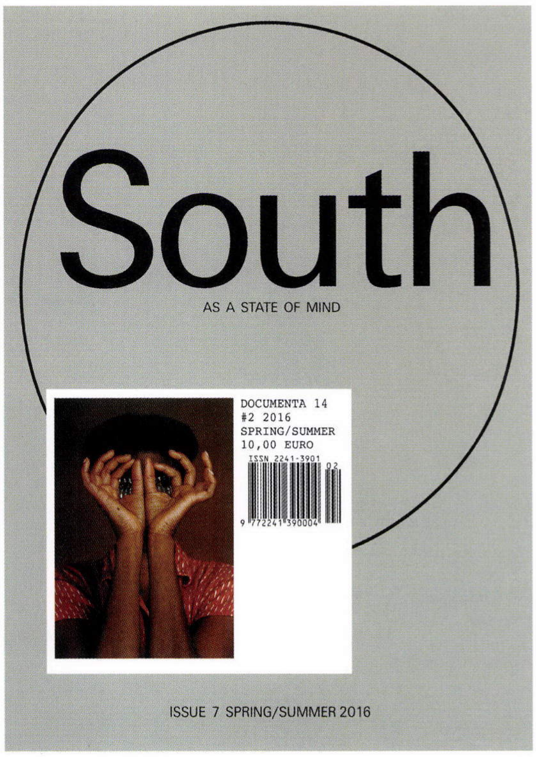

SURREALISM
THE CONJURED LIFE
Through Jun 5
POP ART
THE STREET, THE STORE, AND THE SILVER SCREEN
OPENS DEC 19
MCA CHIC AGO
#MCAPopArt
Museum of Contemporary Art
MCA Store

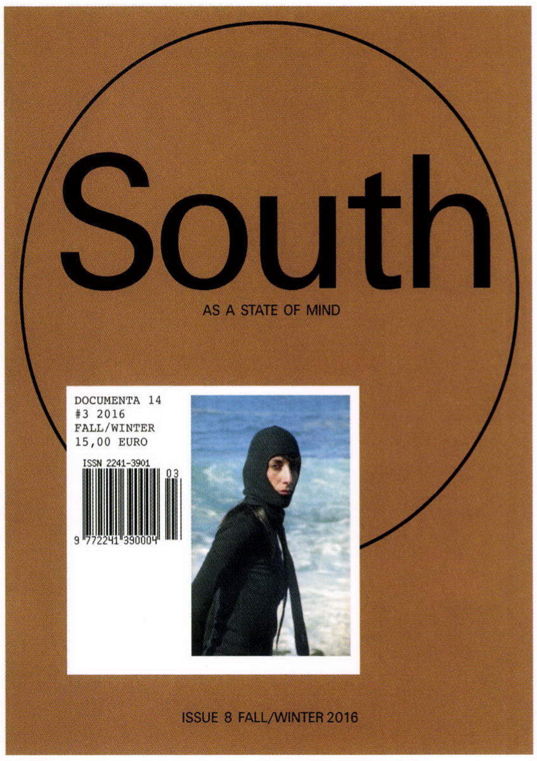

MCA
Exhibitions
SEARCH
Now
POP ART DESIGN
Next
KERRY JAMES MARSHALL: MASTRY
2015


An
AFTER-HOURS
EVENT
COCURATED
by LAND
& SEA DEPT.
DAN
DEACON
WILL BE
PLAYING ON
FRIDAY,
OCTOBER 2
7—11PM
AT MCA
PRIME TIME
FOR THE
FULL LINEUP
VISIT:
mcachicago.org/
primetime
#MCAPrimeTime
MUSEUM OF
CONTEMPORARY ART
CHICAGO
220 EAST CHICAGO AVENUE
CHICAGO, IL 60611
312-280-2660
mcachicago.org
MCA
CHIC
AGO

2015 · Mevis & Van Deursen, Dylan Fracareta, Tomas Celizna (WD) · NL/US · Identity · Chicago Museum of Contemporary Art


South
AS A STATE OF MIND
DOCUMENTA 14
#1 2015
FALL/WINTER
EUR 10,00
ISSN 2241-3901
ISSUE 6 FALL/WINTER 2015


South
AS A STATE OF MIND
DOCUMENTA 14
#2 2016
SPRING/SUMMER
10,00 EURO
ISSN 2241-3901
ISSUE 7 SPRING/SUMMER 2016


South
AS A STATE OF MIND
DOCUMENTA 14
#3 2016
FALL/WINTER
15,00 EURO
ISSN 2241-3901
ISSUE 8 FALL/WINTER 2016

2016 · Mevis & Van Deursen · NL · Magazine covers

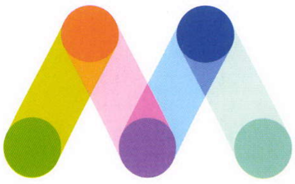
2013

The public service website **gov.uk** receives the Design of the Year Award from the London Design Museum

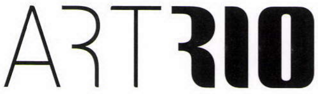
The **Systems Graphic Design** exhibition is shown in London

Erik Spiekermann sets up **p98a**, an experimental letterpress workshop in Berlin

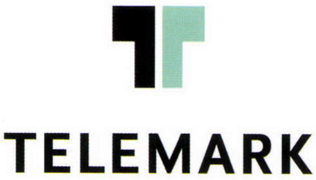
Adobe releases its design software exclusively through the **Creative Cloud**



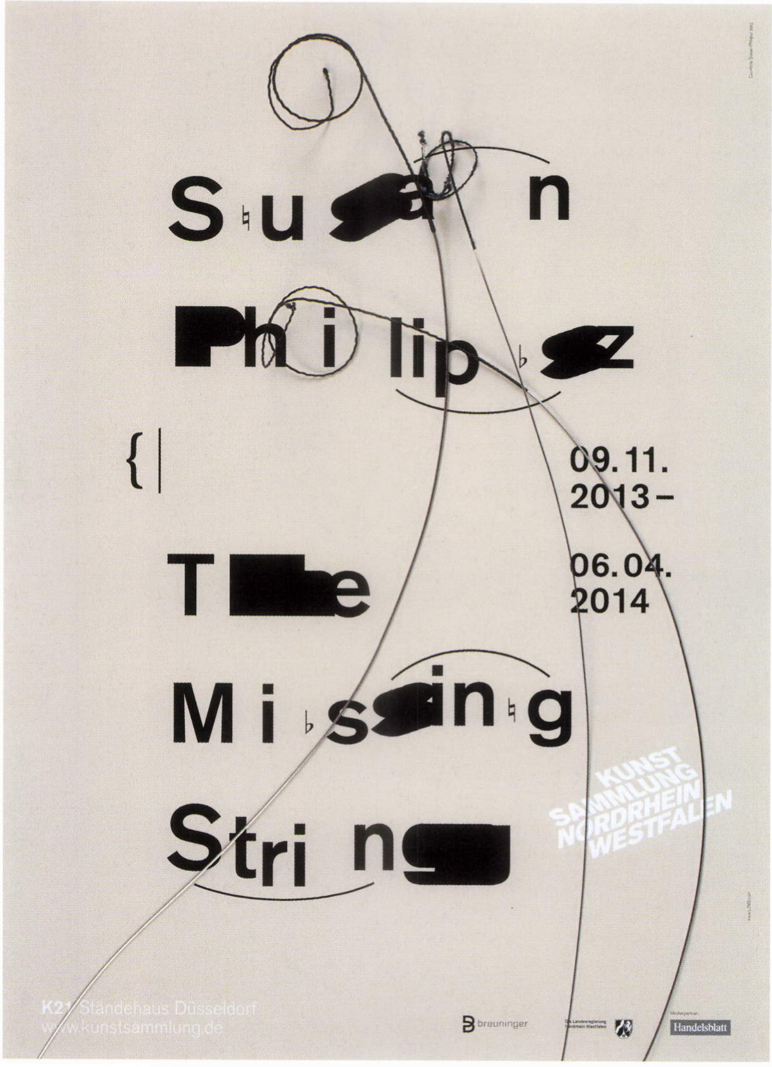
2013 · Michael Bierut, Pentagram · US · Logo · Mohawk Fine Papers



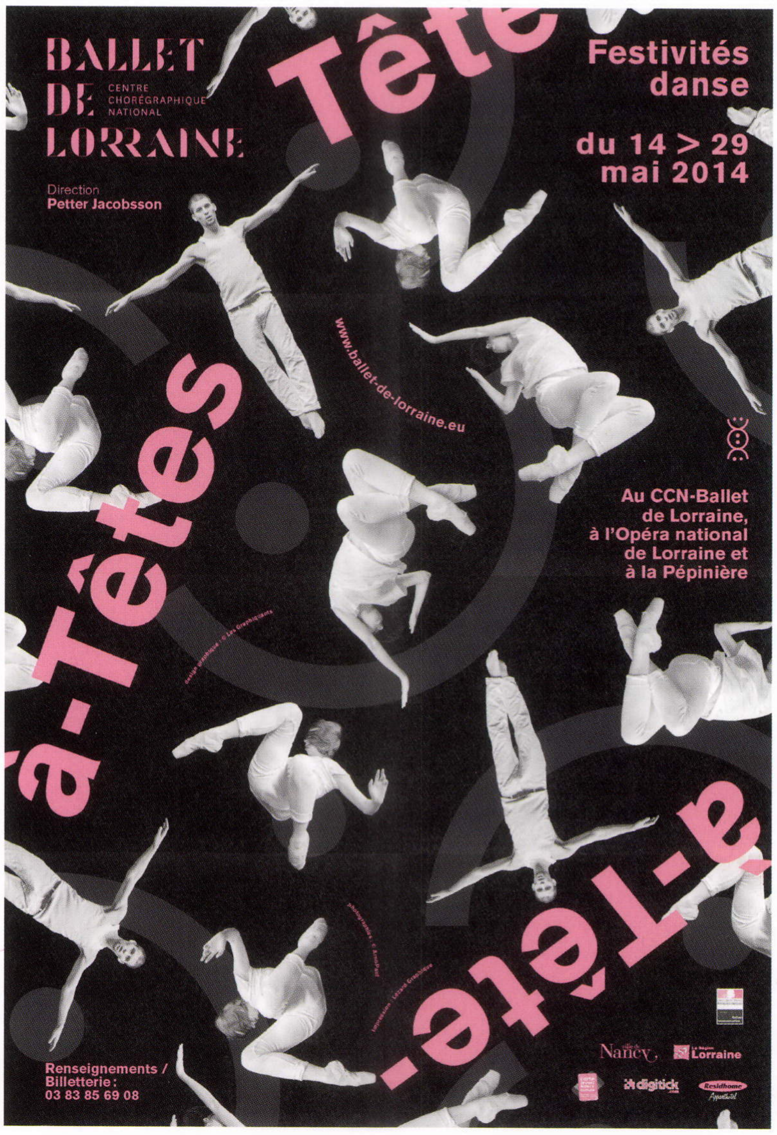
2013 · Dupla Design · BR · Logo · Art Rio



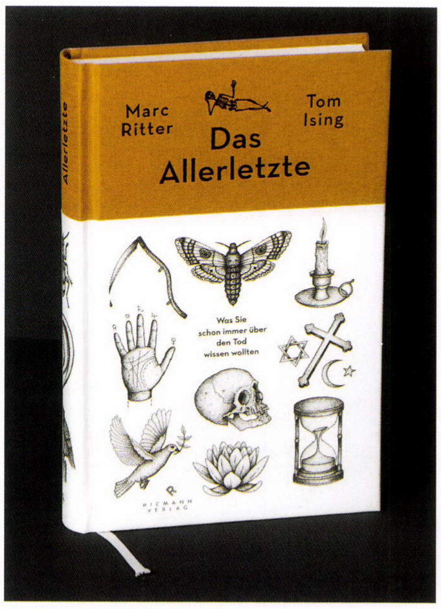
2013 · Snøhetta · NO · Logo · Telemark


Susan
Philipsz
The
Missing
Strings
09.11.
2013–
06.04.
2014
KUNST SAMMLUNG NORDRHEIN WESTFALEN
K21 Ständehaus Düsseldorf
www.kunstsammlung.de
breuninger
Handelsblatt

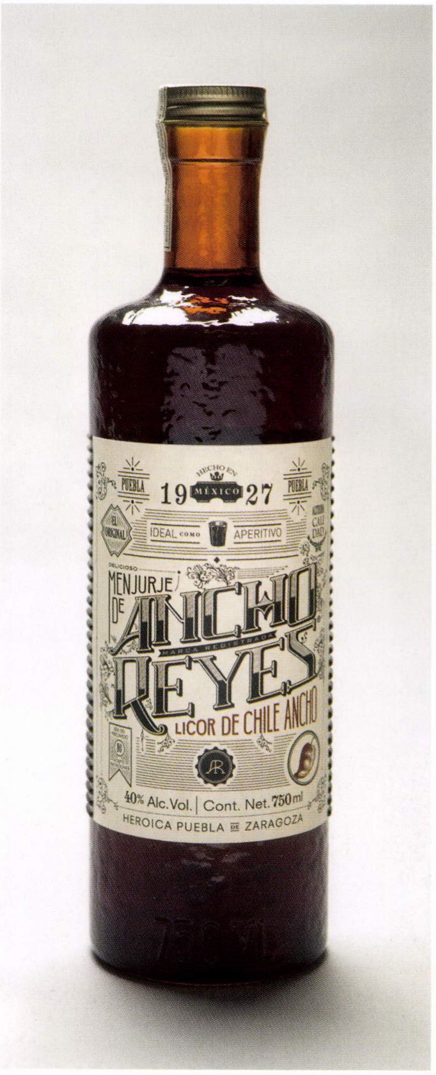
2013 · Sascha Lobe, Simon Brenner · DE · Poster


BALLET DE LORRAINE
CENTRE CHORÉGRAPHIQUE NATIONAL
Direction
Petter Jacobsson
Tête-à-Têtes
Tête-à-Tête
Festivités danse
du 14 > 29 mai 2014
www.ballet-de-lorraine.eu
Au CCN-Ballet de Lorraine, à l'Opéra national de Lorraine et à la Pépinière
Renseignements / Billetterie :
03 83 85 69 08
Nancy
Lorraine
digitick

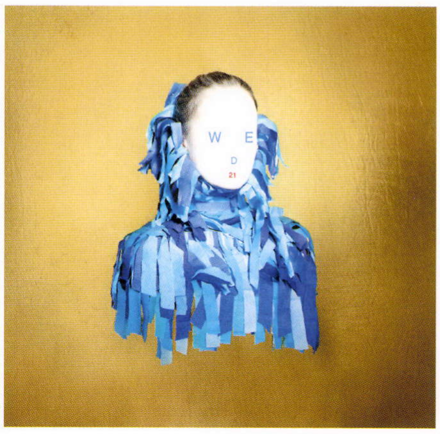
2013 · Les Graphiquants · FR · Poster


Marc Ritter
Tom Ising
Das Allerletzte
Was Sie schon immer über den Tod wissen wollten
Allerletzte
RIEMANN VERLAG

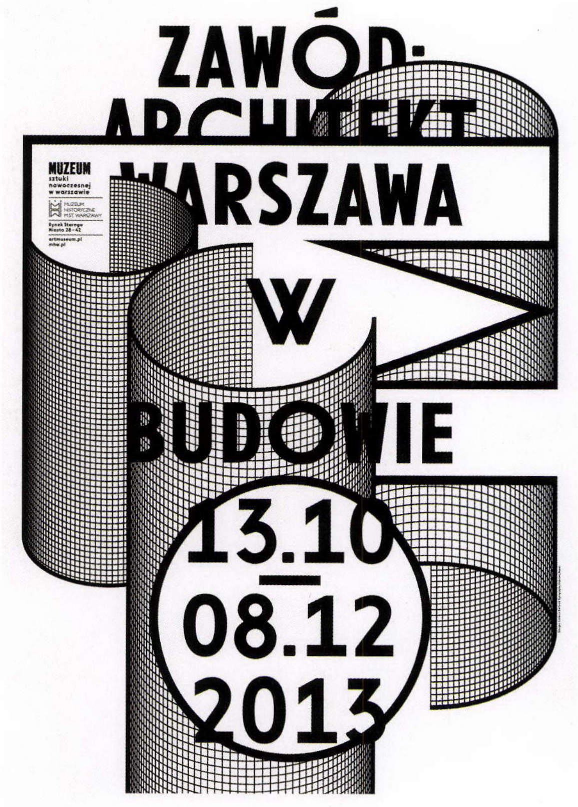
2013 · Herburg Weiland · DE · Book cover


HECHO EN MÉXICO
19 27
PUEBLA
IDEAL COMO APERITIVO
MENJURJE DE
ANCHO REYES
LICOR DE CHILE ANCHO
40% Alc.Vol. | Cont. Net. 750ml
HEROICA PUEBLA DE ZARAGOZA

2013 · Rodrigo Tovar, Sociedad Anónima · MX · Packaging



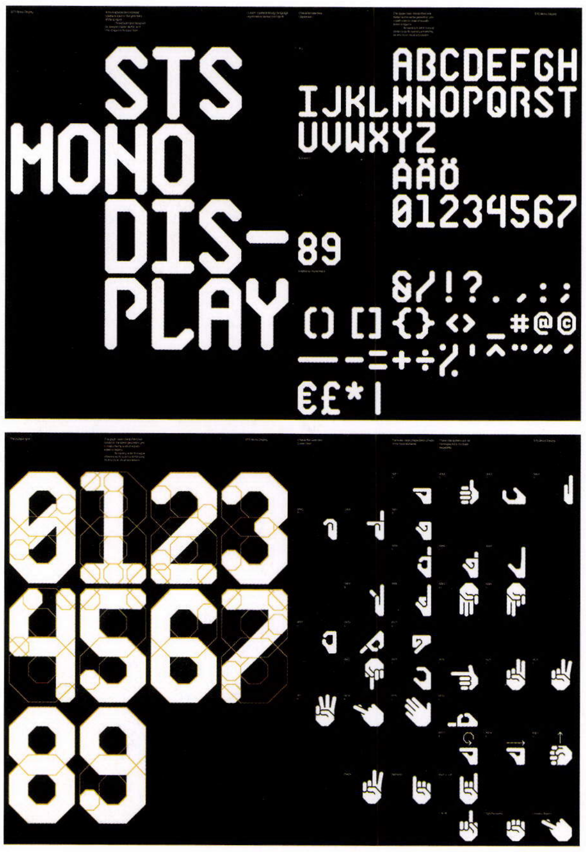
2013 · Alejandro Ros · AR · Record cover


ZAWÓD:
ARCHITEKT
MUZEUM sztuki nowoczesnej w warszawie
WARSZAWA
W
BUDOWIE
13.10
08.12
2013

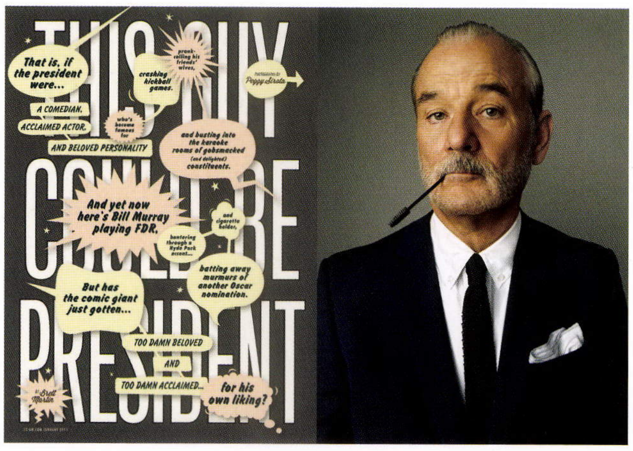
2013 · Ludovic Balland · CH/PL · Poster

Art|Basel
YEAR 47

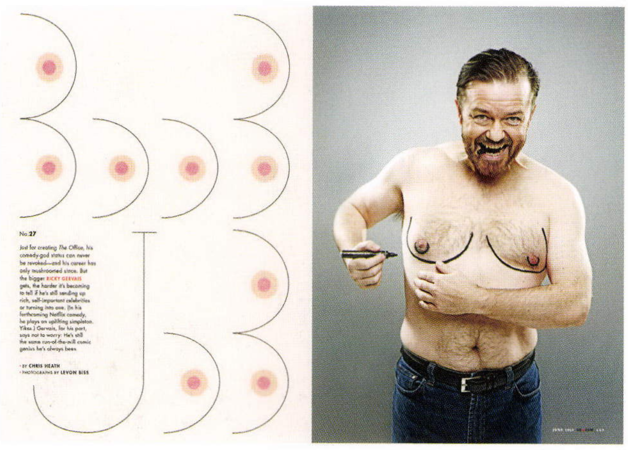
2013 · Gavillet & Cie · CH · Book series


STS
MONO
DIS-
PLAY
ABCDEFGH
IJKLMNOPQRST
UVWXYZ
ÅÄÖ
0123456789
&/!?.,:;
()[]{}<>_#@©
—-=+÷%'^"“”
£€*|
0123
4567
89

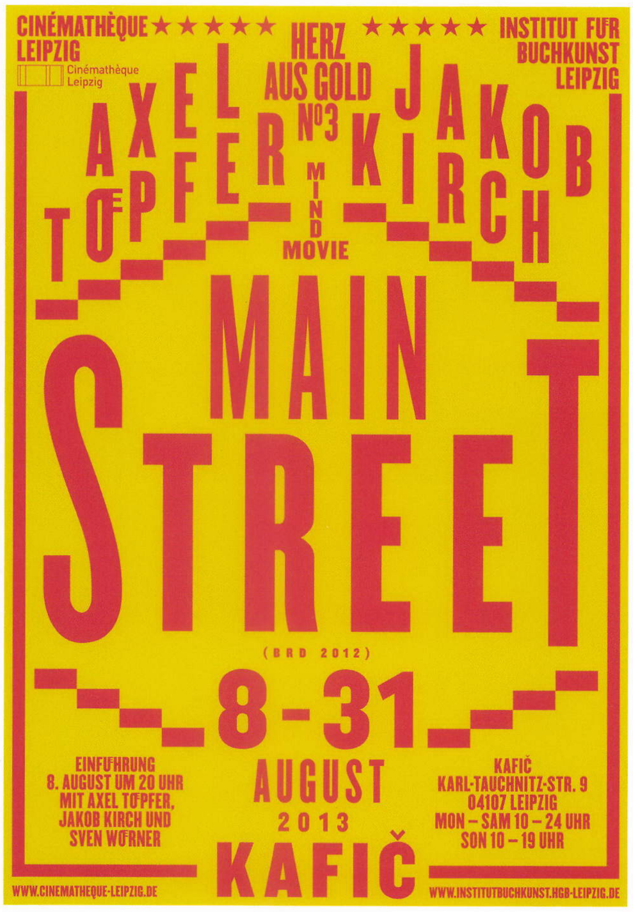
2013 · Kurppa Hosk · SE · Identity · Spread the Sign


THIS GUY
COULD BE
PRESIDENT
That is, if the president were...
A COMEDIAN,
ACCLAIMED ACTOR,
AND BELOVED PERSONALITY
And yet now here's Bill Murray playing FDR.
But has the comic giant just gotten...
TOO DAMN BELOVED
AND
TOO DAMN ACCLAIMED...
for his own liking?

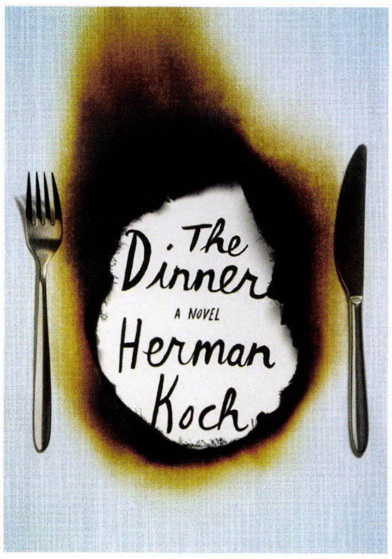
2013 · Fred Woodward, Peggy Sirota (PH) · US · Magazine spread



2013 · Fred Woodward, Levon Biss (PH) · US · Magazine spread


CINÉMATHÈQUE LEIPZIG
HERZ AUS GOLD Nº3
INSTITUT FÜR BUCHKUNST LEIPZIG
Cinémathèque Leipzig
AXEL TŒPFER
JAKOB KIRCH
MIND MOVIE
MAIN
STREET
(BRD 2012)
8-31
AUGUST
2013
KAFIĆ
EINFÜHRUNG
8. AUGUST UM 20 UHR
MIT AXEL TŒPFER,
JAKOB KIRCH UND
SVEN WŒRNER
KAFIĆ
KARL-TAUCHNITZ-STR. 9
04107 LEIPZIG
MON – SAM 10 – 24 UHR
SON 10 – 19 UHR
WWW.CINEMATHEQUE-LEIPZIG.DE
WWW.INSTITUTBUCHKUNST.HGB-LEIPZIG.DE

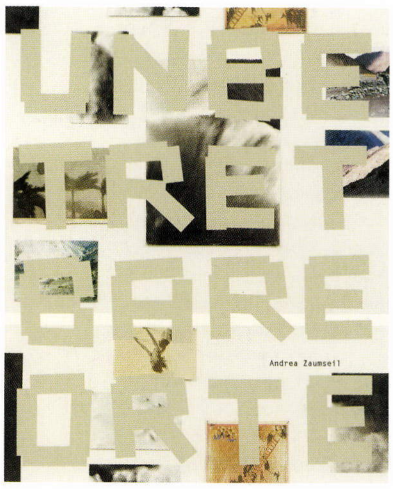
2013 · Lamm & Kirch · DE · Poster


The
Dinner
A NOVEL
Herman
Koch

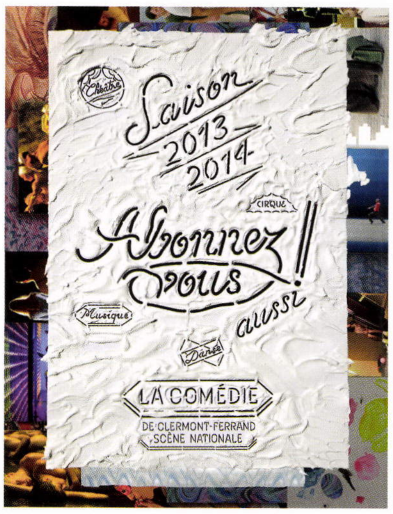
2013 · Chip Kidd · US · Book cover

systems
23.11–31.12 2013
Walker Knoll
42 Charterhouse
Square
London
EC1M 6EA

2013 · MuirMcNeil · UK · Poster


UNBE
TRET
BARE
ORTE
Andrea Zaumseil

2013 · Anna Berkenbusch · DE · Book cover


Saison
2013
2014
Abonnez
vous
aussi
Cirque
Musique
Danse
LA COMÉDIE
DE CLERMONT-FERRAND
SCÈNE NATIONALE

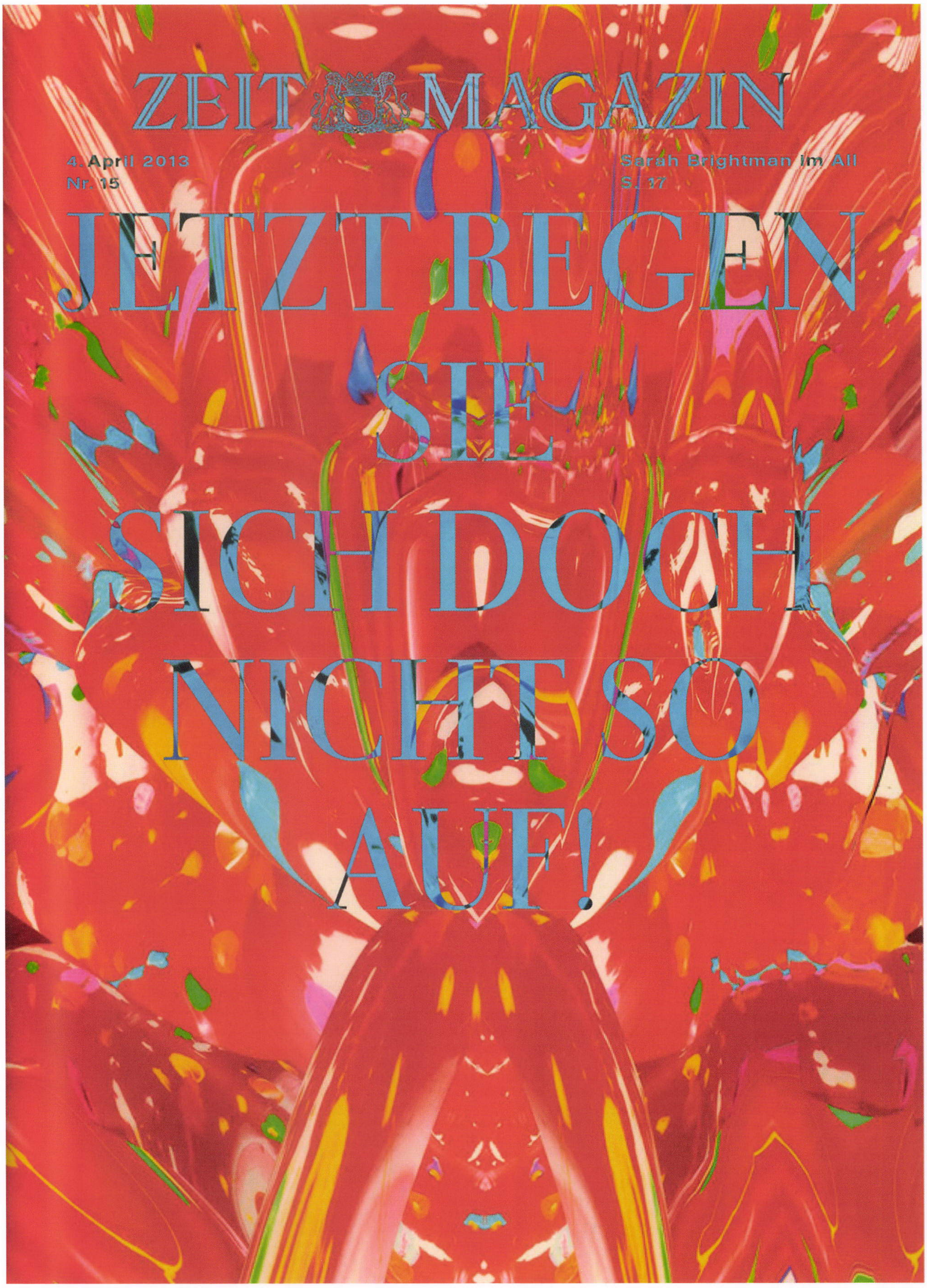
2013 · Antoine+Manuel · FR · Poster

Mirko Borsche · Germany

Mirko Borsche (1971, Tegernsee, Germany) is a German graphic designer whose work has a strong focus on editorial and branding design. After attending Kingston University in London, Borsche moved back to Germany to study communication design at Augsburg. Starting his career in advertising, he worked at the Springer & Jacoby advertising agency before going on to design the magazine for leading German newspaper *Süddeutsche Zeitung*. Since 2007 Borsche has been the art director of the highly influential weekly magazine for *Die Zeit*. His Munich-based studio is also responsible for innovative identity projects and work for clients such as the Bavarian State Opera, Nike, and the Munich design museum Die Neue Sammlung.

Mirko Borsche (1971, Tegernsee) ist ein deutscher Grafikdesigner, der sich in seiner Arbeit insbesondere dem Editorial und Branding Design widmet. Auf ein Studium an der Kingston University in London folgte ein Studium des Kommunikationsdesigns in Augsburg. Anschließend arbeitete Borsche zunächst in der Werbebranche bei Springer & Jacoby, später war er für das Gesicht des Magazins der *Süddeutschen Zeitung* verantwortlich. Seit 2007 ist Borsche Artdirector des Magazins der Wochenzeitung *Die Zeit*. Sein Studio mit Sitz in München übernahm auch die Gestaltung innovativer Identitäten für die Bayerische Staatsoper, Nike, das Münchner Designmuseum, Die Neue Sammlung und andere.

Mirko Borsche (1971, Tegernsee, Allemagne) est un graphiste allemand dont le travail porte principalement sur le design éditorial et l'image de marque. Après des études à l'université Kingston à Londres, Borsche rentre au pays pour suivre des études de design communicationnel à Augsbourg. Il débute ensuite dans la publicité pour l'agence Springer & Jacoby, avant de se charger du graphisme éditorial pour le magazine du grand quotidien allemand *Süddeutsche Zeitung*. Depuis 2007, Borsche est directeur artistique du très influent magazine de l'hebdomadaire *Die Zeit*. Son studio à Munich assure aussi des projets d'identité innovants et compte parmi ses clients le Bayerische Staatsoper, Nike ou le musée du design Neue Sammlung à Munich.



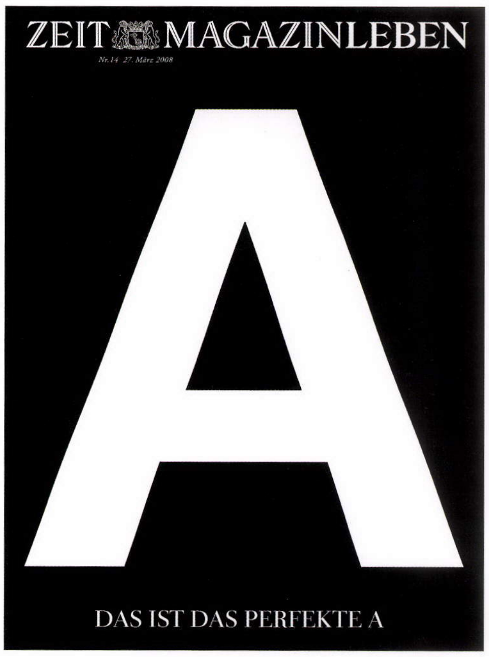
2013 · Mirko Borsche · DE · Magazine cover

»First and foremost, my job is to say what looks good and what looks bad. On top of that, the client must trust me. But when the client doesn't like something and explains why, that means everything must be changed. What we rarely do is make minor modifications. Instead, we prefer to start again from scratch.« `Mirko Borsche, dandydiary.de, 2016`

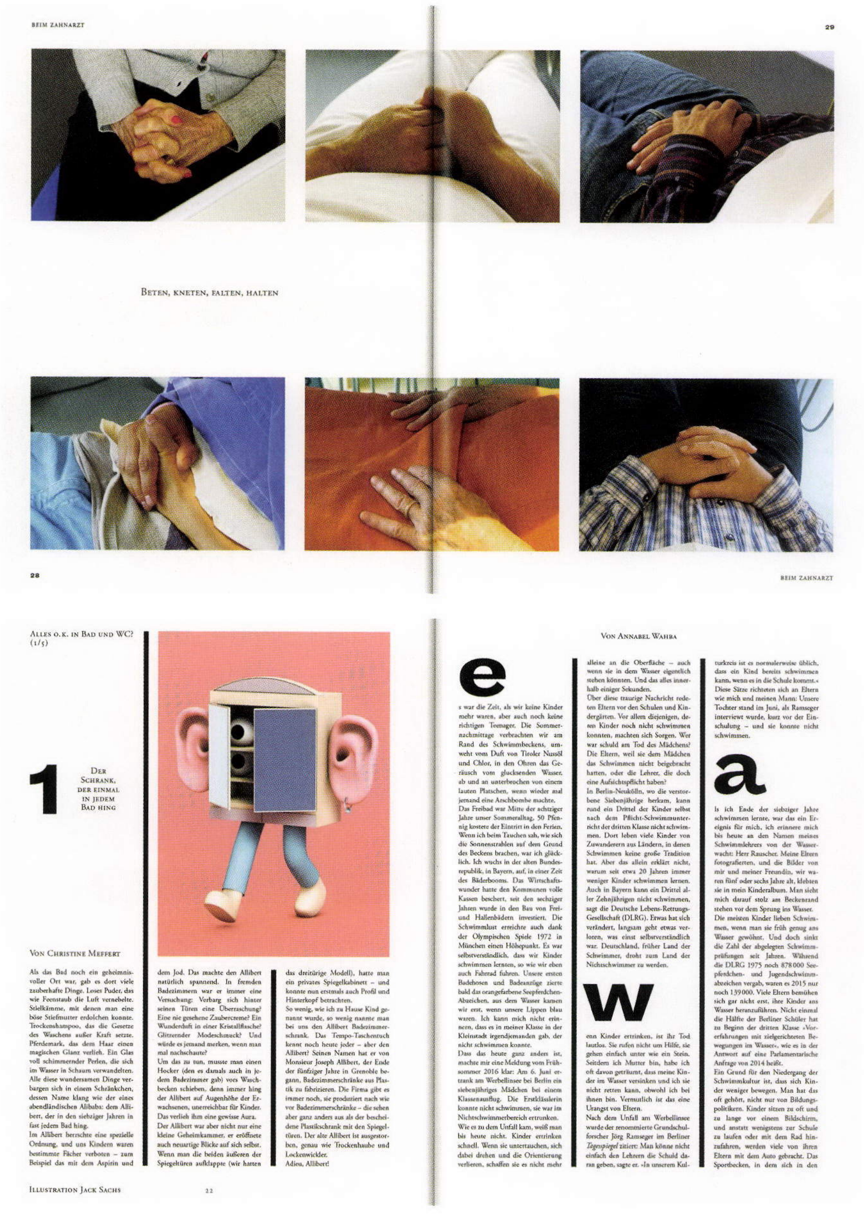
In 2007 Mirko Borsche was appointed creative director of *Zeit Magazin*, the supplement to the German weekly newspaper *Die Zeit*. Since then, he has continued to surprise readers with his fresh ideas for designs which smoothly run alongside the magazine's discussion of a variety of social issues. One innovative example is the double cover, which presents contrasting visual ideas on two consecutive front pages.

Im Jahr 2007 wurde Mirko Borsche Kreativdirektor des *Zeit Magazins*, das der Wochenzeitung *Die Zeit* beiliegt. Seither überrascht er immer wieder mit neuen Gestaltungskonzepten unterschiedlicher Gesellschaftsthemen. Ein Beispiel sind die Doppelcover die visuelle Ideen im Spannungsfeld von zwei aufeinanderfolgenden Titelseiten präsentieren.

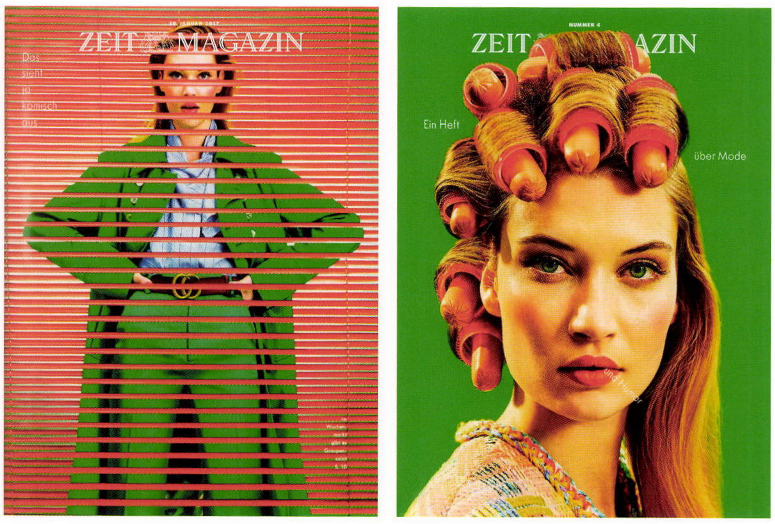
En 2007, Mirko Borsche fut nommé directeur créatif de *Zeit Magazin*, le supplément de l'hebdomadaire allemand *Die Zeit*. Depuis, il a régulièrement surpris les lecteurs avec de nouvelles approches graphiques en accord avec les articles sur une variété de sujets de société. Borsche est notamment l'auteur de la couverture double pour présenter des idées visuelles contrastées sur deux couvertures consécutives.


ZEIT MAGAZINLEBEN
Nr. 14 27. März 2008
A
DAS IST DAS PERFEKTE A

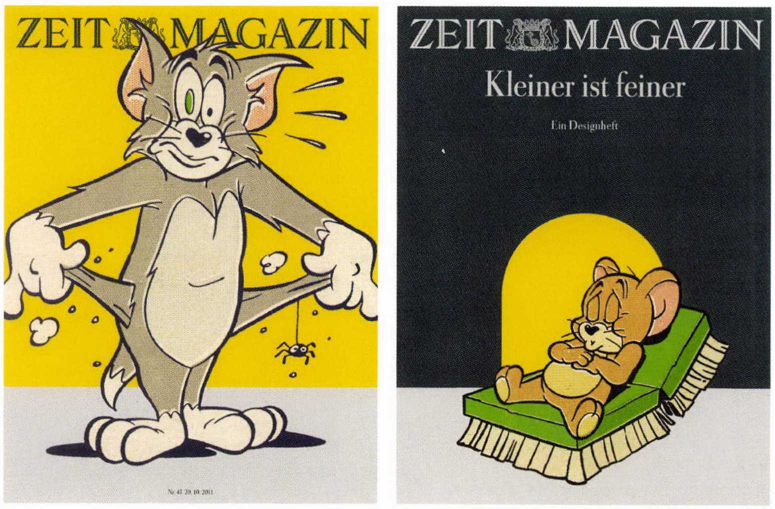
2006 · Mirko Borsche · DE · Magazine cover


BEIM ZAHNARZT
29
BETEN, KNETEN, FALTEN, HALTEN
28
BEIM ZAHNARZT
ALLES O.K. IN BAD UND WC? (1/5)
1
DER SCHRANK, DER EINMAL IN JEDEM BAD HING
VON CHRISTINE MEFFERT
ILLUSTRATION JACK SACHS
VON ANNABEL WAHBA
e
a
w

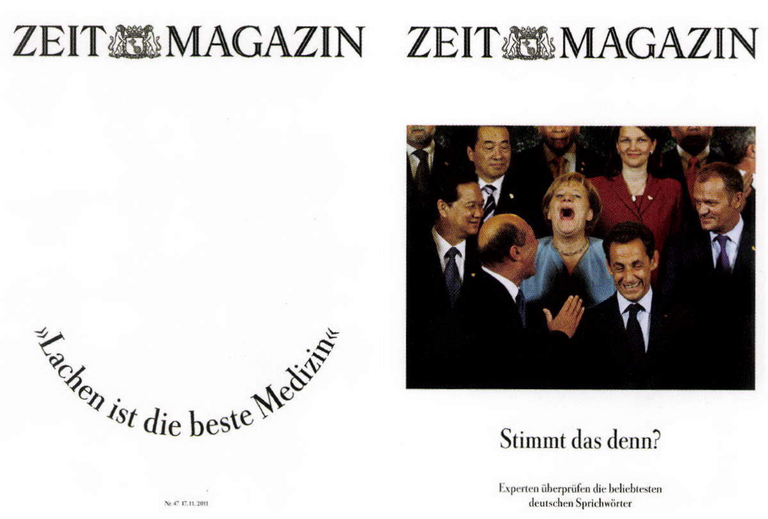
2016 · Mirko Borsche · DE · Magazine spreads


ZEIT MAGAZIN
ZEIT MAGAZIN
Ein Heft
über Mode

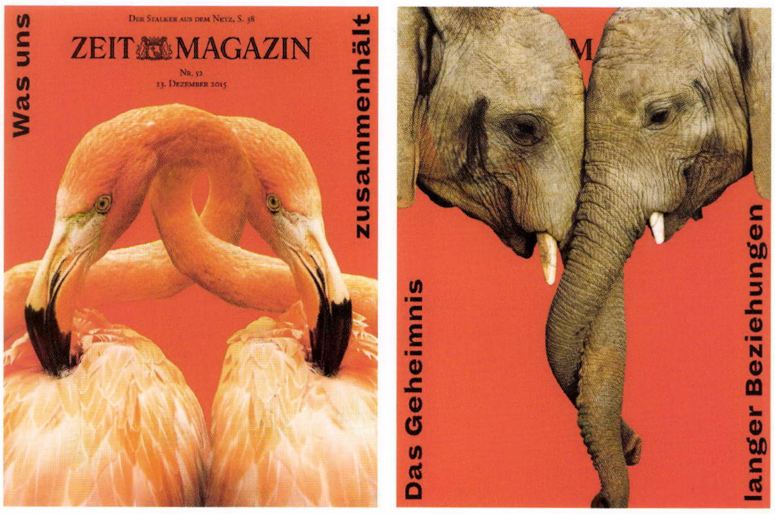
2017 · Mirko Borsche · DE · Magazine covers


ZEIT MAGAZIN
ZEIT MAGAZIN
Kleiner ist feiner
Ein Designheft

2011 · Mirko Borsche · DE · Magazine covers


ZEIT MAGAZIN
»Lachen ist die beste Medizin«
ZEIT MAGAZIN
Stimmt das denn?
Experten überprüfen die beliebtesten deutschen Sprichwörter

2011 · Mirko Borsche · DE · Magazine covers


Der Stalker aus dem Netz, S. 38
ZEIT MAGAZIN
Nr. 52
23. Dezember 2015
Was uns
zusammenhält
Das Geheimnis
langer Beziehungen

2015 · Mirko Borsche · DE · Magazine covers

2014

The exhibition **Century: 100 Years of Type in Design** is held at the AIGA National Design Center in New York City

The book **100 Years of Swiss Graphic Design** is published by the Museum für Gestaltung in Zurich

The work of French graphic designer Philippe Apeloig is presented in **Typorama** at Les Art Décoratifs in Paris

ECLECTIC

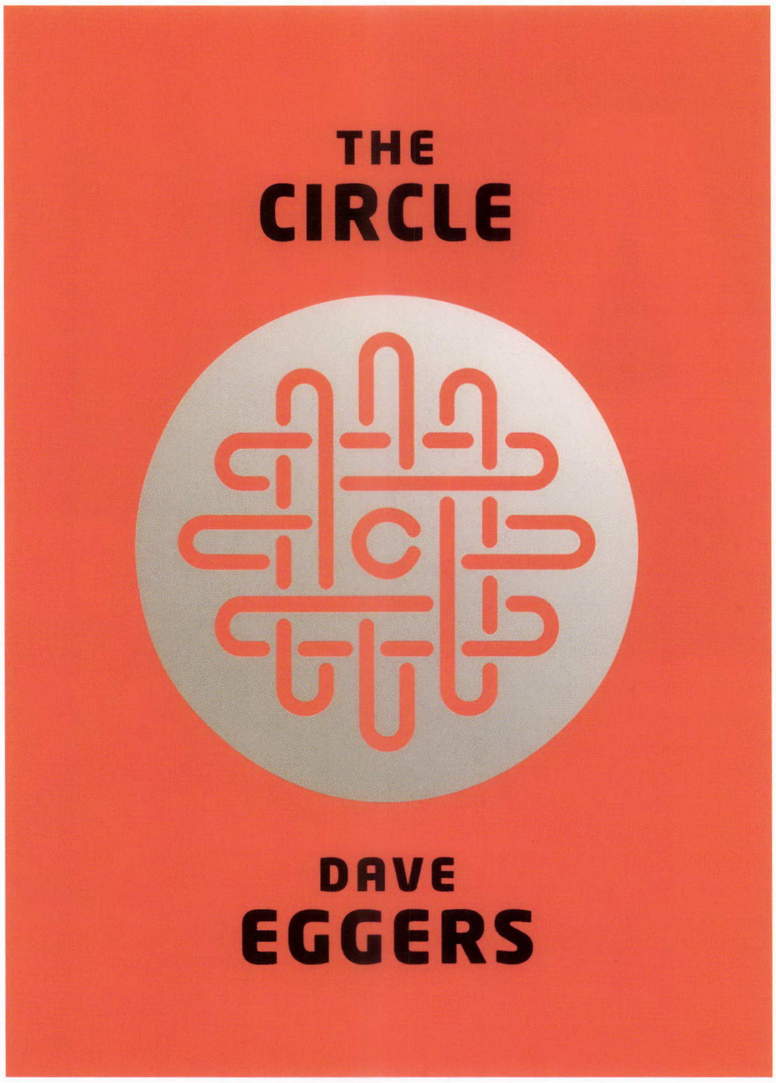
2014 · Holger Jacobs, Mind Design · UK · Logo · Ecelctic

mit media lab

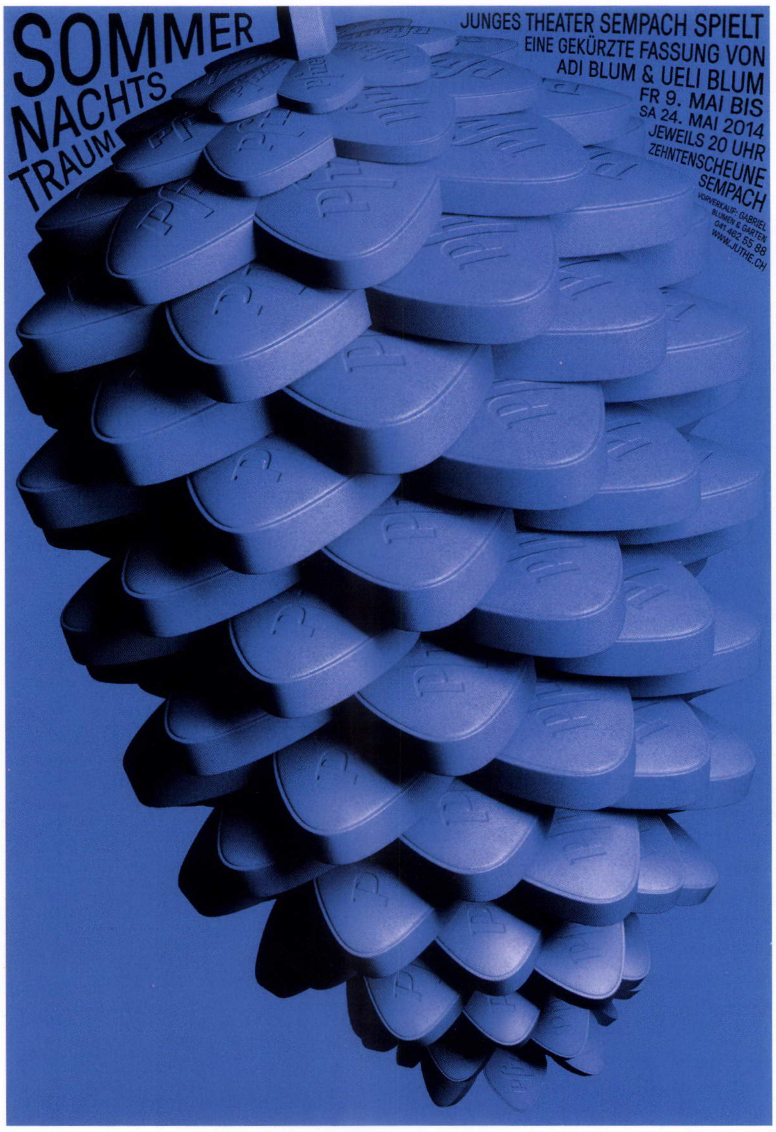
2014 · Michael Bierut, Pentagram · US · Logo · MIT Media Lab

airbnb

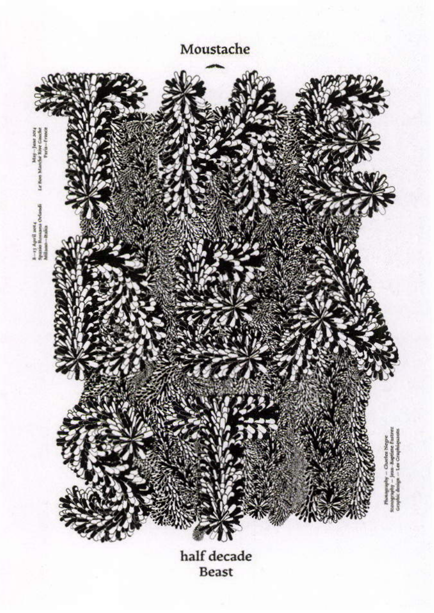
2014 · DesignStudio · UK/US · Logo · Airbnb


THE CIRCLE
C
DAVE EGGERS

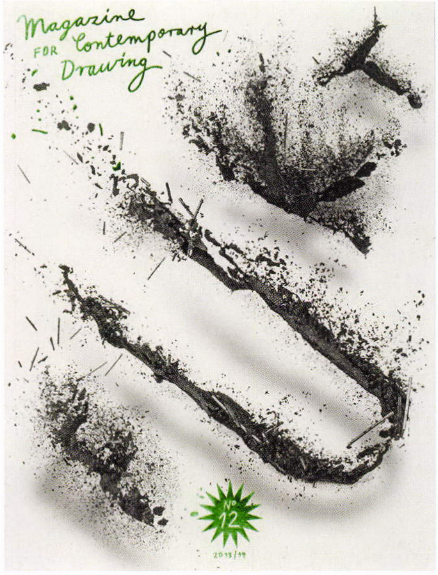
2014 · Jessica Hische · US · Book cover


SOMMER NACHTS TRAUM
JUNGES THEATER SEMPACH SPIELT
EINE GEKÜRZTE FASSUNG VON
ADI BLUM & UELI BLUM
FR 9. MAI BIS
SA 24. MAI 2014
JEWEILS 20 UHR
ZEHNTENSCHEUNE
SEMPACH
VORVERKAUF: GABRIEL
BLUMEN & GARTEN
041 462 55 88
WWW.JUTHE.CH

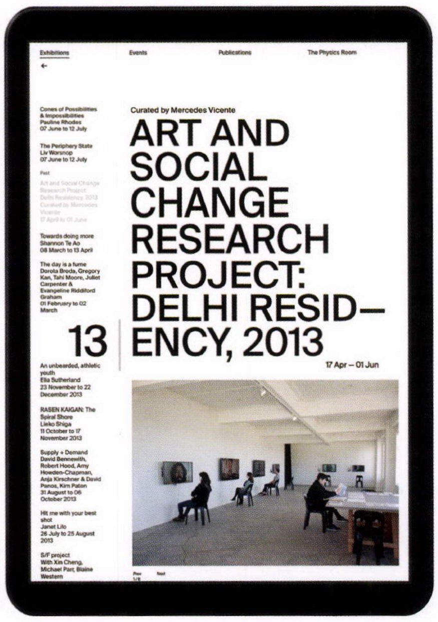
2014 · Erich Brechbühl · CH · Poster


Moustache
half decade
Beast

2014 · Les Graphiquants · FR · Poster


Magazine FOR Contemporary Drawing
12
2013/14

2014 · Ariane Spanier · DE · Magazine cover



Exhibitions Events Publications The Physics Room

←

Cones of Possibilities & Impossibilities
Pauline Rhodes
07 June to 12 July

The Periphery State
Liv Worsnop
07 June to 12 July

Past

Art and Social Change Research Project: Delhi Residency 2013
Curated by Mercedes Vicente
17 April to 01 June

Towards doing more
Shannon Te Ao
08 March to 13 April

The day is a fume
Dorota Broda, Gregory Kan, Tahi Moore, Juliet Carpenter & Evangeline Riddiford Graham
01 February to 02 March

13

An unbearded, athletic youth
Ella Sutherland
23 November to 22 December 2013

RASEN KAIGAN: The Spiral Shore
Lieko Shiga
11 October to 17 November 2013

Supply + Demand
David Bennewith, Robert Hood, Amy Howden-Chapman, Anja Kirschner & David Panos, Kim Paton
31 August to 06 October 2013

Hit me with your best shot
Janet Lilo
26 July to 25 August 2013

S/F project
With Xin Cheng, Michael Parr, Blaine Western

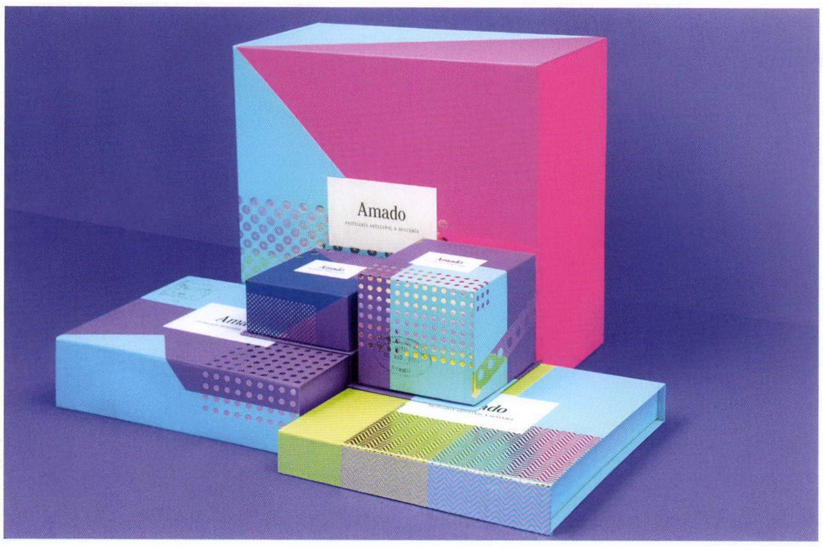
Curated by Mercedes Vicente

ART AND SOCIAL CHANGE RESEARCH PROJECT: DELHI RESID— ENCY, 2013

17 Apr – 01 Jun

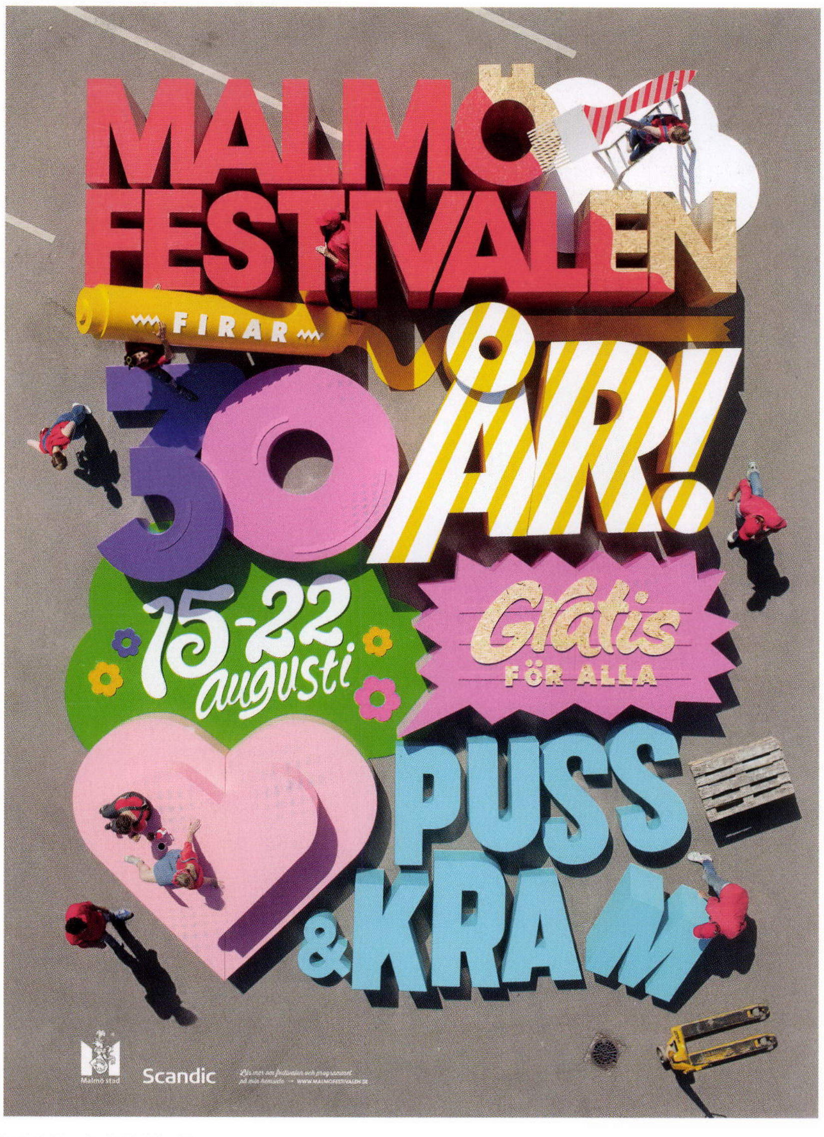
Prev Next
1/8

2014 · Timothy Kelleher, Matthew Arnold, Greg Brown, Sons & Co. · NZ · Website

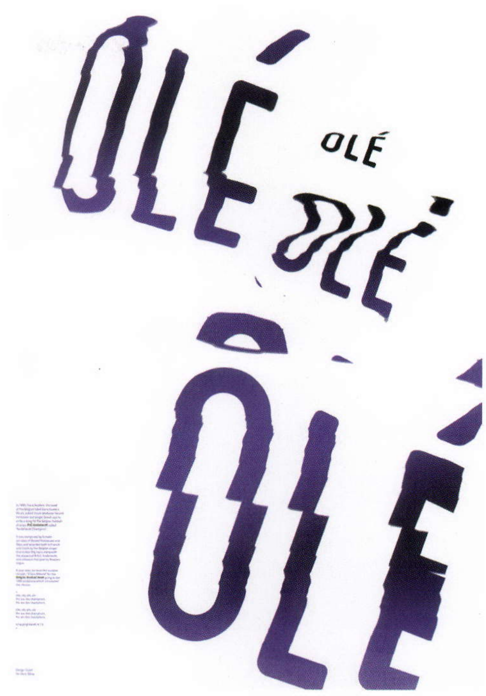


2014 · Anagrama · MX · Identity · Amado

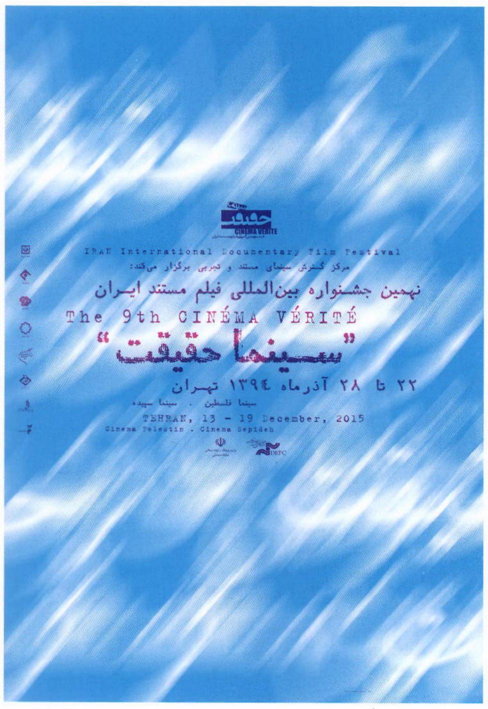
2014 · Eduardo Aires, White Studio · PT · Identity · Porto


MALMÖ
FESTIVALEN
FIRAR
30 ÅR!
15-22 augusti
Gratis
FÖR ALLA
PUSS
& KRAM
Malmö stad
Scandic

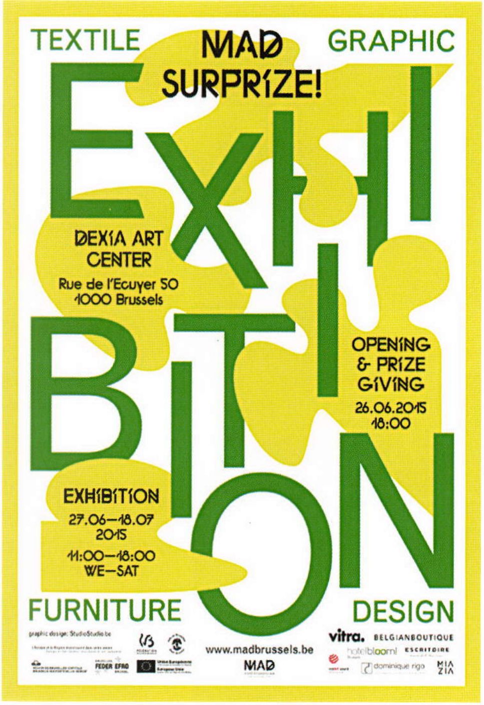
2014 · Snask · SE · Brochure cover


OLÉ
OLÉ
OLÉ
OLÉ
OLÉ

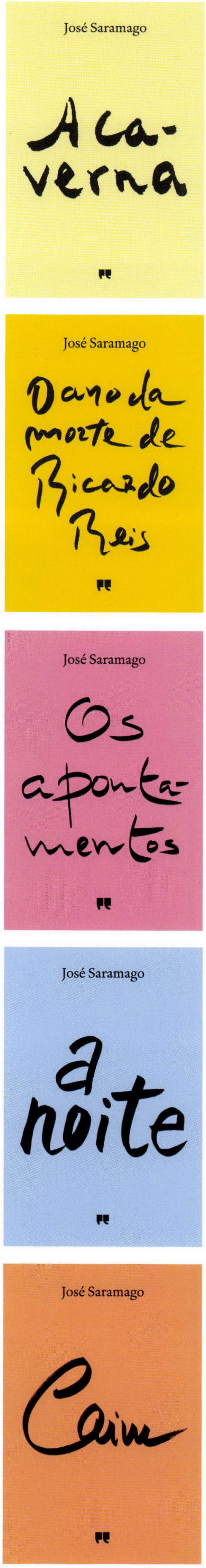
2014 · Frédéric Vanhorenbeke, Coast · BE · Poster


CINEMA VERITE
IRAN International Documentary Film Festival
مرکز گسترش سینمای مستند و تجربی برگزار می‌کند:
نهمین جشنواره بین‌المللی فیلم مستند ایران
The 9th CINÉMA VÉRITÉ
"سینما حقیقت"
۲۲ تا ۲۸ آذرماه ۱۳۹٤ تهران
سینما فلسطین . سینما سپیده
TEHRAN, 13 - 19 December, 2015
Cinema Felestin . Cinema Sepideh
DEFC

2014 · Majid Abbasi · IR · Poster


TEXTILE
MAD SURPRIZE!
GRAPHIC
EXHIBITION
DEXIA ART CENTER
Rue de l'Ecuyer 50
1000 Brussels
OPENING & PRIZE GIVING
26.06.2015
18:00
EXHIBITION
27.06—18.07
2015
11:00—18:00
WE—SAT
FURNITURE
DESIGN
www.madbrussels.be
vitra.
BELGIANBOUTIQUE

2014 · StudioStudio · BE · Poster


José Saramago
A caverna
José Saramago
O ano da morte de Ricardo Reis
José Saramago
Os apontamentos
José Saramago
a noite
José Saramago
Caim

2014 · Jorge Silva · PT · Book covers

The Narrow Sea
King's Landing
GAME of THRONES

2011 · Elastic · US · Opening titles

Elastic (2008, Santa Monica) is a creative firm based in California with acclaimed work in visual effects and animation. Elastic is a full-service studio whose work in motion graphics, live action, and CG has brought compelling visual identities to TV series such as Marvel's *Daredevil* (2015) and *Luke Cage* (2016), HBO's *Game of Thrones* (2011), the Academy Awards, and numerous feature films and advertising spots. Their clients have included prominent Hollywood studios and advertising agencies.

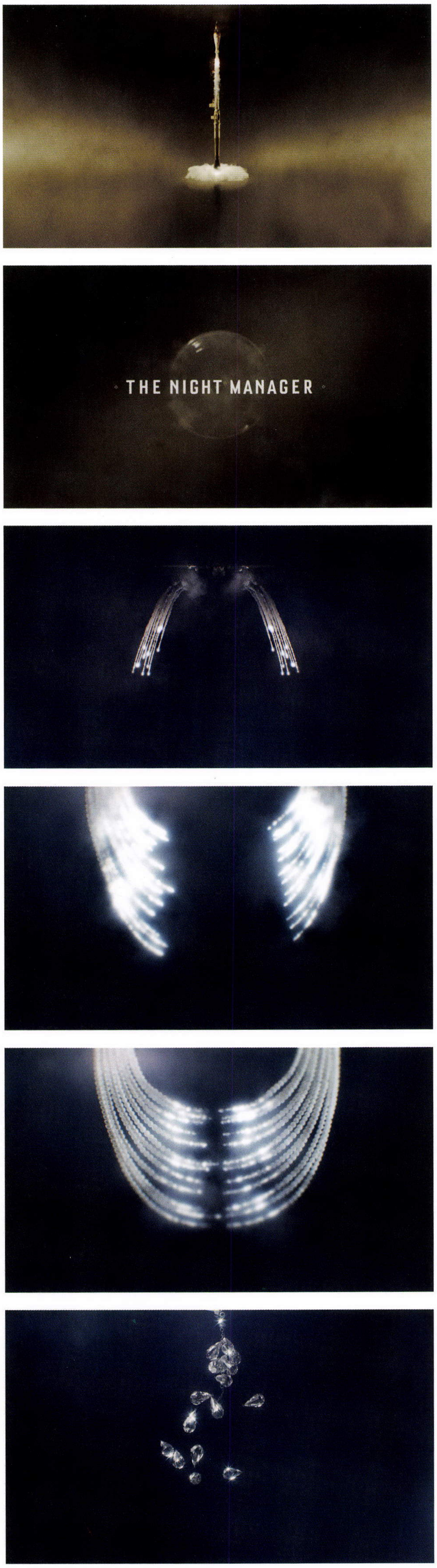
Elastic (2008, Santa Monica) ist ein Kreativbüro mit Sitz in Kalifornien, das mit Arbeiten im Bereich Visual Effects und Animation bekannt wurde. Als Full-Service-Studio hat Elastic mit Motion Graphics, Live Action und CG vielen Fernsehserien zu einer überzeugenden visuellen Identität verholfen, ob nun *Daredevil* (2015) und *Luke Cage* (2016) von Marvel, *Game of Thrones* (2011) von HBO, die Academy Awards oder zahlreiche Spielfilme und Werbespots. Zu den Auftraggebern von Elastic gehören namhafte Hollywoodstudios und Werbeagenturen.

Elastic (2008, Santa Monica) est une firme créative basée en Californie, très remarquée pour son travail dans les domaines des effets spéciaux et de l'animation. Ce studio offre des services complets et son travail en graphisme animé, prise de vue réelle et images de synthèse a donné les identités visuelles fascinantes de séries télévisées comme *Daredevil* (2015) et *Luke Cage* (2016) de l'univers Marvel, *Game of Thrones* de HBO (2011), des Oscars et de nombreux longs métrages et spots publicitaires. Ses clients comptent de grands studios et agences publicitaires d'Hollywood.

TRUE DETECTIVE

2014 · Elastic · US · Opening titles

»The magic of a really good title sequence is something that's striking and interesting the first time you watch it, but then as the series unfolds you find a greater depth, and they seem to reveal something about the story as you go on through the season.« `Patrick Clair, The Hollywood Reporter, 2014`

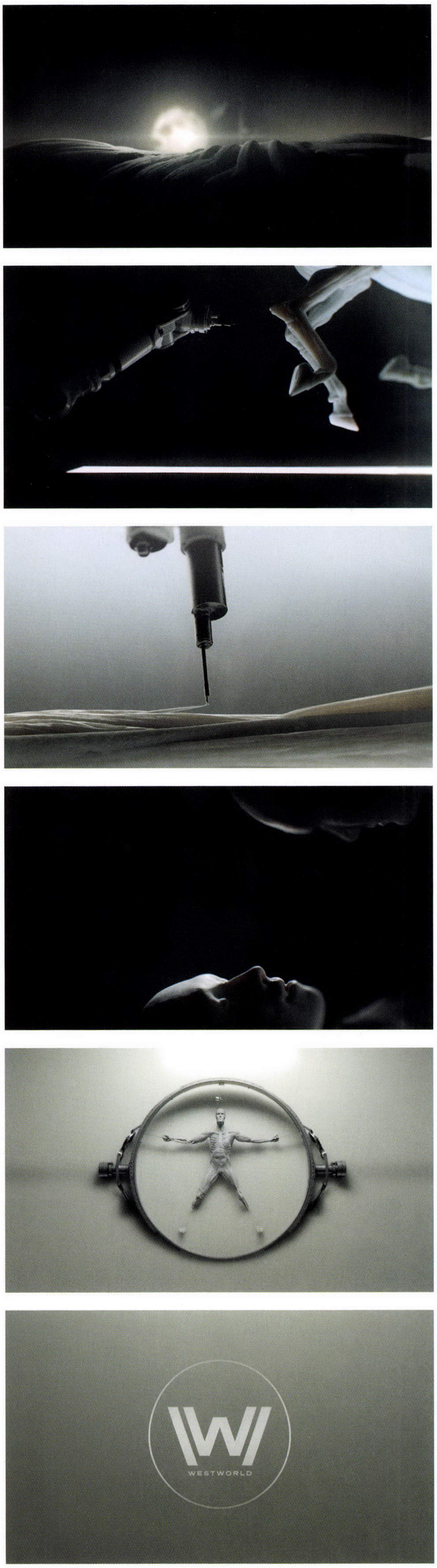


2016 · Elastic · US · Opening titles

In the late 1990s, the American pay television service HBO revolutionized the whole concept of the TV series with its screening of shows such as *The Sopranos* and then *Game of Thrones* a few years later. Streaming platforms such as Netflix, founded in 1997, gave the genre a boost and a new lease of life, and TV series became ever more lavishly produced, often with production values to equal those seen in full-length movies. Such developments were also reflected in the ingenuity of the opening credits, some of the best known of which were designed by the American studio Elastic.

Ab den späten 1990er-Jahren revolutioniert der amerikanische Bezahlsender HBO mit Serien wie *The Sopranos* oder *Game of Thrones* das Genre der Fernsehserie. Durch Streamingdienste wie das 1997 gegründete Netflix wurde dieses Feld noch einmal belebt. Serien wurden zunehmend aufwendiger produziert und erreichten nicht selten Kinoniveau. Diese Entwicklung spiegelt sich auch in den kreativen Vorspannen wider, von denen einige der bekanntesten durch das US-Studio Elastic realisiert wurden.

À la fin des années 1990, la chaîne de télévision payante américaine HBO a révolutionné le concept de série télévisée, notamment avec *Les Soprano* et *Game of Thrones*. Ce domaine a aussi été fortement stimulé par les plateformes de diffusion comme Netflix, fondé en 1997. Les séries étaient produites avec des moyens considérables, et il n'était pas rare que leur valeur de production atteigne celle des longs métrages. La même évolution s'est constatée aussi dans la créativité des génériques dont certains des plus célèbres ont été réalisés par le studio américain Elastic.



2016 · Elastic · US · Opening titles

2015

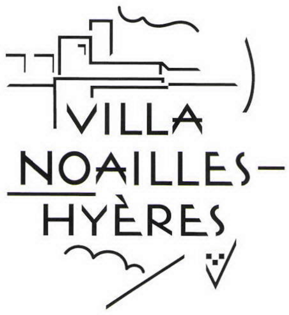
Controversy erupts concerning the new logo for the **Tokyo 2020 Olympics**, claimed by some to be plagiarism

The Zurich **Museum für Gestaltung** moves to a new space at Toni-Areal, a former dairy factory

The first **Graphic Design Festival Scotland** is held in Glasgow

FRANK
DANDY

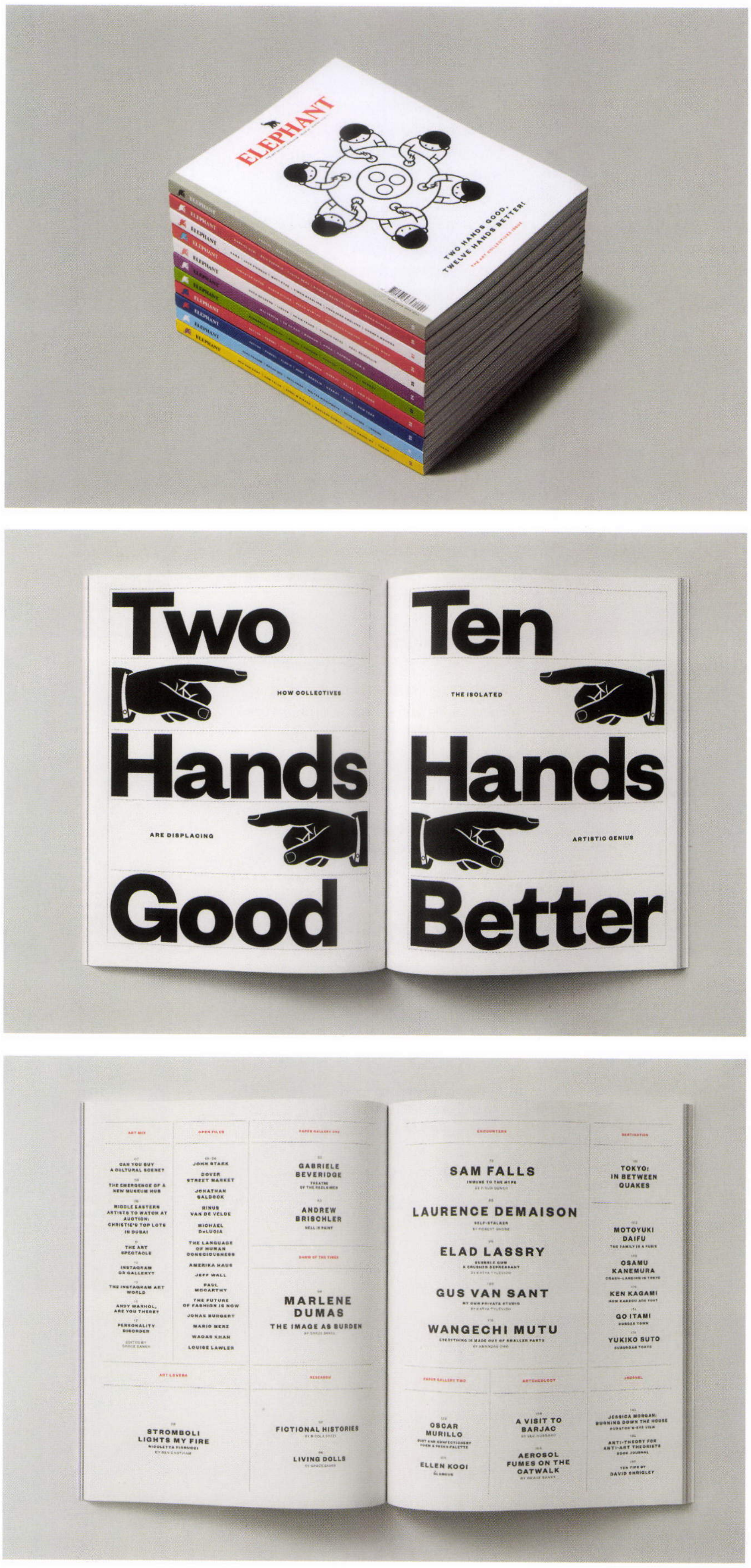
2015 · Kurppa Hosk · SE · Logo · Frank Dandy


VILLA
NOAILLES–
HYÈRES

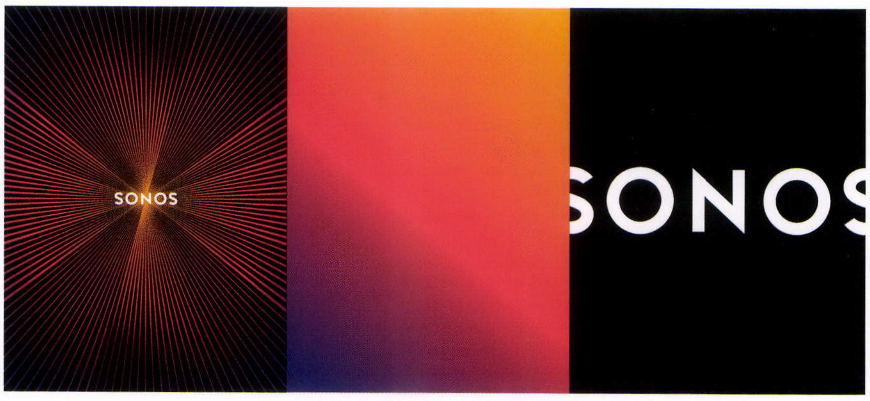
2015 · Antoine+Manuel · FR · Logo · Villa Noailles-Hyères

Google

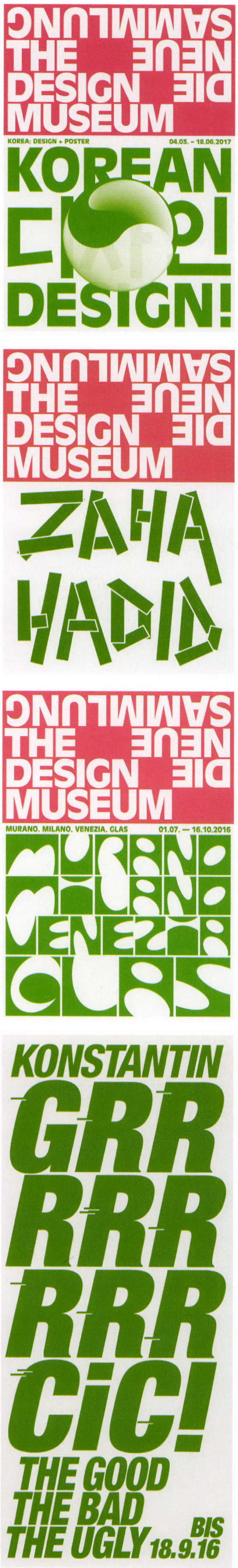
2015 · Google design team · US · Logo · Google


ELEPHANT
TWO HANDS GOOD, TWELVE HANDS BETTER!
Two
HOW COLLECTIVES
Hands
ARE DISPLACING
Good
Ten
THE ISOLATED
Hands
ARTISTIC GENIUS
Better
SAM FALLS
LAURENCE DEMAISON
ELAD LASSRY
GUS VAN SANT
WANGECHI MUTU
MARLENE DUMAS
THE IMAGE AS BURDEN

2015 · Atlas · ES · Magazine


SONOS
SONOS

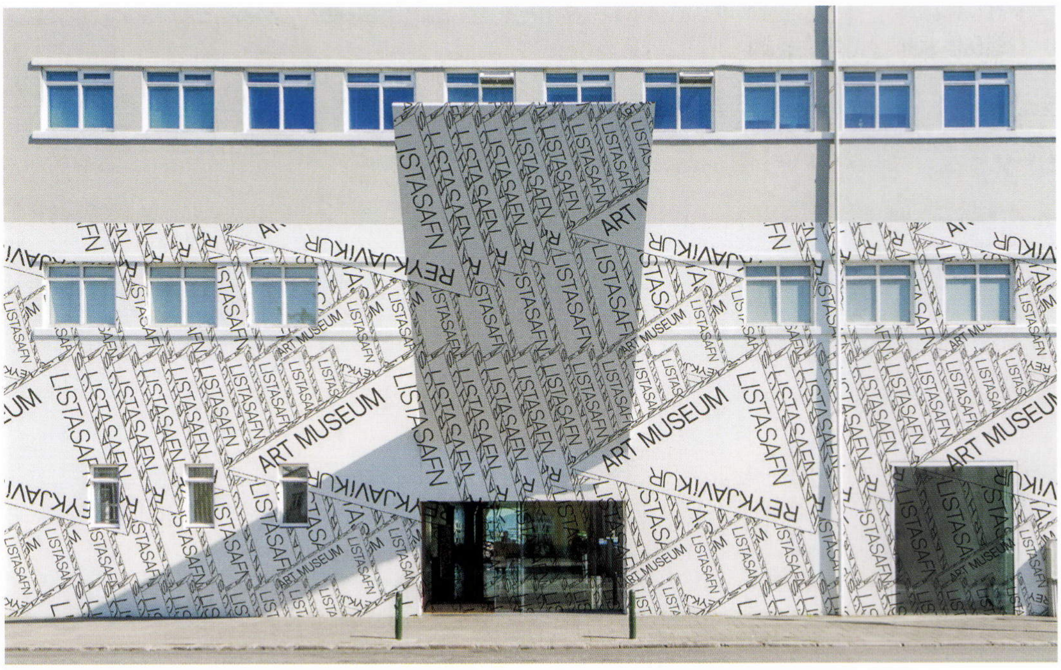
2015 · Bruce Mau Design · CA · Identity · Sonos


DIE NEUE SAMMLUNG
THE DESIGN MUSEUM
KOREA: DESIGN + POSTER
04.03. – 18.06.2017
KOREAN
DESIGN!
DIE NEUE SAMMLUNG
THE DESIGN MUSEUM
ZAHA
HADID
DIE NEUE SAMMLUNG
THE DESIGN MUSEUM
MURANO. MILANO. VENEZIA. GLAS
01.07. – 16.10.2016
KONSTANTIN
GRRRRRRRCIC!
THE GOOD
THE BAD
THE UGLY
BIS
18.9.16

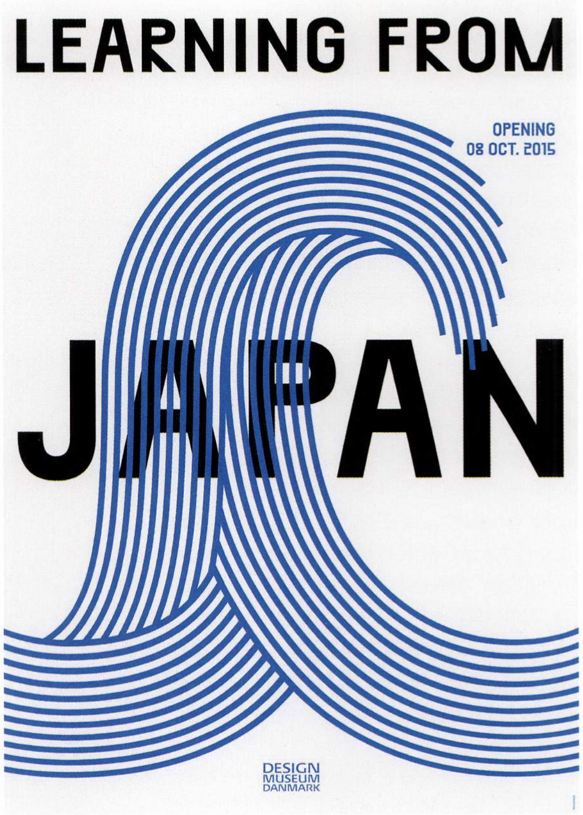
2015 · Bureau Borsche · DE · Posters

A Kickstarter campaign to back the reissue of the 1975 **NASA** graphics standards manual raises almost a million dollars

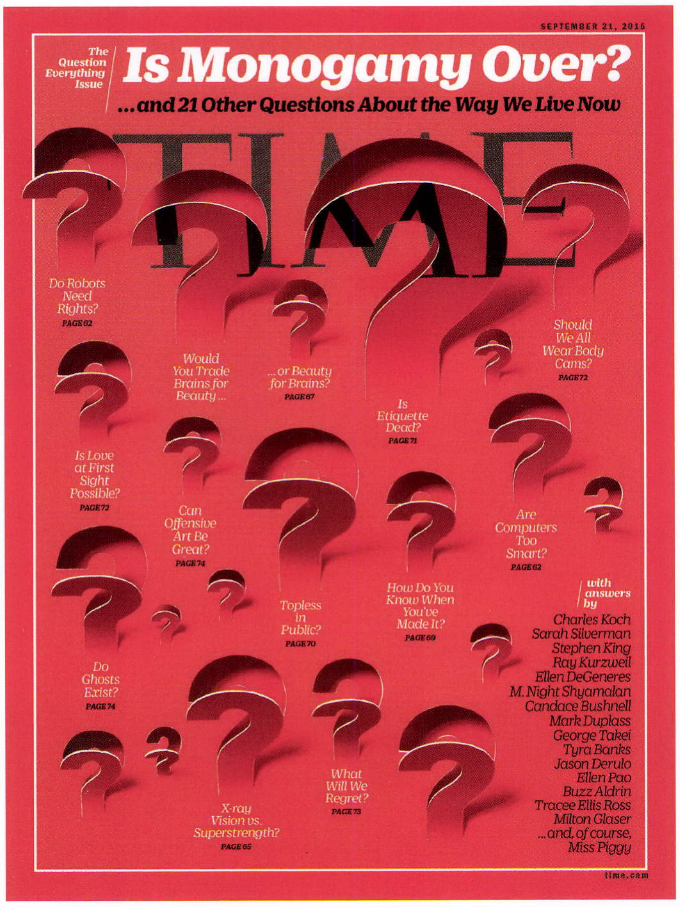
French design magazine **Étapes** celebrates its 20th anniversary


LISTASAFN
REYKJAVIKUR
ART MUSEUM

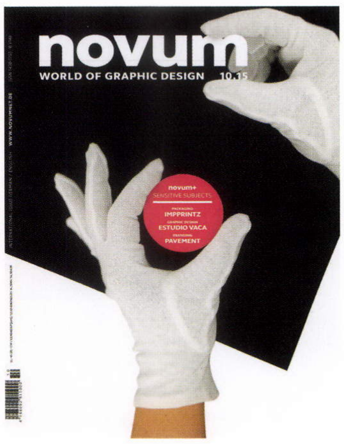
2015 · Karlssonwilker · US/IS · Identity · Reykjavik Art Museum


LEARNING FROM
OPENING
08 OCT. 2015
JAPAN
DESIGN
MUSEUM
DANMARK

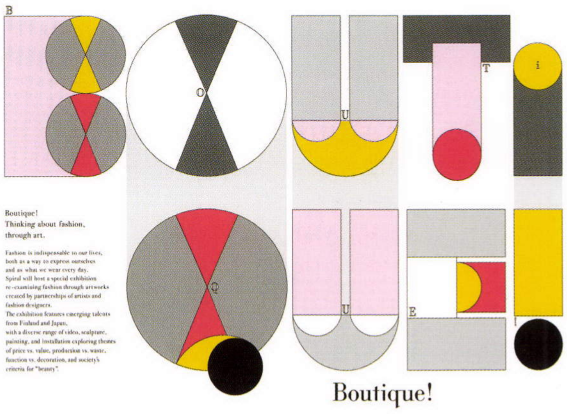
2015 · Studio Claus Due · DK · Poster


SEPTEMBER 21, 2016
The Question Everything Issue
Is Monogamy Over?
...and 21 Other Questions About the Way We Live Now
TIME
Do Robots Need Rights?
Would You Trade Brains for Beauty...
...or Beauty for Brains?
Is Etiquette Dead?
Should We All Wear Body Cams?
Is Love at First Sight Possible?
Can Offensive Art Be Great?
Are Computers Too Smart?
Topless in Public?
How Do You Know When You've Made It?
Do Ghosts Exist?
What Will We Regret?
X-ray Vision vs. Superstrength?
with answers by
Charles Koch
Sarah Silverman
Stephen King
Ray Kurzweil
Ellen DeGeneres
M. Night Shyamalan
Candace Bushnell
Mark Duplass
George Takei
Tyra Banks
Jason Derulo
Ellen Pao
Buzz Aldrin
Tracee Ellis Ross
Milton Glaser
...and, of course, Miss Piggy
time.com

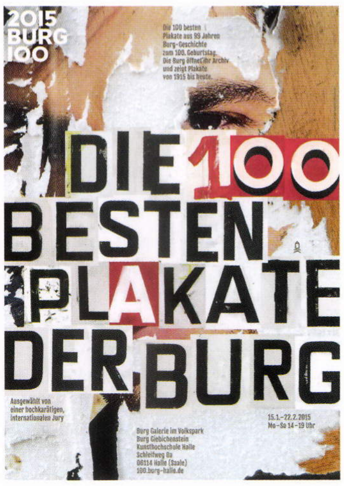
2015 · Ariane Spanier · DE/US · Magazine cover


novum
WORLD OF GRAPHIC DESIGN
10.15
novum+
IMPRIMATUR
ESTUDIO VACA
PAVEMENT

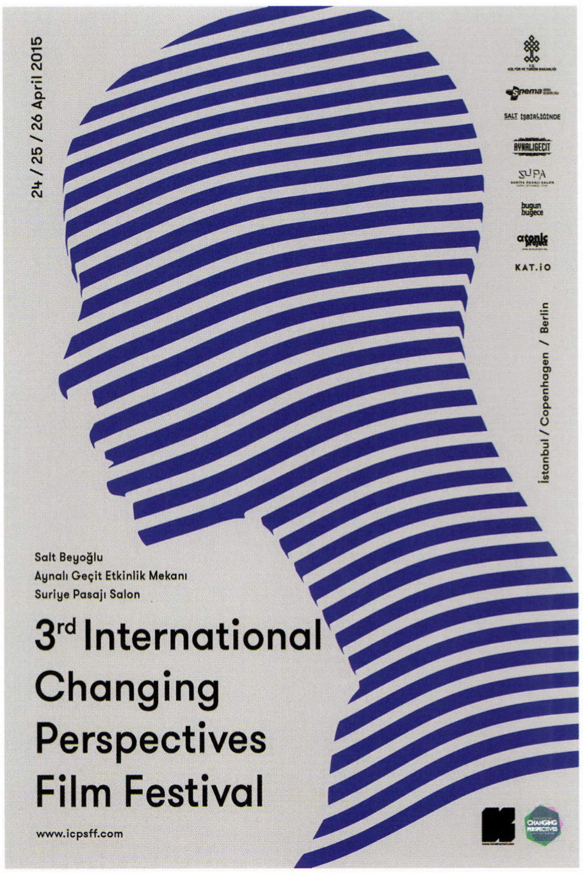
2015 · Jens Müller, Optik · DE · Magazine cover



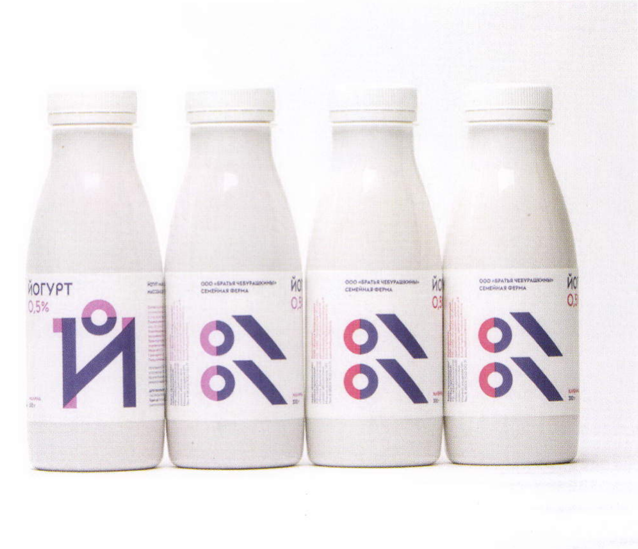
2015 · Ryosuke Uehara · JP · Poster


2015
BURG
100
DIE 100
BESTEN
PLAKATE
DER BURG

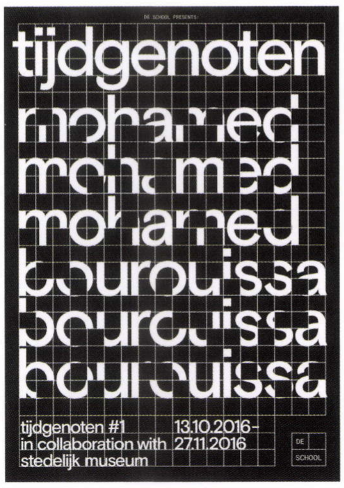
2015 · Anna Berkenbusch · DE · Poster


24 / 25 / 26 April 2015
Salt Beyoğlu
Aynalı Geçit Etkinlik Mekanı
Suriye Pasajı Salon
3rd International
Changing
Perspectives
Film Festival
www.icpsff.com
istanbul / Copenhagen / Berlin
KAT.IO

2015 · Fol · TR · Poster



2015 · Ermolaev Bureau · RU · Packaging

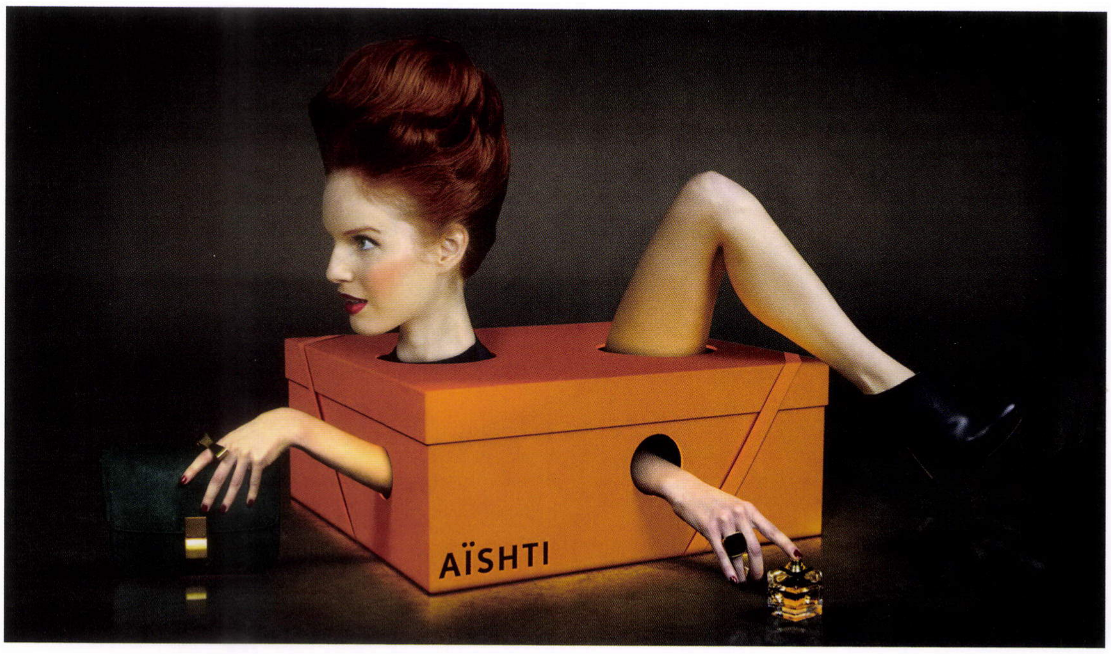

DE SCHOOL PRESENTS
tijdgenoten
mohamed
bourouissa
tijdgenoten #1
in collaboration with
stedelijk museum
13.10.2016–
27.11.2016

2015 · Mainstudio · NL · Identity · De School

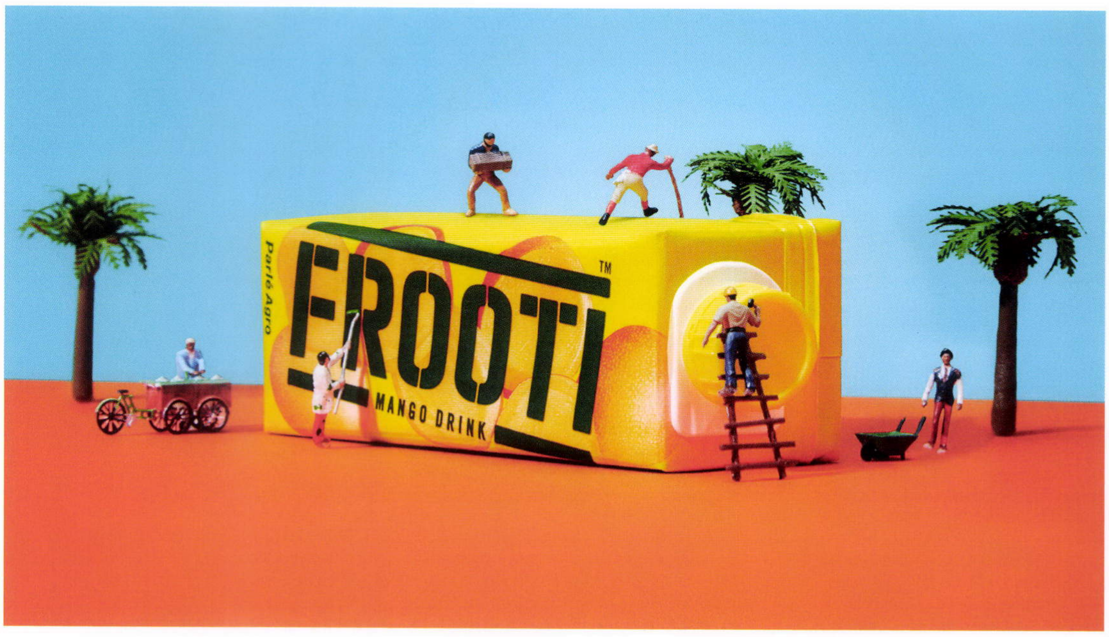
While in recent years advertising agencies have gradually taken over tasks that were previously assigned to graphic designers, at the same time a reverse trend has also set in. Using the umbrella term "art direction", many design studios now undertake the entire visual design of individual campaigns. Their collaboration with photographers and stylists has enabled them to produce fascinating images in which even the minutest detail is not left to chance.

Während in den vergangenen Jahren Werbeagenturen zunehmend auch Aufgaben übernahmen, die traditionell im Grafikdesign verortet waren, ließ sich auch ein gegenläufiger Trend feststellen. Viele Designbüros übernahmen unter dem Überbegriff „Art Direction" die visuelle Gestaltung einzelner Kampagnen. In Zusammenarbeit mit Fotografen und Stylisten entstanden so faszinierende Bildmotive, bei denen kein Detail dem Zufall überlassen wurde.

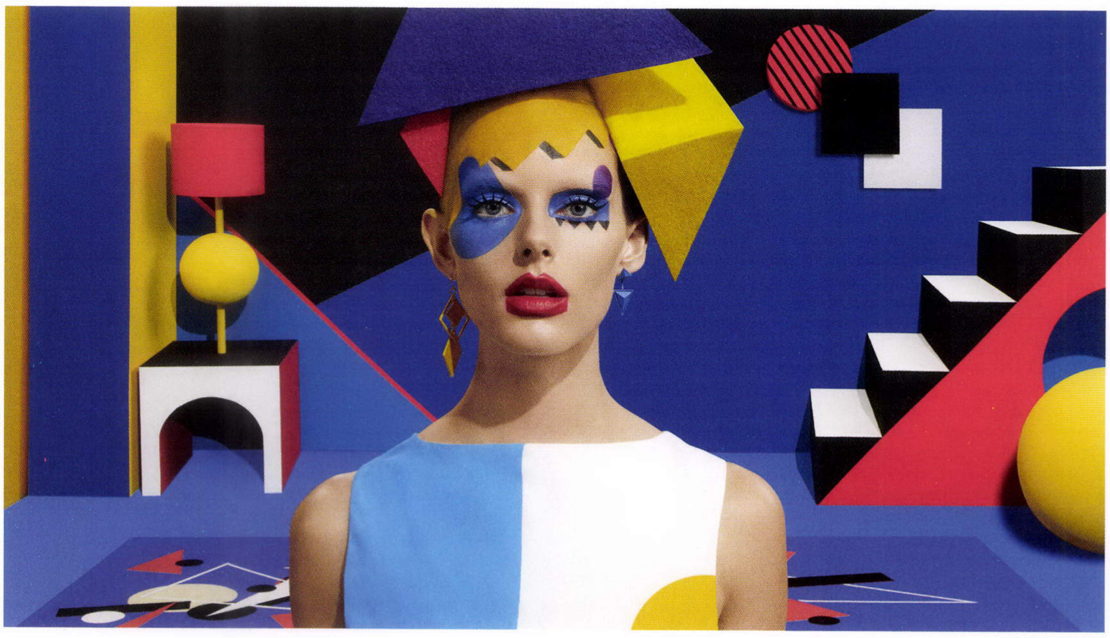
Si les agences publicitaires ont dernièrement assumé des tâches relevant traditionnellement des graphistes, la tendance inverse a également été constatée. Sous le terme générique de direction artistique, nombre d'agences de graphisme se chargent à présent de la conception visuelle de campagnes. En collaboration avec des photographes et des stylistes, elles peuvent produire d'étonnantes images dans lesquelles aucun détail n'est laissé au hasard.



2013 · Sagmeister & Walsh · US · Ad

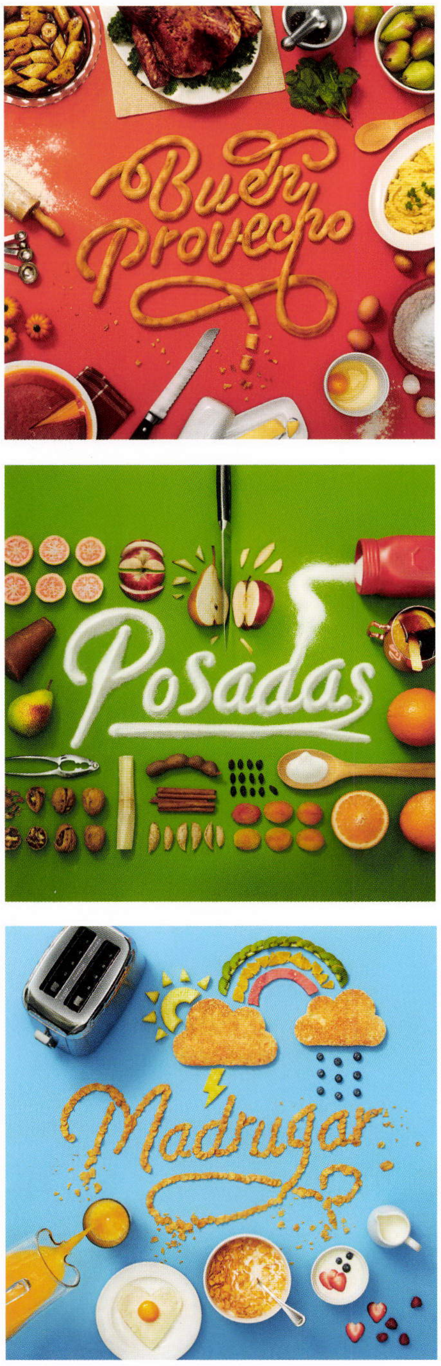


2015 · Sagmeister & Walsh · US · Ad

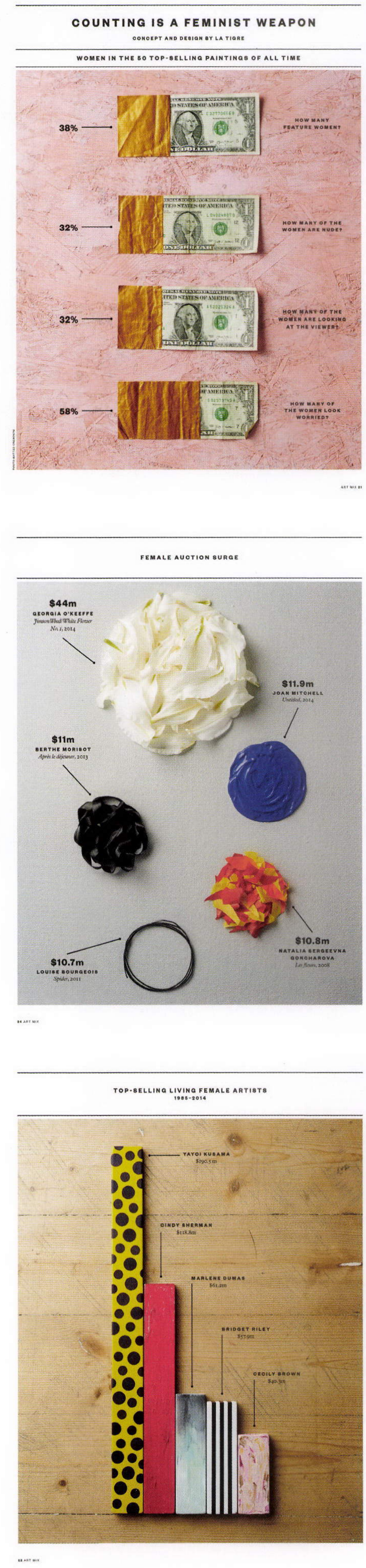


2015 · Sagmeister & Walsh, Jessica Walsh (AD), Sing-Sing (PH) · US · Ad

»In client presentations we naturally have arguments as to why a certain thing should be as we say it should. The reason why beauty interests me and why we use it as an argument, is function. I have come to realize, and experience has shown me, that beautiful things work better.« Stefan Sagmeister, *Novum*, 2016


Buen provecho
Posadas
Madrugar

2015 · Snask · SE · Ad



2016 · La Tigre, Atlas, Matteo Cremonini (PH) · IT/ES · Information graphics

s k
s s
S.K.
spring
summer
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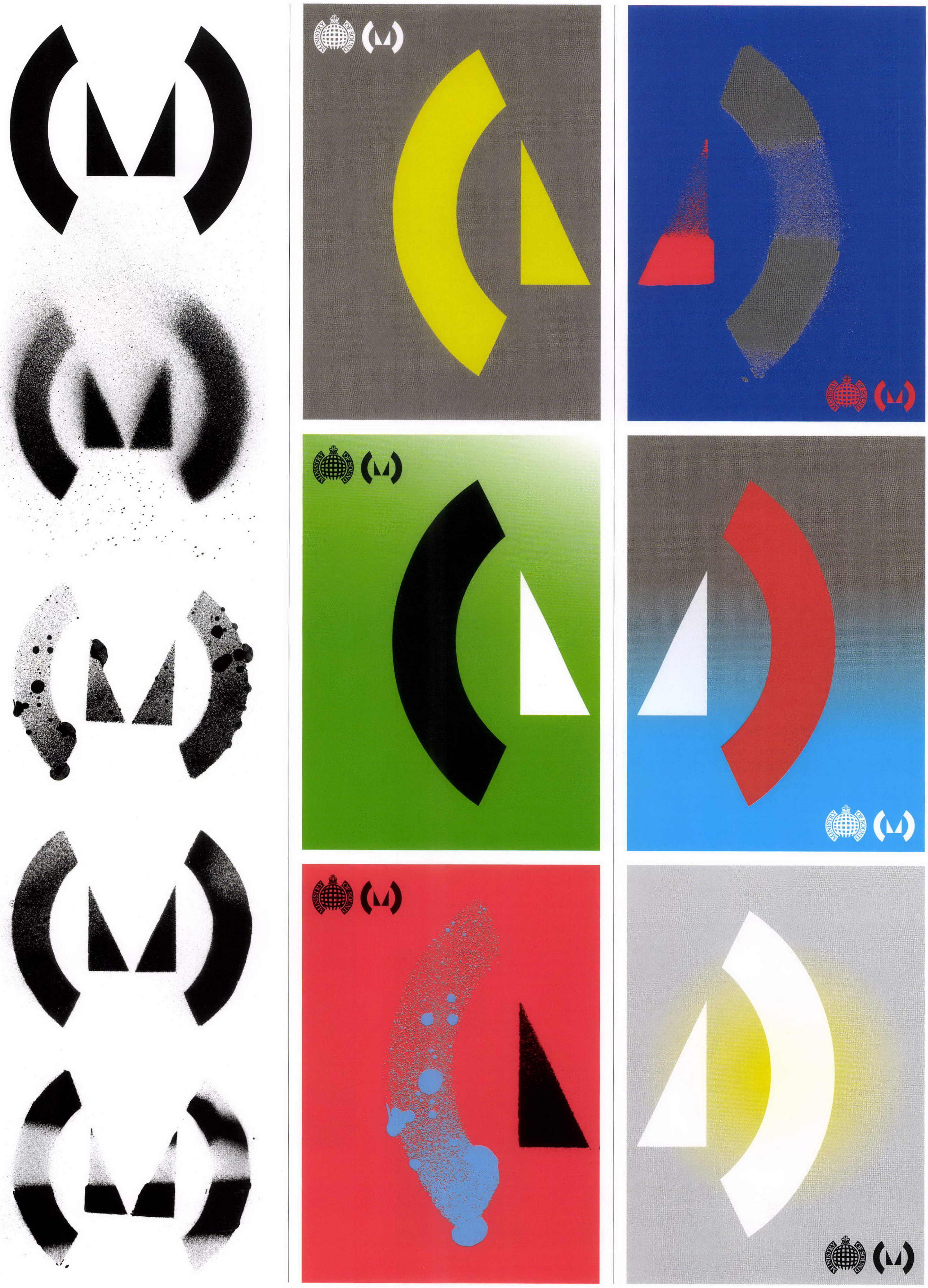
SS .16
Jimmy

2015 · Les Graphiquants · FR · Brochure spreads

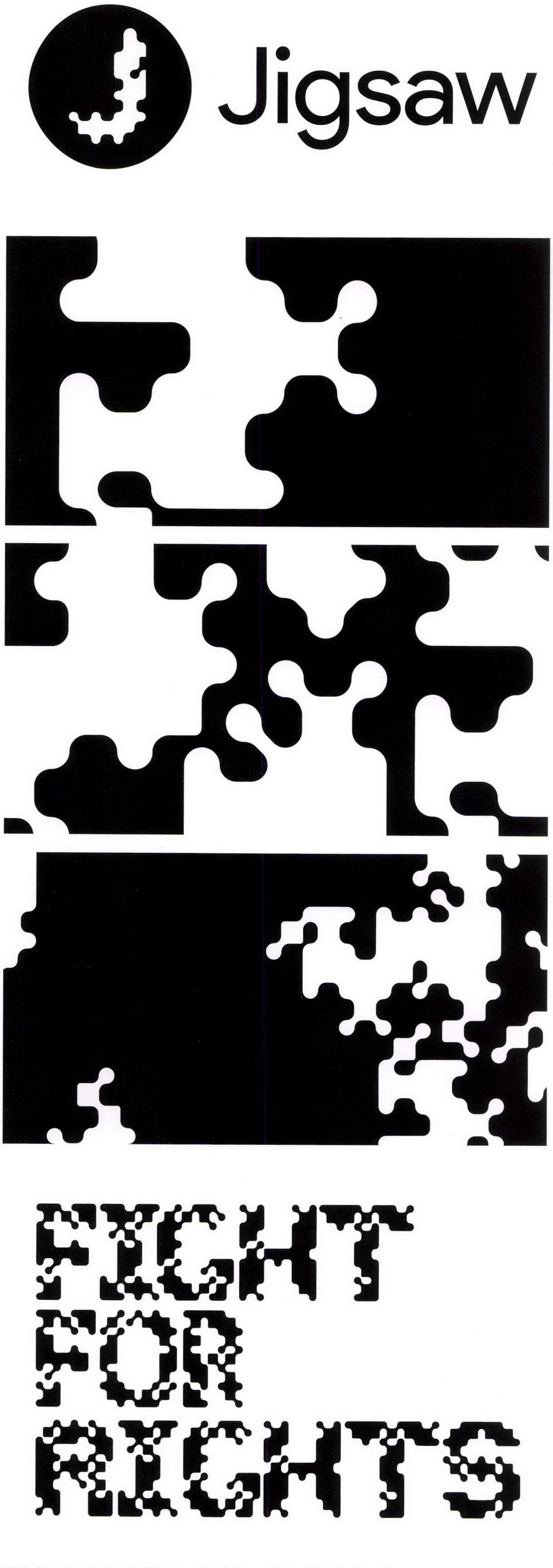
2015 · Lundgren+Lindqvist · SE · Poster



2016 · Tony Brook, Claudia Klat, Jonathan Nielsen, Spin · UK · Identity · Ministry of Sound

»I want our design to have soul and life, to have genuine integrity and a real impact for the person that we're making it for.«

Tony Brook, *Spin: 360°*, 2015

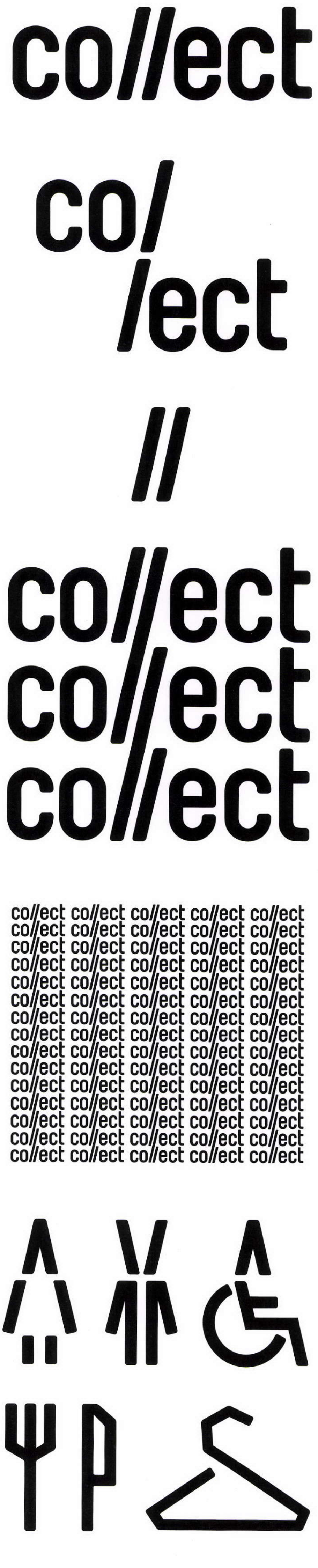


2016 · Tony Brook, Claudia Klat, Jonathan Nielsen, Spin · UK · Identity · Jigsaw

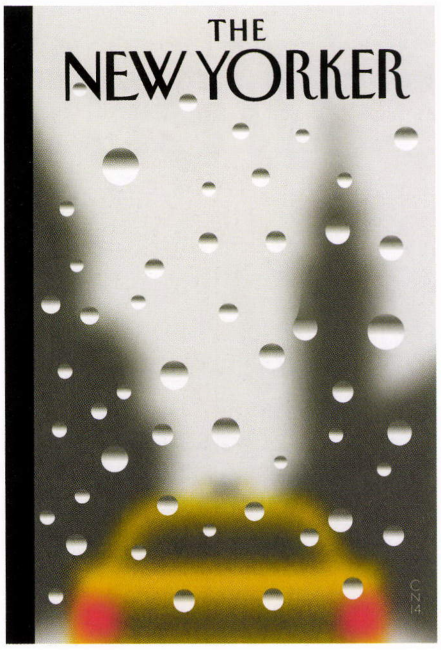
Spin (1992, London) is the creative firm of Tony Brook (1962, Halifax, England) and Patricia Finegan (1965, Manchester), widely acknowledged for its excellence in the design areas of identity, print, digital, posters, and typography. Spin's clients have included Deutsche Bank, Nike, Christie's, Channel Four, and many others. As active proponents of design and visual culture, in 2010 the duo co-founded Unit Editions—a small publishing venture—with designer and writer Adrian Shaughnessy (1953, Glasgow). Brook is a visiting professor at the School of Communication Design, UCA, in Epsom, and has also served as president of the UK chapter of the AGI.

Spin (1992, London) ist das Kreativbüro von Tony Brook (1962, Halifax, England) und Patricia Finegan (1965, Manchester), allgemein anerkannt wegen ihrer Meisterschaft in den Bereichen Identity, Print, Digital, Plakat und Typografie. Zu Spins Auftraggebern zählen u. a. die Deutsche Bank, Nike, Christie's und Channel Four. Als engagierte Fürsprecher einer Design- und visuellen Kultur rief das Duo 2010 zusammen mit dem Schriftsteller und Grafikdesigner Adrian Shaughnessy (1953, Glasgow) den kleinen Verlag Unit Editions ins Leben. Brook ist Gastprofessor an der School of Communication Design, UCA, in Epsom, England, und zudem Präsident des UK-Verbands der AGI.

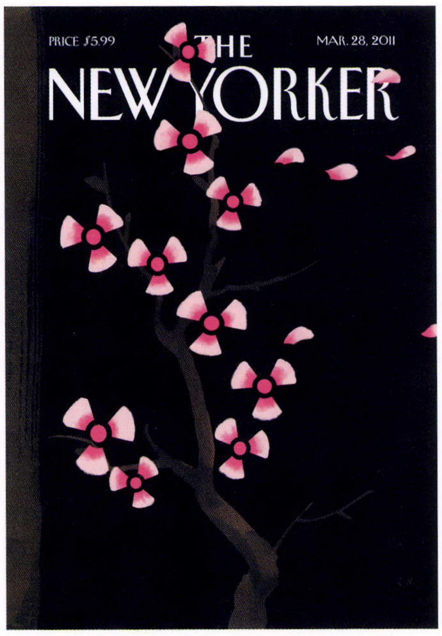
Spin (1992, Londres) est le studio créatif de Tony Brook (1962, Halifax, Angleterre) et Patricia Finegan (1965, Manchester), largement reconnu pour ses réalisations majeures en matière d'identités, de matériel imprimé, de numérique, d'affiches et de typographie. Les clients de Spin incluent Deutsche Bank, Nike, Christie's, Channel Four et bien d'autres. Promoteur du design et de la culture visuelle, le duo a co-fondé en 2010 Unit Editions, une petite société d'édition avec le graphiste et écrivain Adrian Shaughnessy (1953, Glasgow). Brook est professeur invité à la School of Communication Design de l'UCA, à Epsom, et a aussi été président de la section anglaise de l'AGI.



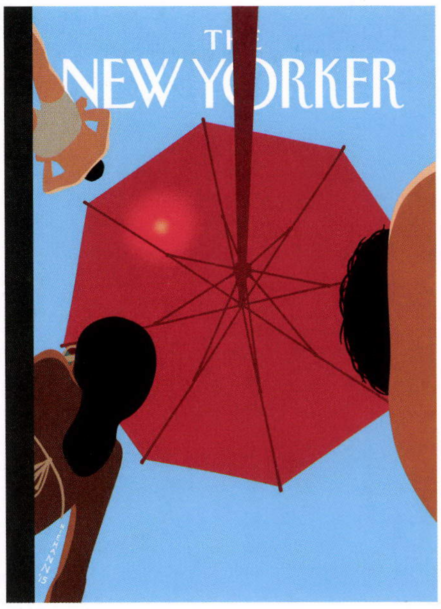
2017 · Tony Brook, Claudia Klat, Spin · UK · Identity · Collect



2014 · Christoph Niemann · DE/US · Magazine cover



2011 · Christoph Niemann · DE/US · Magazine cover

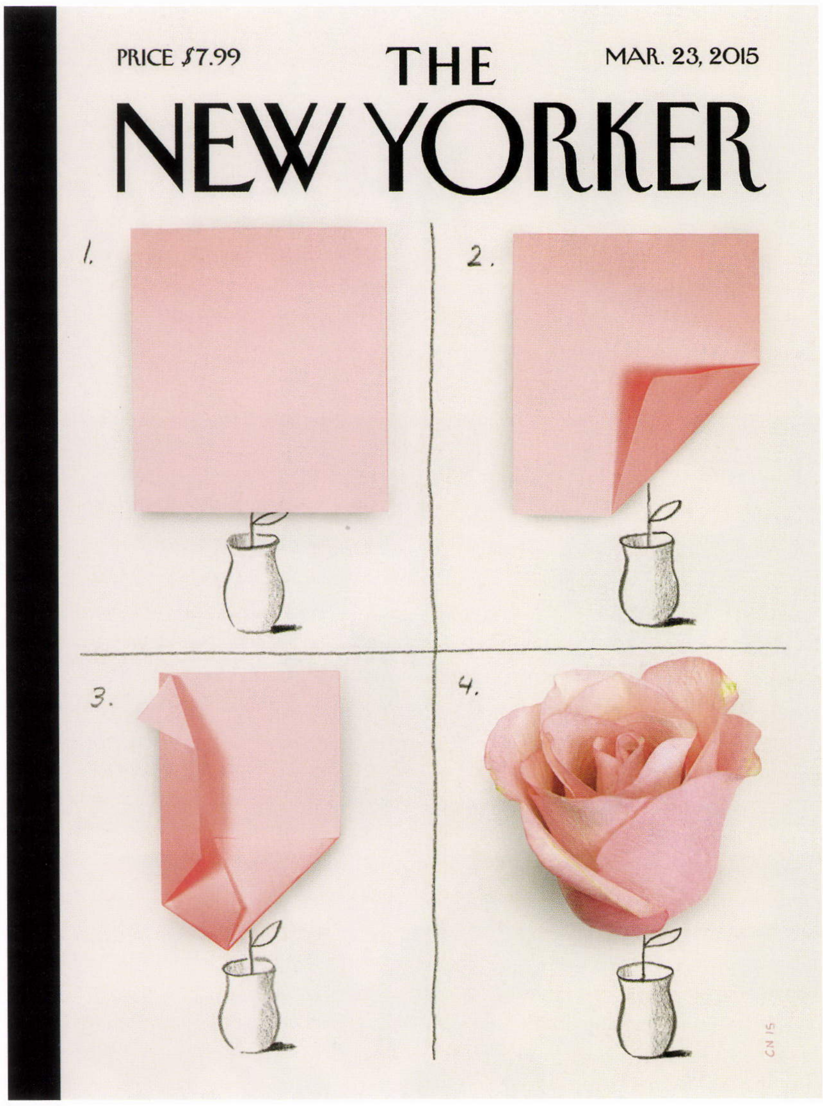


2015 · Christoph Niemann · DE/US · Magazine cover

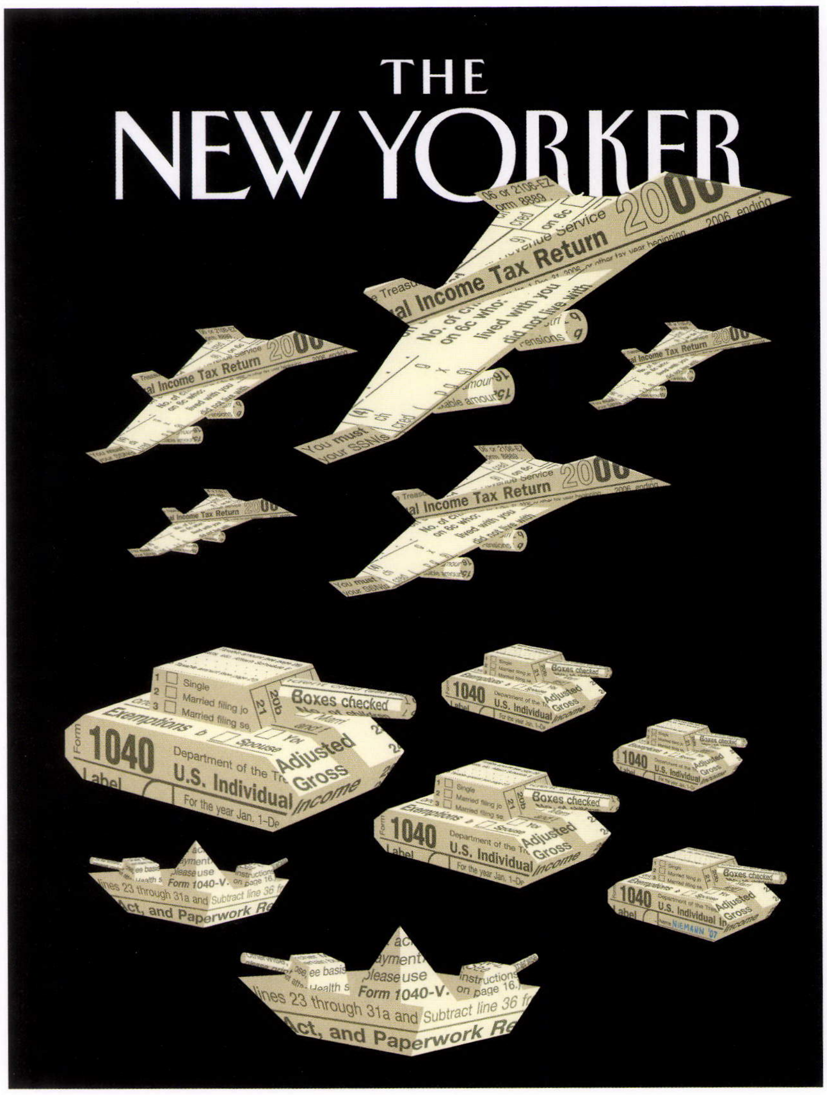
Christoph Niemann (1970, Waiblingen, Germany) is a designer, author, and visual artist with extensive work in editorial. His straightforward approach to vector illustration has brought Niemann plenty of commissions for magazine covers, including *The New Yorker*, *The New York Times Magazine*, and *The Atlantic*, amongst a host of others. A frequent lecturer on design and illustration, he has won several awards from the Art Directors Club, AIGA, and *American Illustration*. After living and working in New York for over a decade, Niemann moved to Berlin where his work is regularly exhibited in art galleries.

Christoph Niemann (1970, Waiblingen) ist ein Grafikdesigner, Autor und Illustrator, der insbesondere im Printbereich arbeitet. Seinen erfrischenden Umgang mit Vektorgrafik nutzten zahlreiche Magazine für ihre Coverillustrationen, unter vielen anderen *The New Yorker*, *The New York Times Magazine* und *The Atlantic*. Niemann ist ein vielfach gefragter Dozent zum Thema Design und Illustration, zudem wurde er mit Preisen vom Art Directors Club, des AIGA und vom *American Illustration* ausgezeichnet. Er lebte und arbeitete über zehn Jahre lang in New York, ehe er nach Berlin zog, wo seine Arbeiten regelmäßig in Galerien ausgestellt werden.

Christoph Niemann (1970, Waiblingen, Allemagne) est un graphiste, auteur et artiste visuel avec un vaste éventail de projets dans le domaine de l'édition. Son approche très directe de l'illustration vectorielle lui a valu une foule de commandes de couvertures de magazines, notamment pour *The New Yorker*, *The New York Times Magazine* et *The Atlantic*, parmi bien d'autres clients. Niemann donne souvent des conférences sur le design et l'illustration, et il a remporté plusieurs prix de l'Art Directors Club, de l'AIGA et d'*American Illustration*. Après avoir vécu et travaillé plus de dix ans à New York, Niemann s'est installé à Berlin, où son travail est régulièrement exposé dans des galeries d'art.

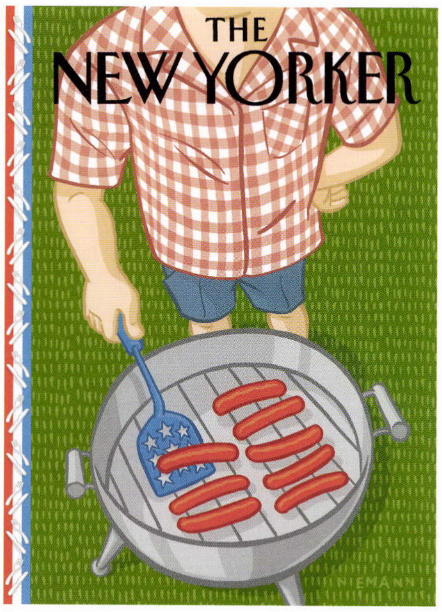


2015 · Christoph Niemann · DE/US · Magazine cover

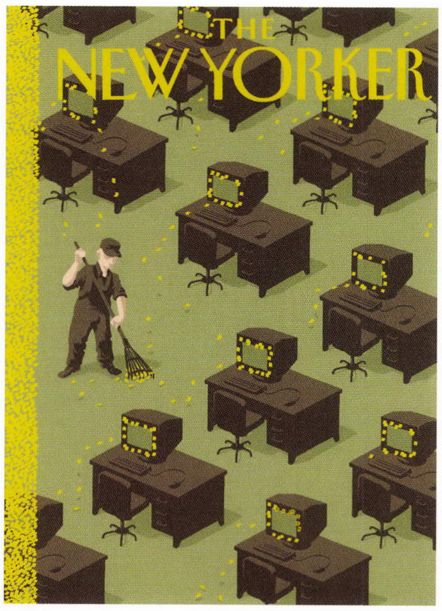


2007 · Christoph Niemann · DE/US · Magazine cover

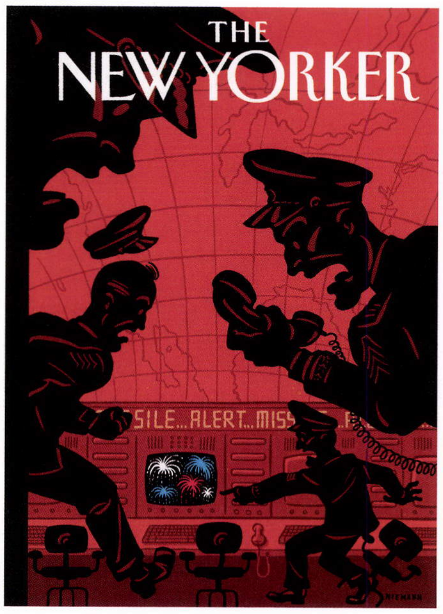
»We have these stock images of life in our head, and only when you start looking at real life and the imperfections do things start to become fun.« `Christoph Niemann, *itsnicethat.com*, 2015`



2003 · Christoph Niemann · DE/US · Magazine cover



2004 · Christoph Niemann · DE/US · Magazine cover

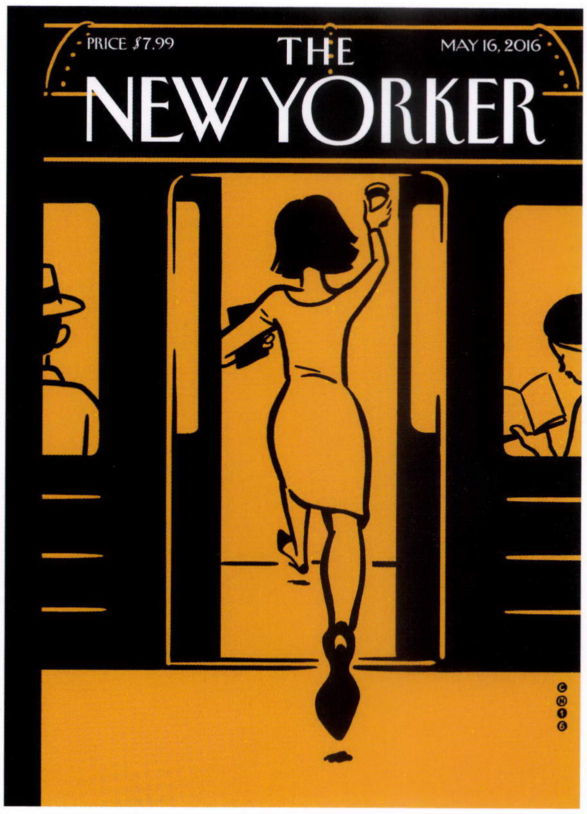


2001 · Christoph Niemann · DE/US · Magazine cover

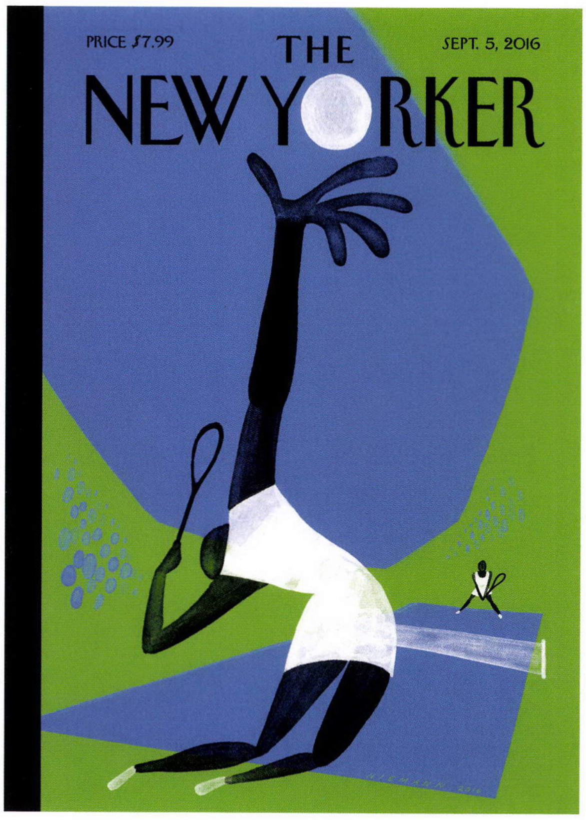
For a number of years now, Christoph Niemann's cover designs for *The New Yorker* have demonstrated how the power of artwork can persist in an age when photography is omnipresent. Niemann not only experiments with different ideas for images but also with technology. In 2016, he produced a cover for the magazine which became an augmented reality when viewed using a Smartphone app, as well as a cover that could be accessed as a 360-degree video animation to be used in conjunction with various popular virtual reality interfaces (including iPads and Google Cardboard).

Mit seinen Coverentwürfen für das Magazin *The New Yorker* beweist Christoph Niemann seit einigen Jahren, wie kraftvoll Illustration gerade in Zeiten der omnipräsenten Fotografie ist. Dabei experimentiert er nicht nur mit unterschiedlichen Bildideen, sondern auch mit der Technik. 2016 entwickelte er ein Cover, das als Augmented Reality auf dem Smartphone weiterentwickelt wird, weiter ein Cover, das auch als begehbares 360-Grad-Video für die boomenden Virtual-Reality-Brillen entwickelt wurde.

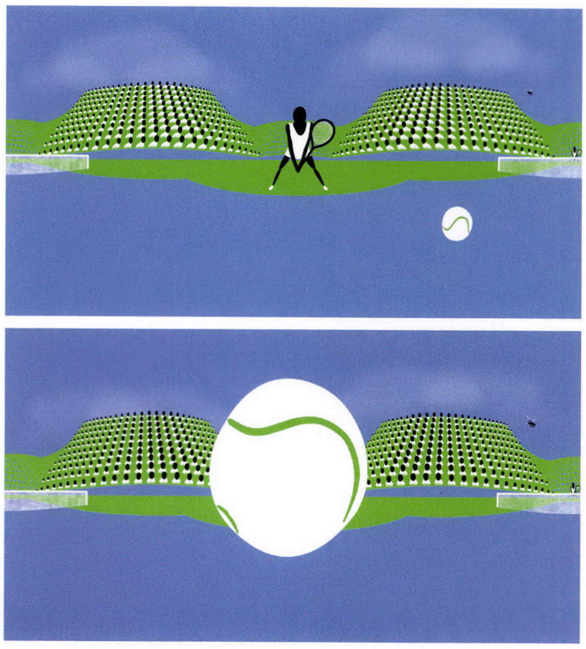
Avec ses conceptions de couvertures pour le magazine *The New Yorker*, Christoph Niemann démontre depuis quelques années toute la puissance de l'illustration, particulièrement à une époque où l'image photographique est omniprésente. Il a pour cela recours non seulement à toutes sortes d'idées graphiques, mais aussi à la technologie. En 2016, il a conçu une couverture qui devenait une réalité augmentée si on la regardait avec une application pour smartphone. Il a également créé une couverture conçue comme une animation à 360 degrés pour diverses interfaces de réalité virtuelle, dont l'iPad et le Google Cardboard.



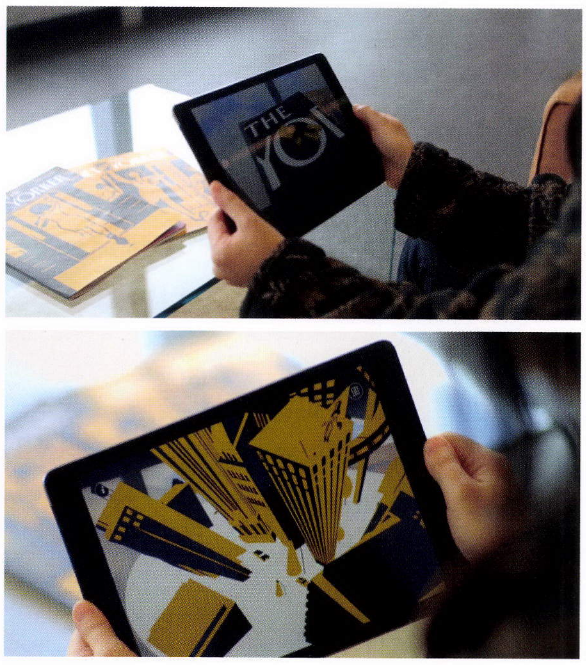
2016 · Christoph Niemann · DE/US · Magazine cover



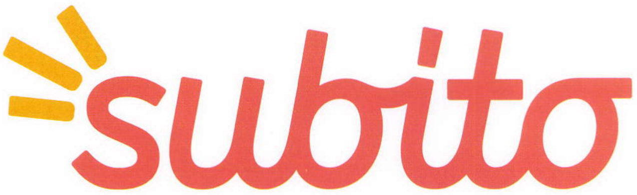
2016 · Christoph Niemann · DE/US · Magazine cover

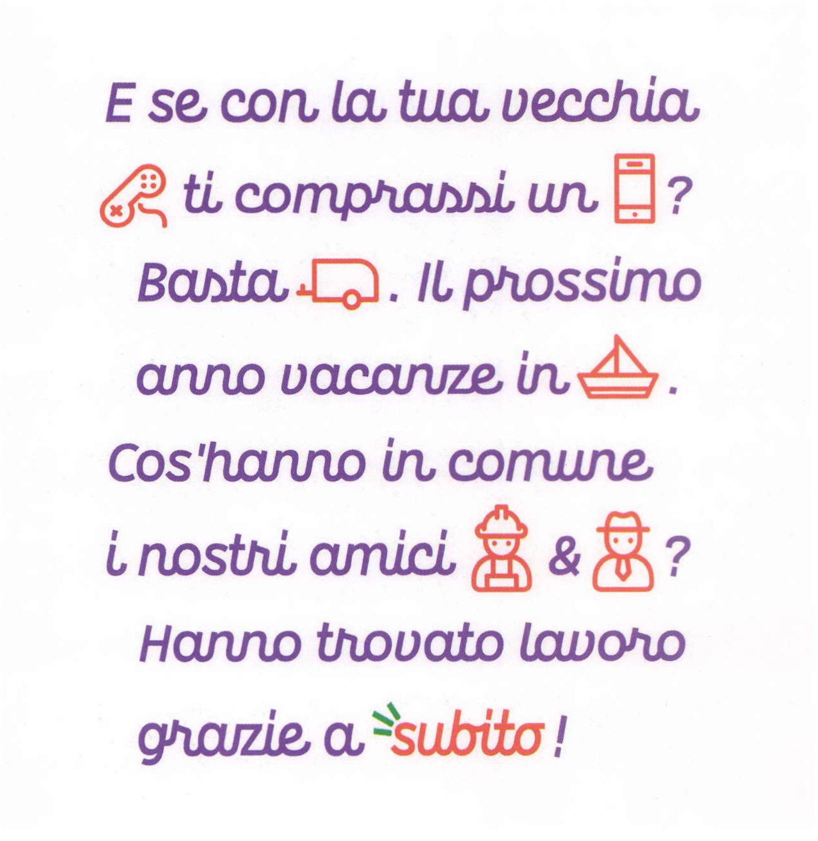


2016 · Christoph Niemann · DE/US · 360° animation



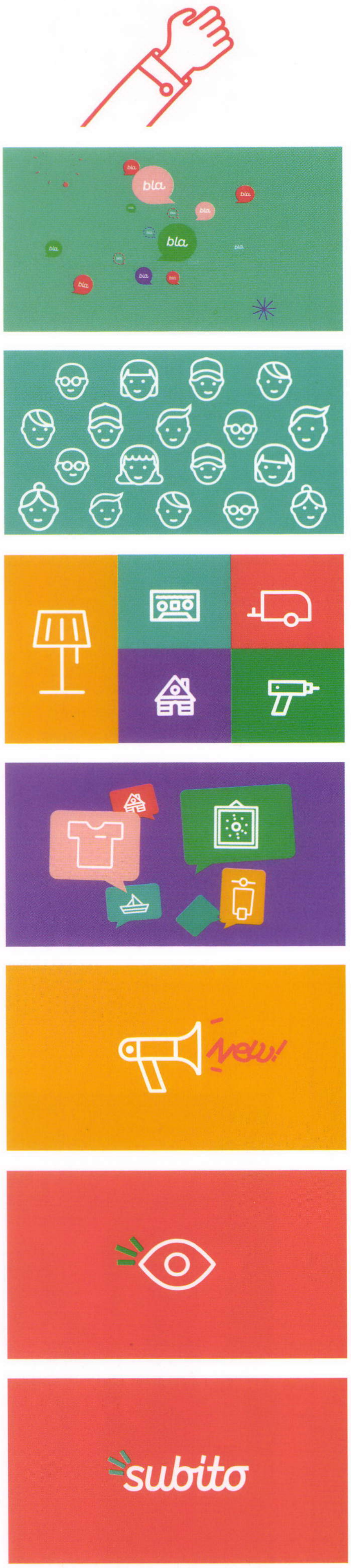
2016 · Christoph Niemann · DE/US · 3D animation





E se con la tua vecchia 🎮 ti comprassi un 📱? Basta 🚐. Il prossimo anno vacanze in ⛵. Cos'hanno in comune i nostri amici 👷 & 🤠? Hanno trovato lavoro grazie a subito!

2015 · Leftloft · IT · Identity · Subito



2015 · Leftloft · IT · Identity · Subito

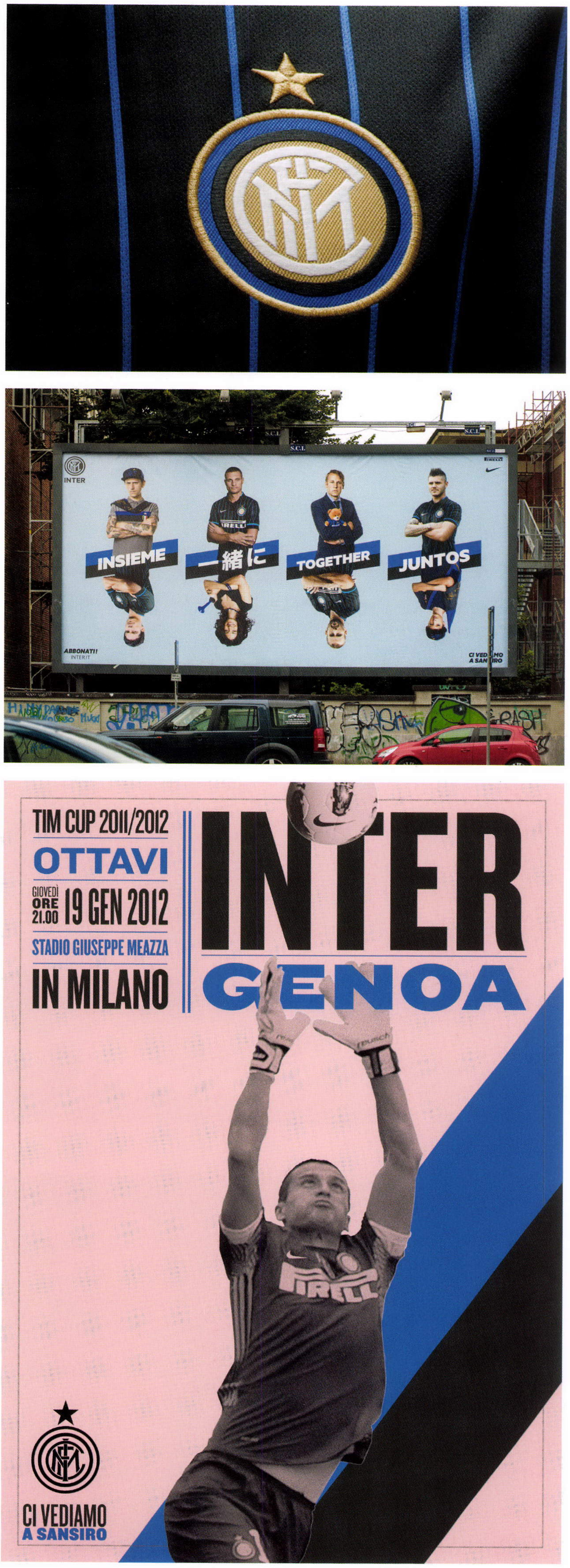
Leftloft

Leftloft (1999, Milan) is an Italian design firm whose cohesive approach amalgamates work in identity, art direction, environmental, print, and digital design. The studio's varied portfolio has included work for Pirelli, documenta (13), Moleskine, and Mondadori, and they have been one of the few in Italy to embrace contemporary design on an international scale. Since 2009, Leftloft has had a branch in Brooklyn, which has further helped to extend their client base. In 2011, they embarked on an extensive rebranding for Inter Milan soccer club, which took three years to be completed.

Leftloft (1999, Mailand) ist eine italienische Designfirma, deren Arbeitsverständnis auf Kohäsion beruht und die sich mit CI-Projekten ebenso beschäftigt wie mit Artdirection, Umwelt-, Print- und digitalem Design. Zu ihren vielfältigen Arbeiten gehören Aufträge für Pirelli, die documenta 13, Moleskine und Mondadori. Als eines der wenigen italienischen Studios ist es ihnen gelungen, zeitgenössisches Grafikdesign international zu vertreten. Seit 2009 unterhält Leftloft auch ein Büro in Brooklyn, wodurch sich der Kundenkreis noch mehr erweitert hat. 2011 übernahm das Studio den Auftrag für das umfassende Neubranding des Fußballklubs Inter Milan, dessen vollständige Umsetzung drei Jahre in Anspruch nahm.

Leftloft (1999, Milan) est une firme de design italienne dont l'approche homogène combine des projets sur l'identité, la direction artistique, le design de l'environnement, le matériel imprimé et la conception numérique. Avec un portefeuille très diversifié de clients comme Pirelli, documenta (13), Moleskine et Mondadori, il s'agit de l'une des rares agences italiennes à traiter le design contemporain à un niveau international. En 2009, l'ouverture d'un bureau à Brooklyn lui a permis d'élargir sa clientèle. En 2011, le studio s'est attelé pendant trois ans à la refonte de l'identité du club de football Inter Milan.

»Our approach could be considered quite common. It's a mixture of rational practices and intuitive trial-and-error actions. It usually sparks off from a 'vision', which is then explored and tested by deep research and backed up by sketches, diagrams, or any other notes that might be helpful in order to share the initial intuition.« Andrea Braccaloni, *designboom.com*, 2014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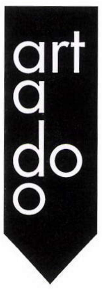
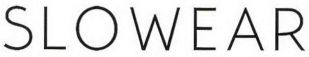
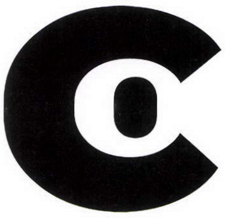
2014 · Leftloft · IT · Identity · Inter Milan



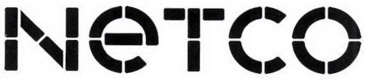
2010 · Leftloft · IT · Logo · Artadoo



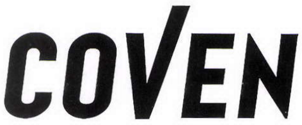
2009 · Leftloft · IT · Logo · Slowear



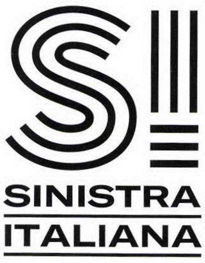
2003 · Leftloft · IT · Logo · City Observer



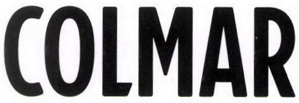
2011 · Leftloft · IT · Logo · Netco



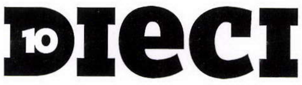
2001 · Leftloft · IT · Logo · Coven


SINISTRA
ITALIANA

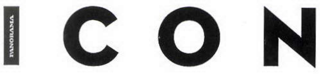
2017 · Leftloft · IT · Logo · Sinistra Italiana



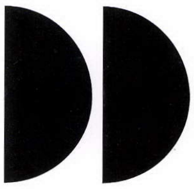
2015 · Leftloft · IT · Logo · Colmar



2007 · Leftloft · IT · Logo · Dieci



2012 · Leftloft · IT · Logo · Icon



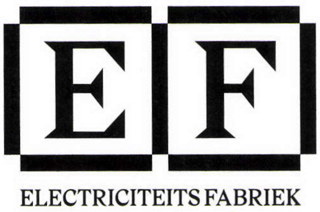
2008 · Leftloft · IT · Logo · Design Directory

2016

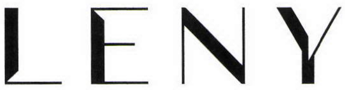
The **London Design Museum** moves into a new space in smart new premises in Kensington

The **International Poster Biennale of Warsaw** celebrates its 25th competition

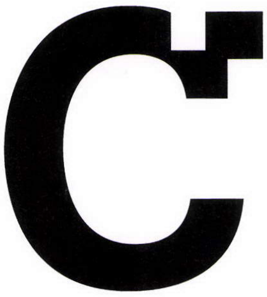
Stefan Sagmeister's film documentary **The Happy Film** premieres at New York's Tribeca Film Festival


ELECTRICITEITS FABRIEK

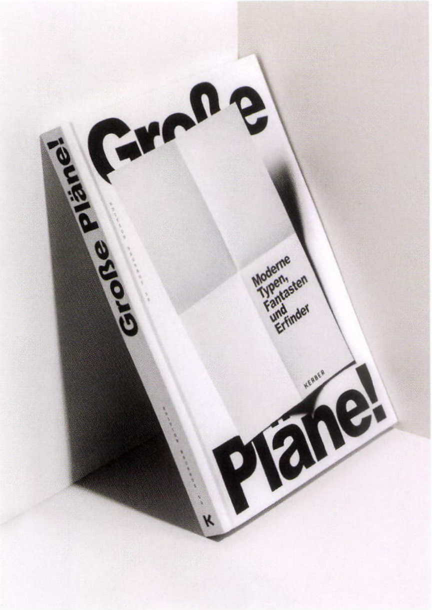
2016 · Mainstudio · NL · Logo · Electriciteitsfabriek



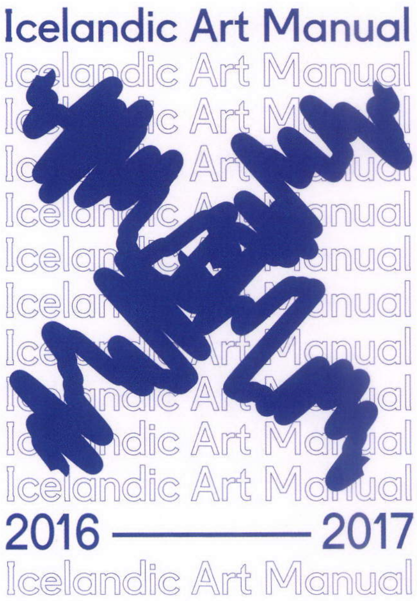
2016 · Studio Koniak · IL · Logo · Leny



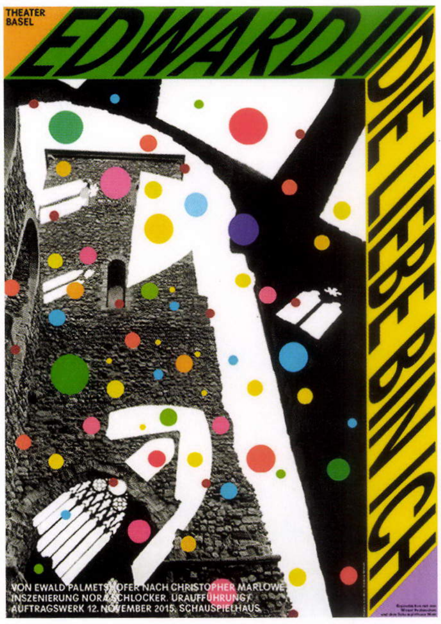
2016 · André Baldinger, Toan Vu-Huu, Baldinger Vu-Huu · FR · Logo · CCCOD


Große Pläne!
Moderne Typen, Fantasten und Erfinder
Pläne!

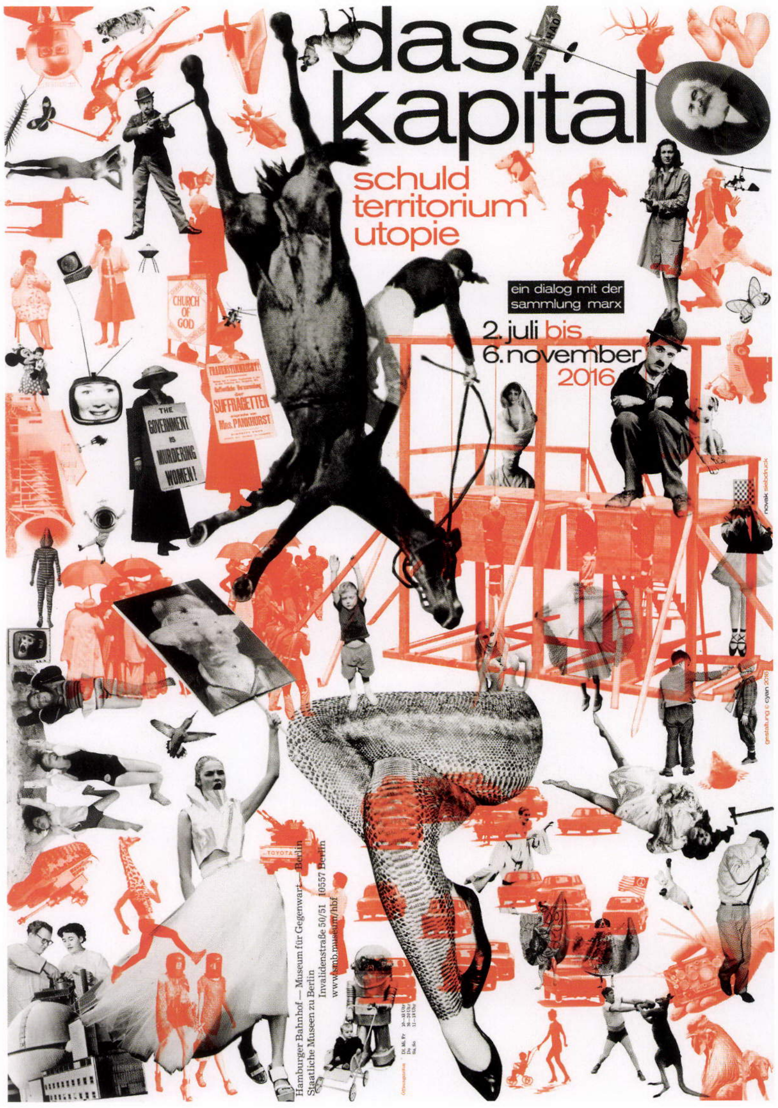
2016 · Herburg Weiland · DE · Book


Icelandic Art Manual
2016 — 2017

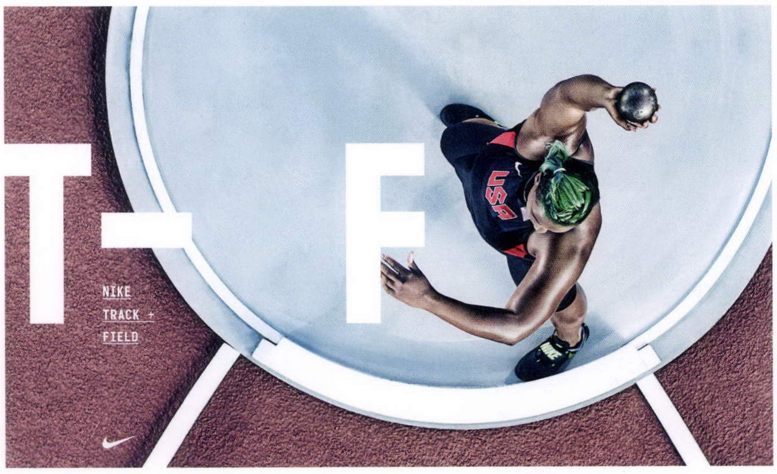
2016 · StudioStudio · BE/IS · Brochure cover


THEATER BASEL
EDWARD II
DIE LIEBE BIN ICH
VON EWALD PALMETSHOFER NACH CHRISTOPHER MARLOWE
INSZENIERUNG NORA SCHLOCKER URAUFFÜHRUNG
AUFTRAGSWERK 12. NOVEMBER 2015, SCHAUSPIELHAUS

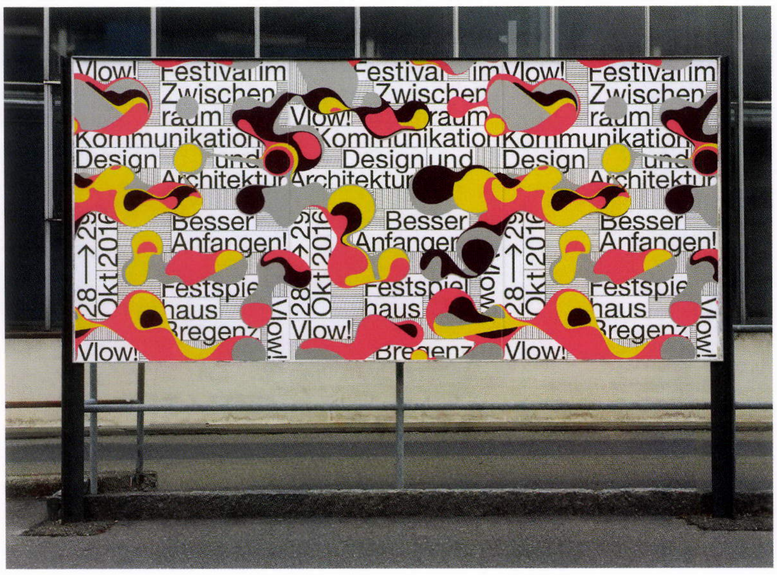
2016 · Raffinerie · CH · Poster


das kapital
schuld territorium utopie
ein dialog mit der sammlung marx
2. juli bis 6. november 2016
Hamburger Bahnhof — Museum für Gegenwart — Berlin
Staatliche Museen zu Berlin
Invalidenstraße 50/51 10557 Berlin

2016 · Cyan · DE · Poster

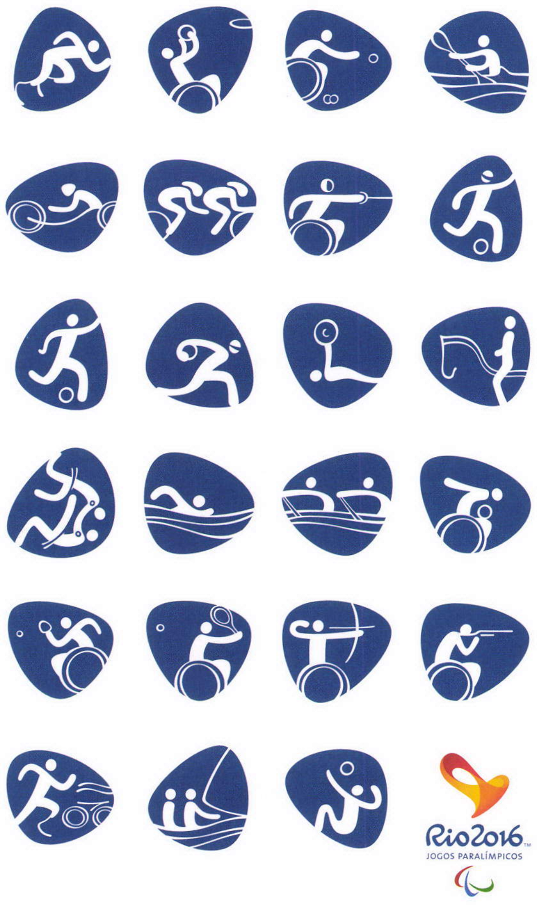

T — F
NIKE
TRACK + FIELD

2016 · Build · UK · Ad

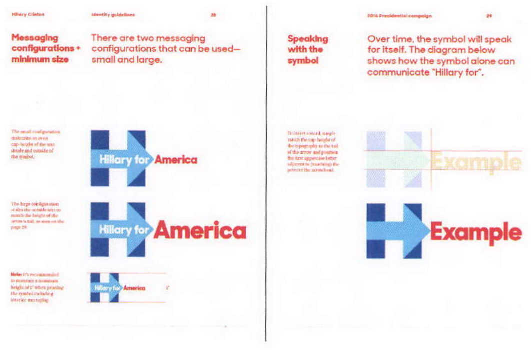

Vlow!
Festival im Zwischenraum
Kommunikation Design und Architektur
Besser Anfangen!
Festspielhaus Bregenz
28 → 29 Okt 2016

2016 · Felix Pfäffli, Studio Feixen · CH · Poster

The **Ladies, Wine & Design** salon is started by Jessica Walsh with the aim of fostering creative women


Rio2016
JOGOS PARALÍMPICOS

2016 · Dupla Design · BR · Identity · Rio 2016 Olympic Games


Messaging configurations + minimum size
There are two messaging configurations that can be used—small and large.
Hillary for America
Speaking with the symbol
Over time, the symbol will speak for itself. The diagram below shows how the symbol alone can communicate "Hillary for".
Example

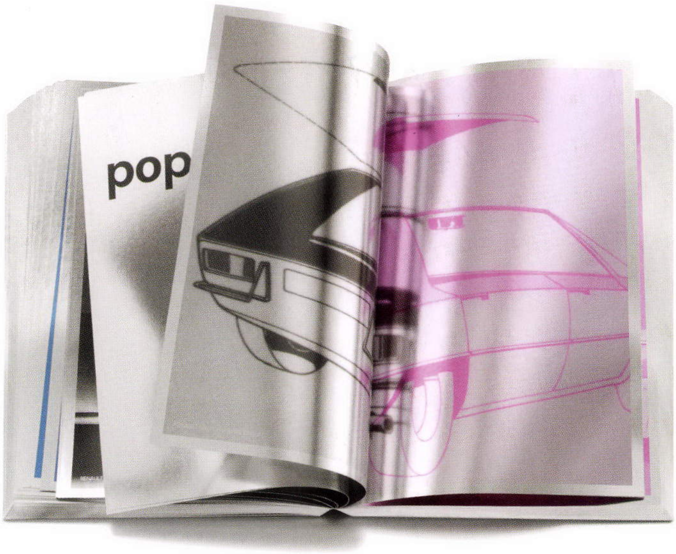
2016 · Michael Bierut, Pentagram · US · Identity · Hillary for America

EYES BEFORE GUYS
OUTTA SIGHT
IT'S A WRAP!

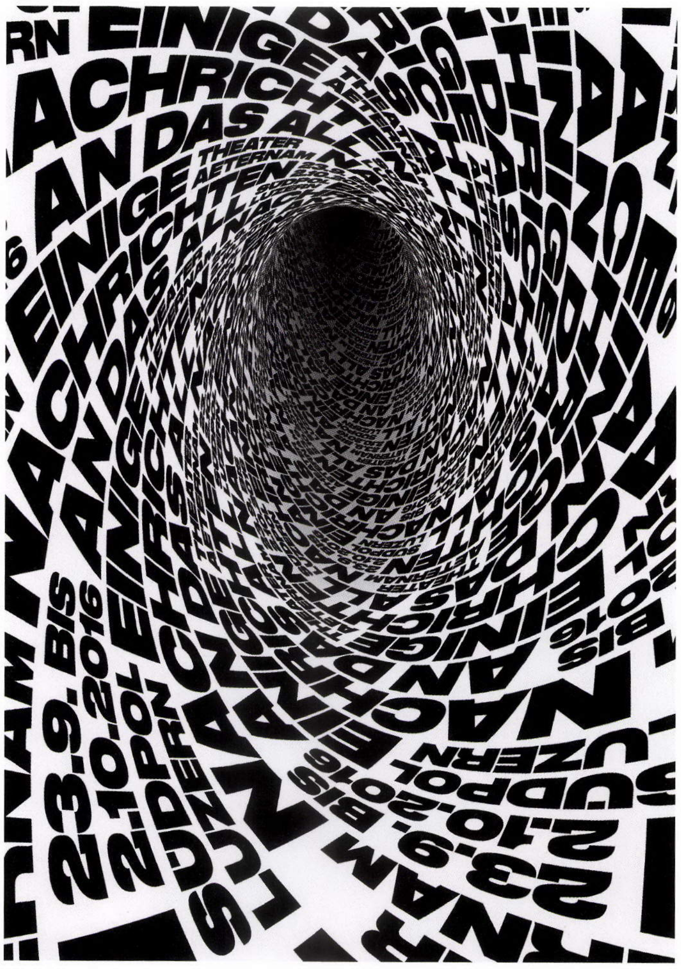
2016 · Snask · SE · Identity · Kaibosh

KONSERTHUSET STOCKHOLM
FILHARMONIKERNA
CHARLOTT RUNEKE

2016 · Kurppa Hosk · SE · Identity · Stockholm concert hall



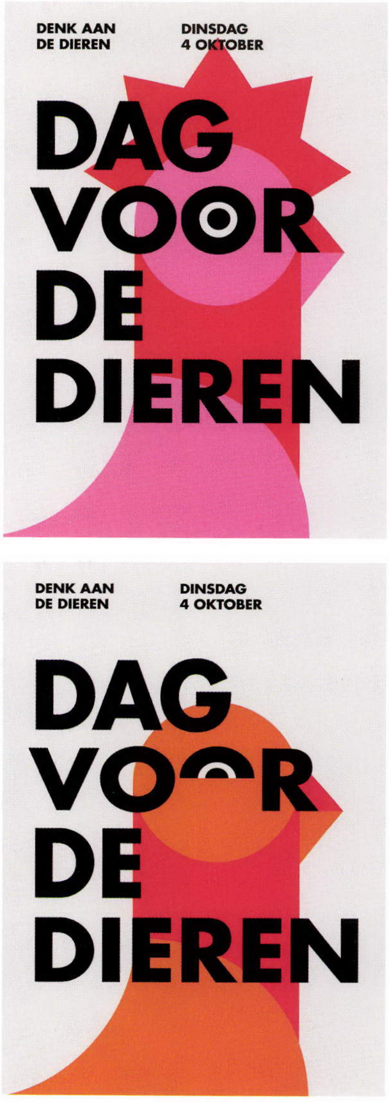
2016 · Irma Boom · NL · Book


EINIGE NACHRICHTEN AN DAS ALL
THEATER
LUZERN
23.9. BIS 2.10.2016

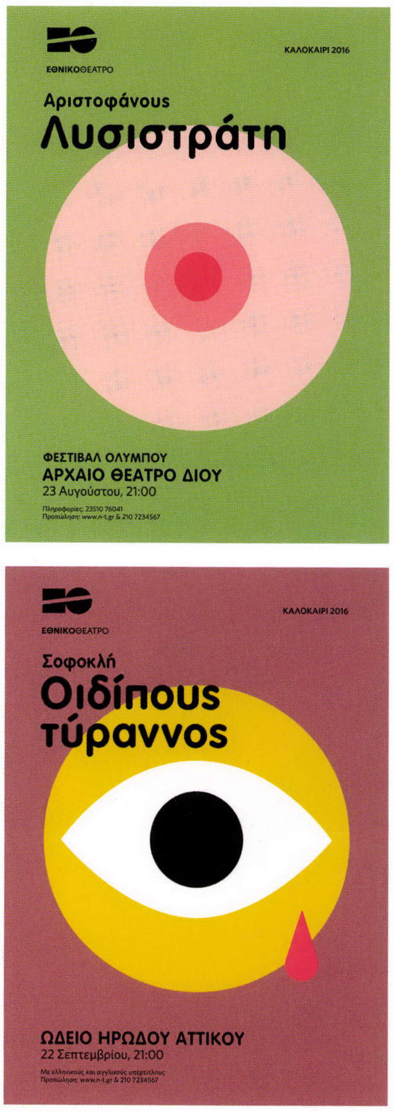
2016 · Erich Brechbühl · CH · Poster

超级水果
17.5°
Orange
橙汁
农夫山泉

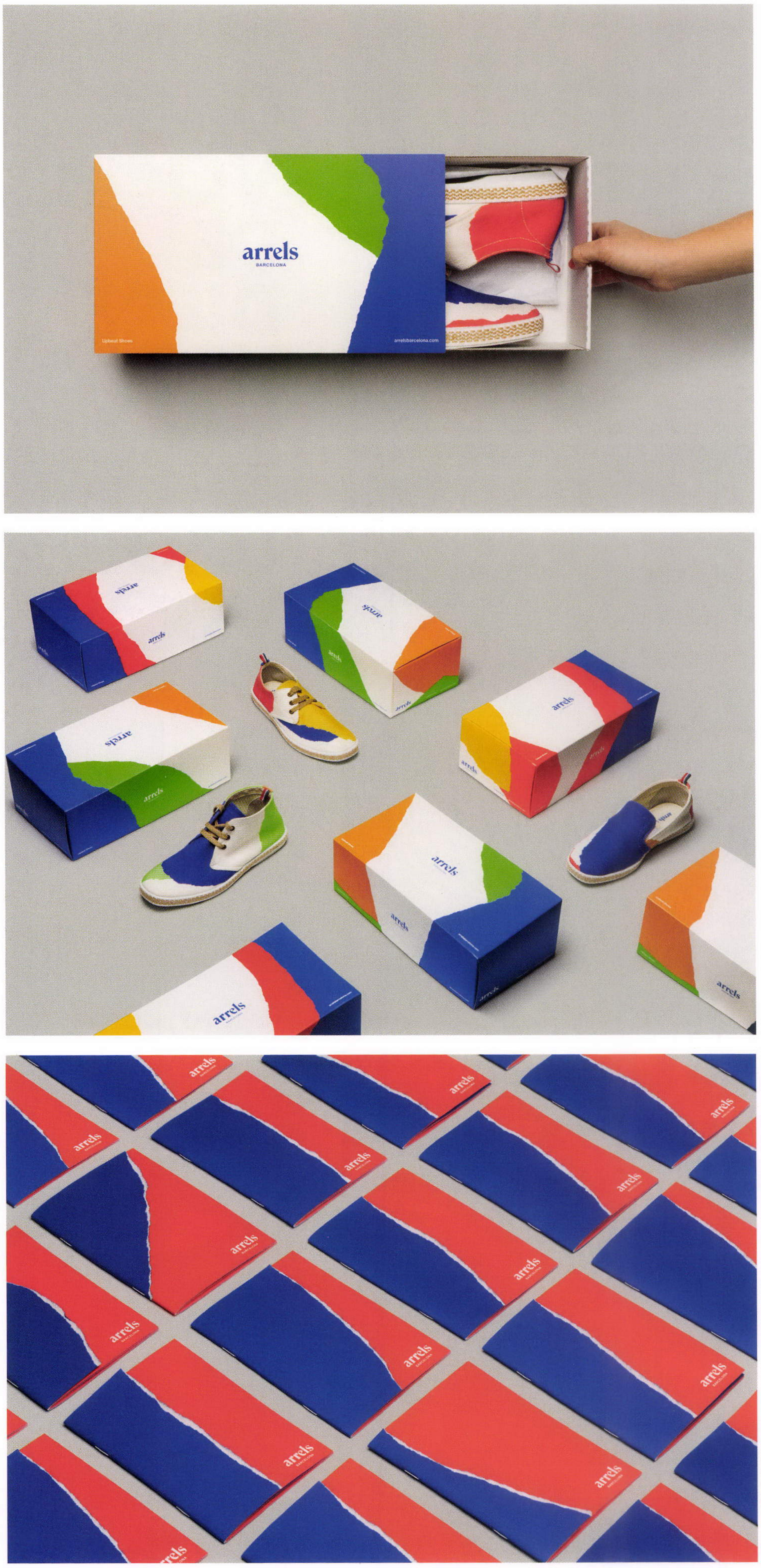
2016 · Mousegraphics · GR/CN · Packaging


DENK AAN DE DIEREN
DINSDAG 4 OKTOBER
DAG VOOR DE DIEREN
DENK AAN DE DIEREN
DINSDAG 4 OKTOBER
DAG VOOR DE DIEREN

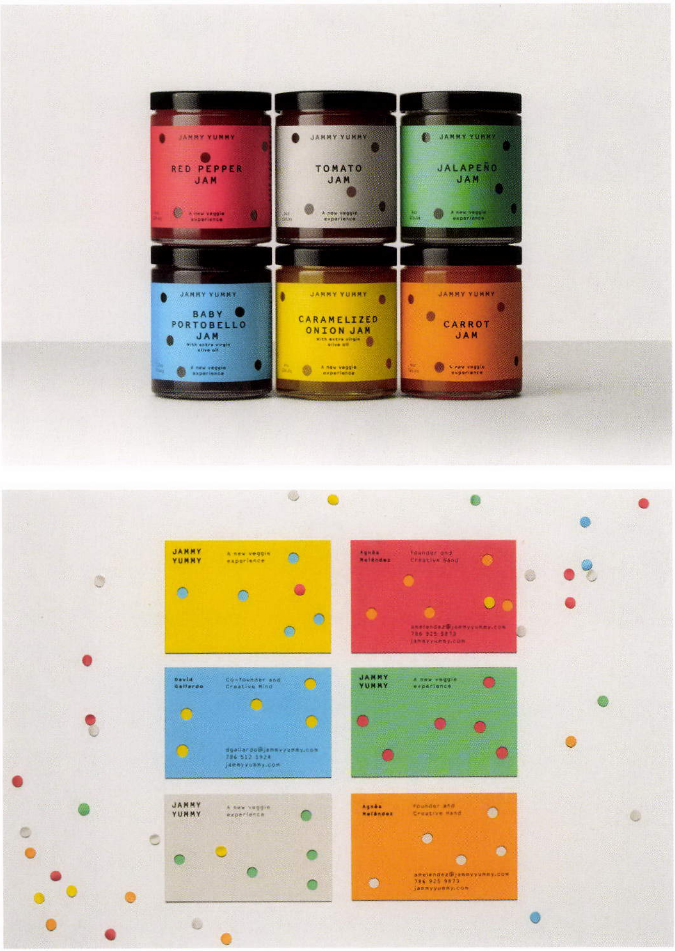
2016 · Thonik · NL · Identity · Dag voor de Dieren


ΕΘΝΙΚΟ ΘΕΑΤΡΟ
ΚΑΛΟΚΑΙΡΙ 2016
Αριστοφάνους
Λυσιστράτη
ΦΕΣΤΙΒΑΛ ΟΛΥΜΠΟΥ
ΑΡΧΑΙΟ ΘΕΑΤΡΟ ΔΙΟΥ
23 Αυγούστου, 21:00
ΕΘΝΙΚΟ ΘΕΑΤΡΟ
ΚΑΛΟΚΑΙΡΙ 2016
Σοφοκλή
Οιδίπους τύραννος
ΩΔΕΙΟ ΗΡΩΔΟΥ ΑΤΤΙΚΟΥ
22 Σεπτεμβρίου, 21:00

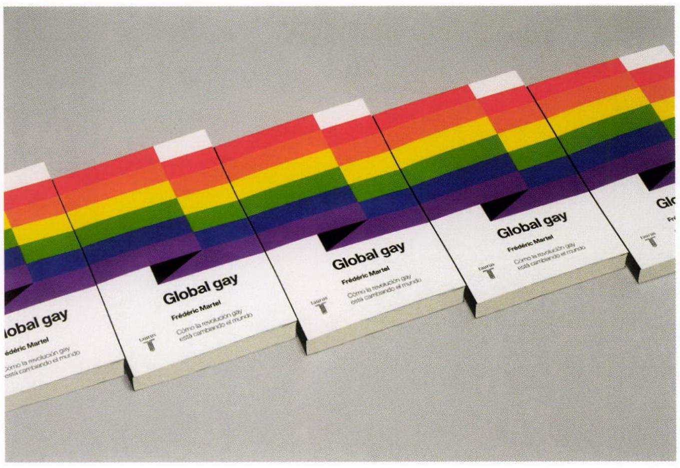
2016 · G Design Studio · GR · Poster series


arrels
BARCELONA

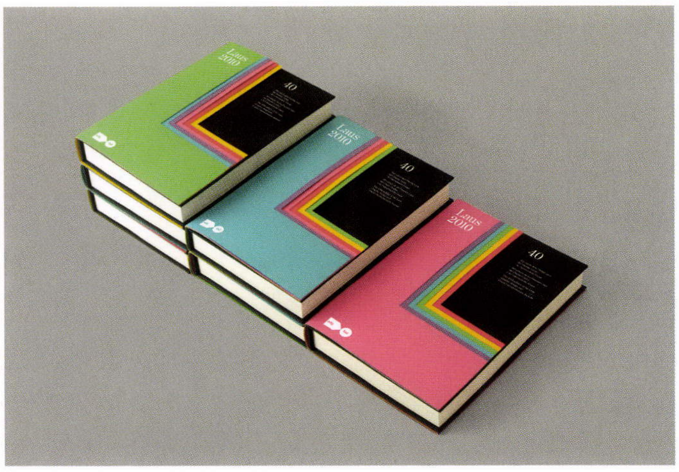
2015 · Hey · ES · Identity · Arrels


JAMMY YUMMY
RED PEPPER JAM
TOMATO JAM
JALAPEÑO JAM
BABY PORTOBELLO JAM
CARAMELIZED ONION JAM
CARROT JAM

2014 · Hey · ES · Packaging/Identity

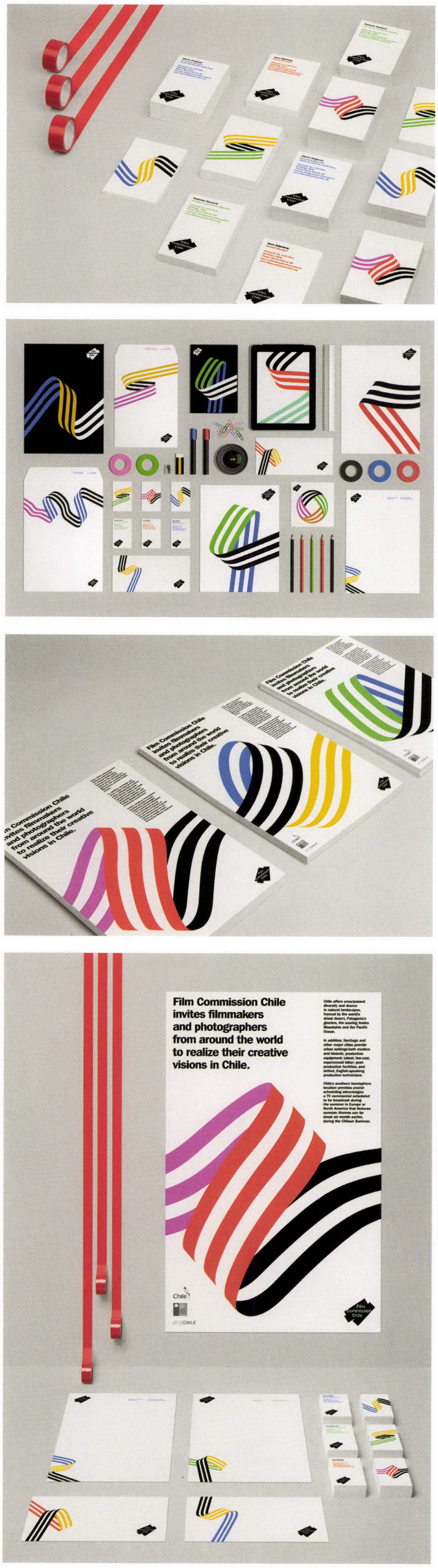

Global gay
Frédéric Martel
Cómo la revolución gay está cambiando el mundo

2014 · Hey · ES · Book cover


Laus 2010
40

2010 · Hey · ES · Book series

»We always start by doing research, getting to know the client and learning a few things beforehand. Then we look for a concept to meet the client's requirements and establish a powerful aesthetic.« Verònica Fuerte, *ligature.ch*, 2012


Film Commission Chile invites filmmakers and photographers from around the world to realize their creative visions in Chile.
Chile
proCHILE
Film Commission Chile

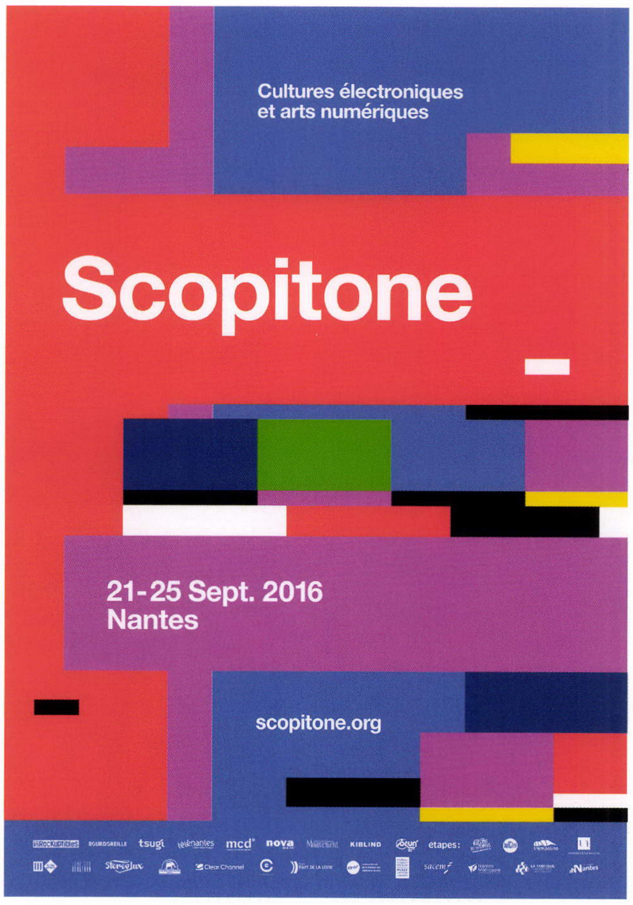
2012 · Hey · ES/CL · Identity · Chile Film Commission

Hey

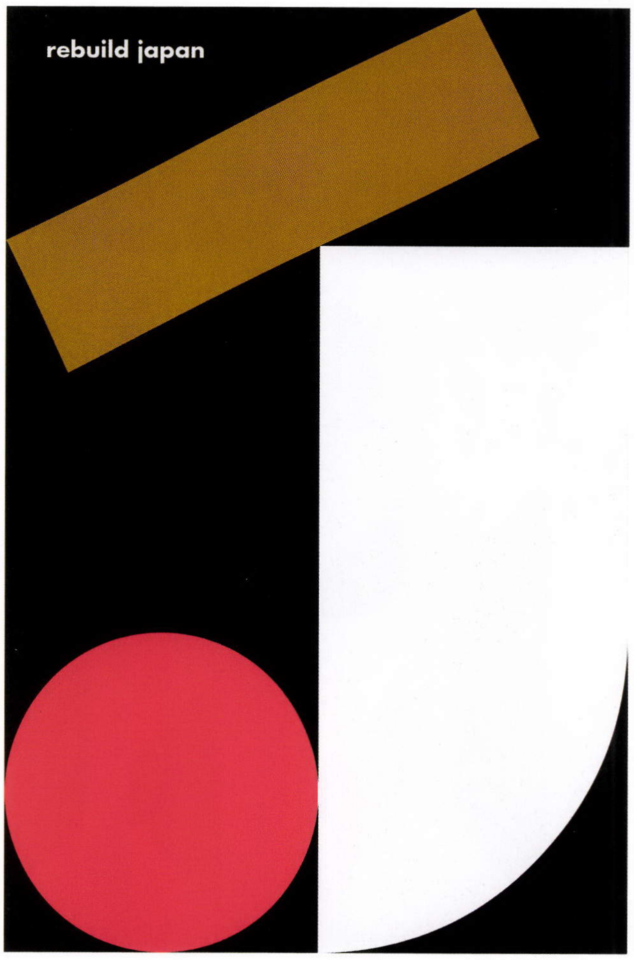
Hey (2007, Barcelona) is a design firm specializing in brand identity, editorial design, and illustration. The studio is a rare example in Spain of design work being undertaken for clients abroad, which includes Apple, Turkish Airlines, General Electric, *The Wall Street Journal*, CBS, and Penguin Random House. With a visual language based on geometry, color, and the application of direct typography, Hey have helped to bring a modern form of Spanish design to the world stage. Since 2014, they have also run their own online store.

Hey (2007, Barcelona) spezialisiert sich als Designfirma auf Brand Identity, Editorial Design und Illustration. Dem Studio ist es als einem der sehr wenigen in Spanien gelungen, einen internationalen Kreis an Auftraggebern aufzubauen, unter anderem Apple, Turkish Airlines, General Electric, *The Wall Street Journal*, CBS und Penguin Random House. Mit einer visuellen Sprache, die auf Geometrie, Farbe und direkter Typografie beruht, hat Hey dazu beigetragen, eine moderne Form des spanischen Designs international bekannt zu machen. Seit 2014 betreibt das Studio auch einen Onlineshop.

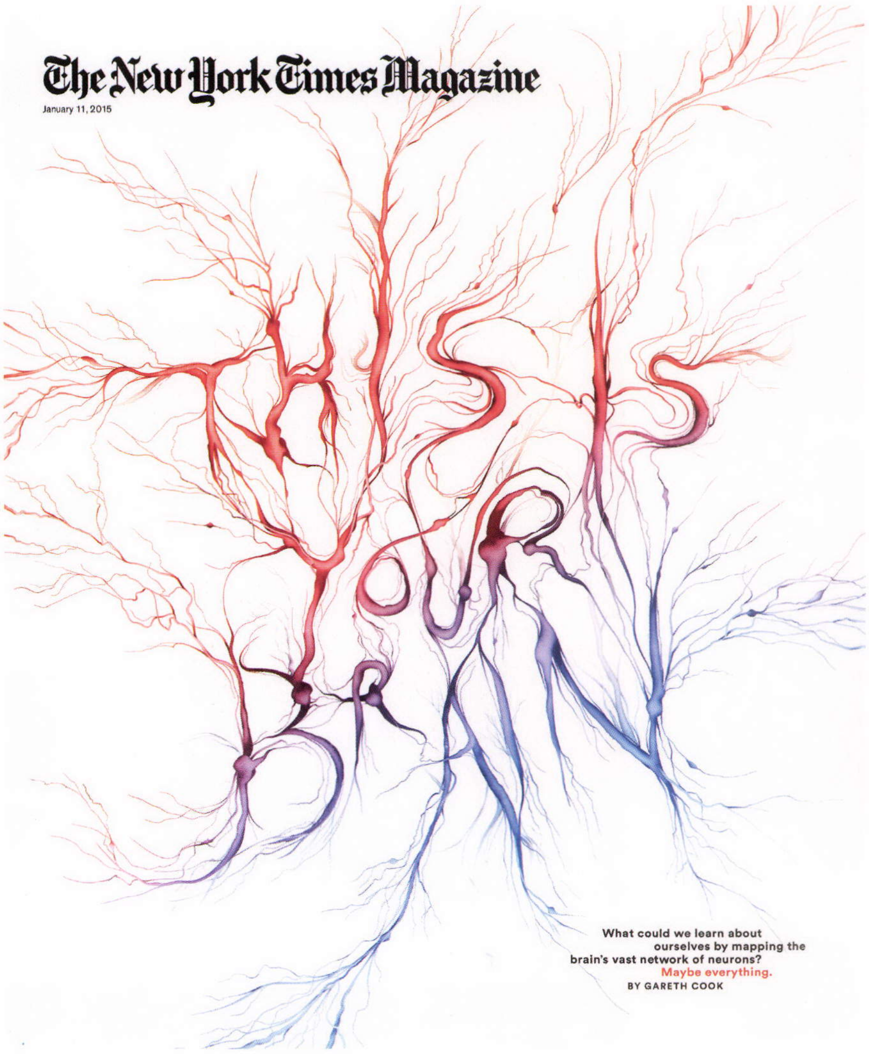
Hey (2007, Barcelone) est une firme de design spécialisée dans l'identité de marque, le design éditorial et l'illustration. C'est un des rares studios espagnols à s'être constitué une base de clients internationaux, parmi lesquels Apple, Turkish Airlines, General Electric, *The Wall Street Journal*, CBS et Penguin Random House. Basant son langage visuel sur la géométrie, la couleur et l'emploi d'une typographie directe, Hey a introduit une forme moderne du design espagnol sur la scène internationale. Depuis 2014, l'équipe gère sa propre boutique en ligne.


Cultures électroniques
et arts numériques
Scopitone
21-25 Sept. 2016
Nantes
scopitone.org

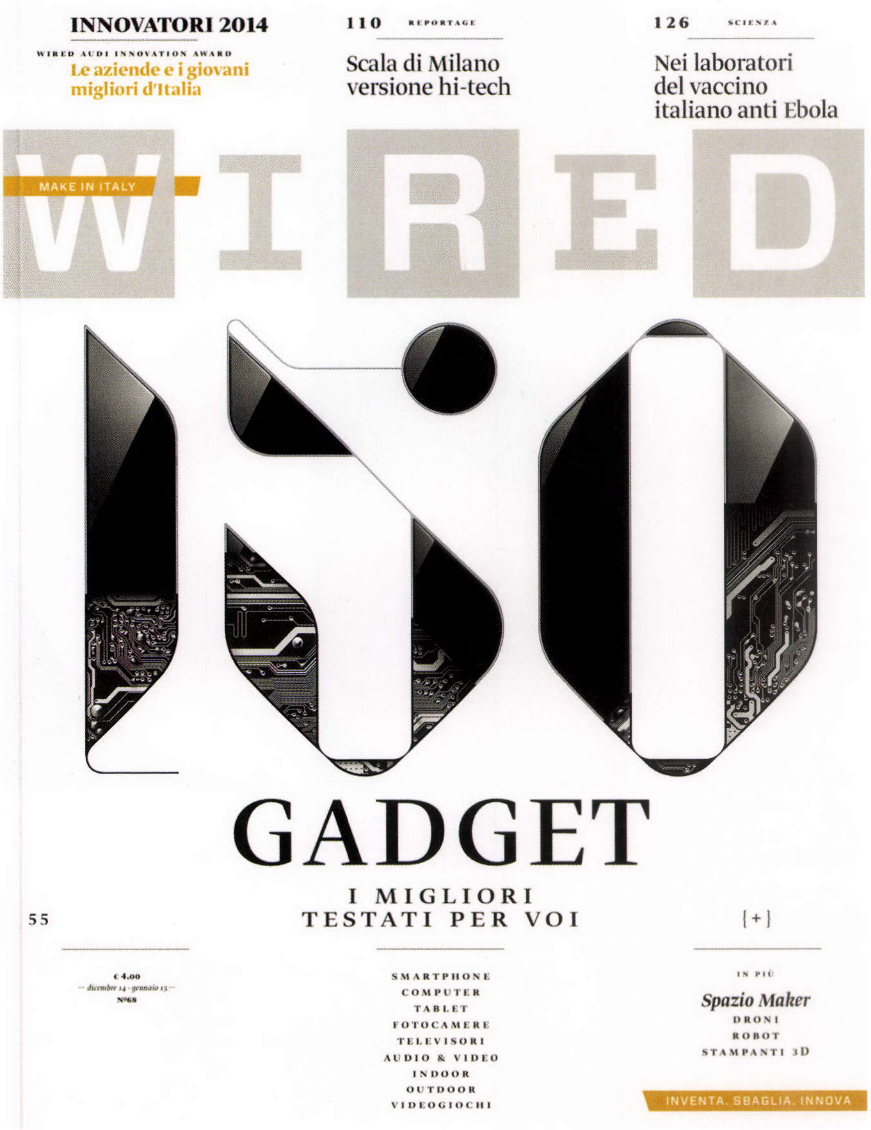
2016 · Hey · ES/FR · Poster


rebuild japan

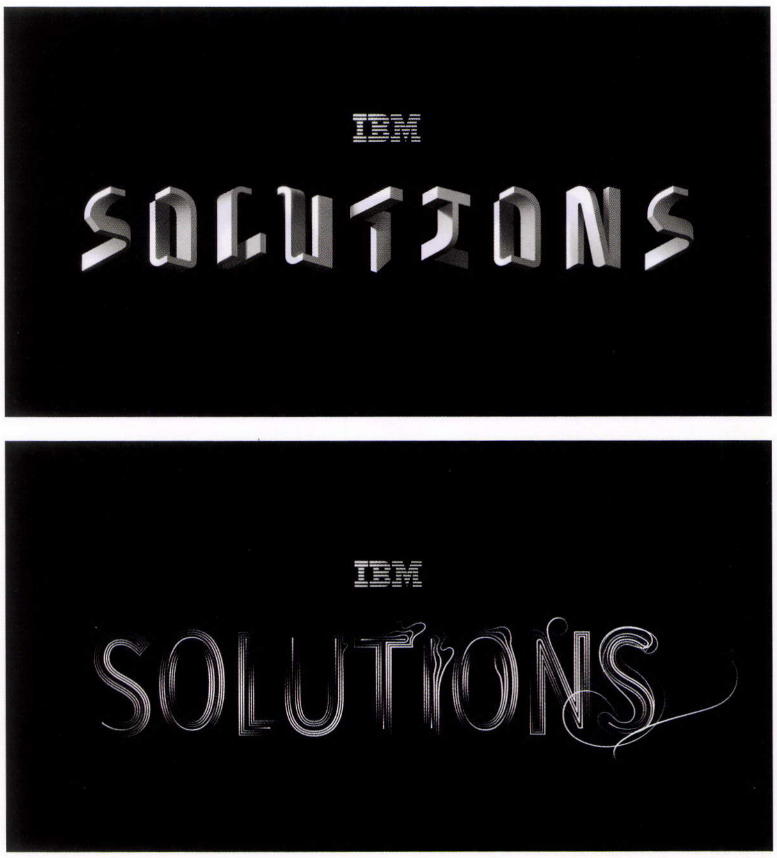
2015 · Hey · ES · Poster


The New York Times Magazine
January 11, 2015
This Is Your Brain
What could we learn about ourselves by mapping the brain's vast network of neurons? Maybe everything.
BY GARETH COOK

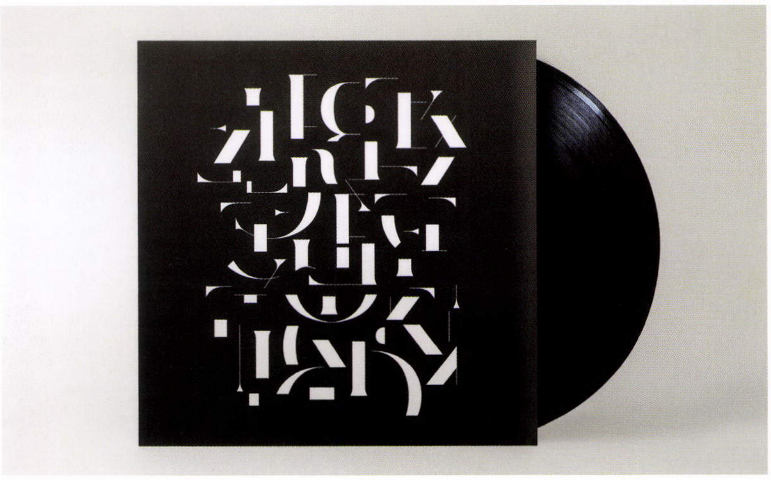
2015 · Sawdust · UK/US · Magazine cover


INNOVATORI 2014
WIRED AUDI INNOVATION AWARD
Le aziende e i giovani migliori d'Italia
110 REPORTAGE
Scala di Milano versione hi-tech
126 SCIENZA
Nei laboratori del vaccino italiano anti Ebola
MAKE IN ITALY
WIRED
50
GADGET
I MIGLIORI TESTATI PER VOI
55
[+]
€ 4.00
— dicembre 14 - gennaio 15 —
Nº68
SMARTPHONE
COMPUTER
TABLET
FOTOCAMERE
TELEVISORI
AUDIO & VIDEO
INDOOR
OUTDOOR
VIDEOGIOCHI
IN PIÙ
Spazio Maker
DRONI
ROBOT
STAMPANTI 3D
INVENTA. SBAGLIA. INNOVA

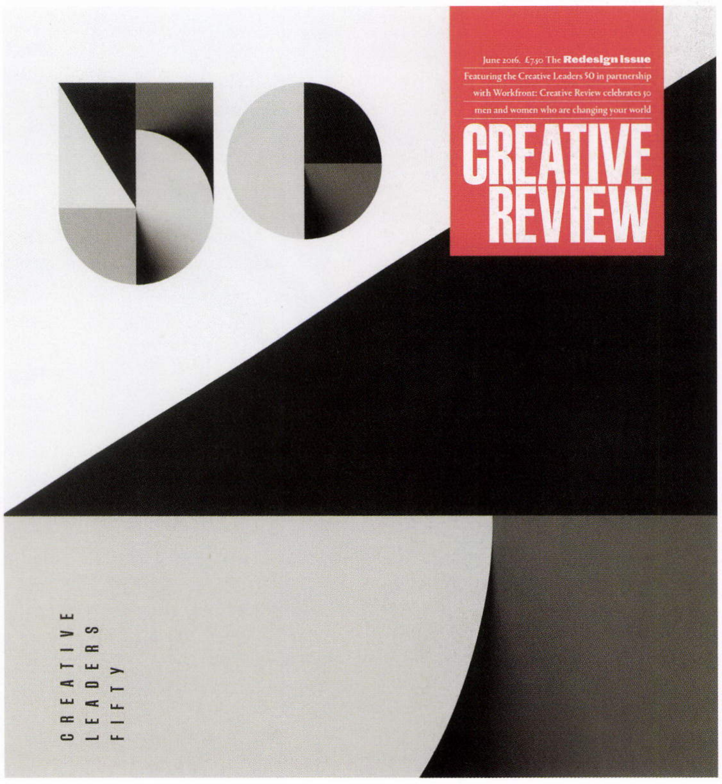
2014 · Sawdust · UK/IT · Magazine cover


IBM
SOLUTIONS
IBM
SOLUTIONS

2014 · Sawdust · UK/US · Logos · IBM Solutions

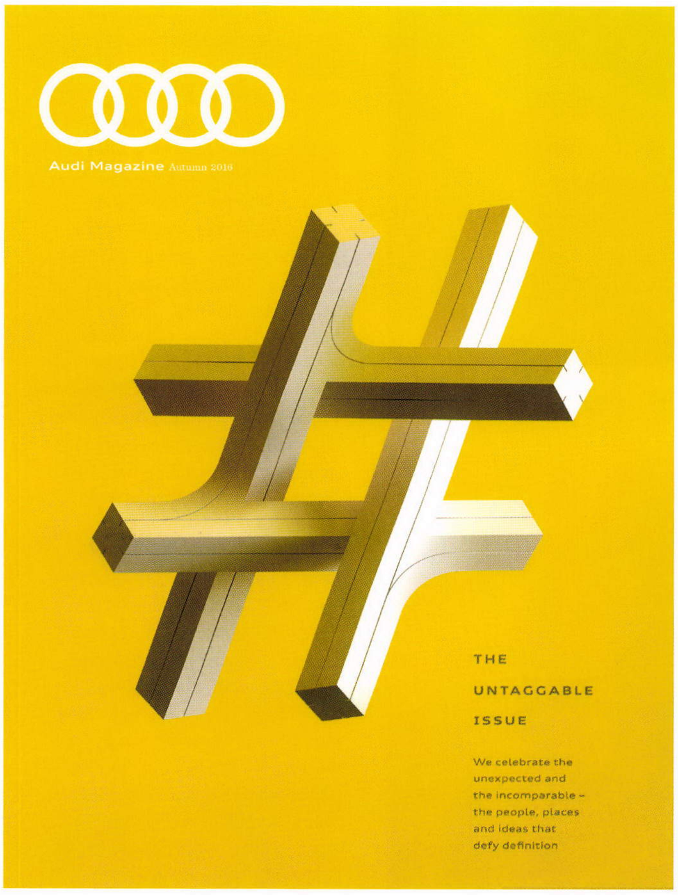


2014 · Sawdust · UK · Record cover

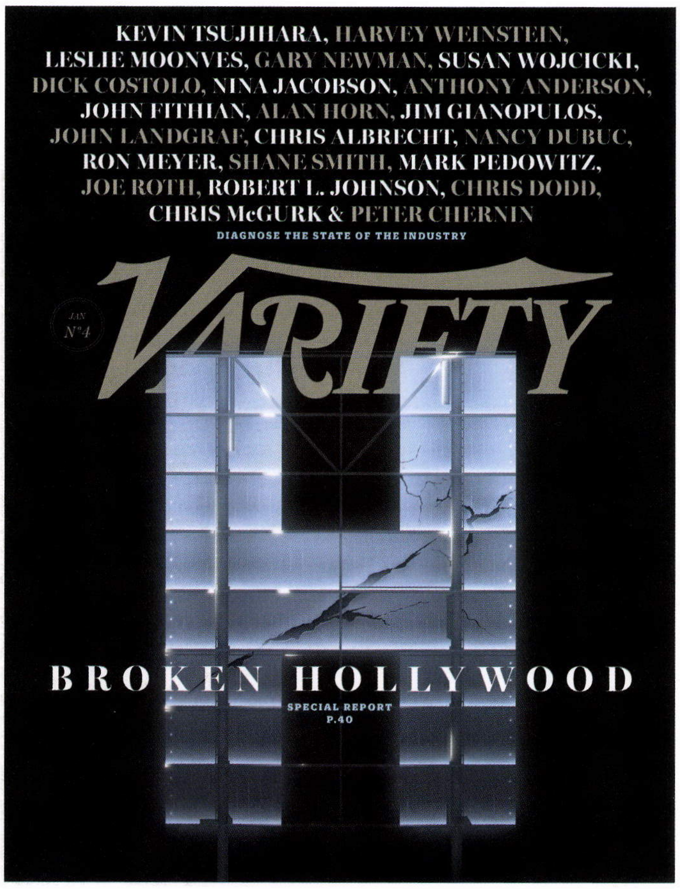

June 2016. £7.50 The Redesign issue
Featuring the Creative Leaders 50 in partnership with Workfront: Creative Review celebrates 50 men and women who are changing your world
CREATIVE REVIEW
50
CREATIVE
LEADERS
FIFTY

2015 · Sawdust · UK · Magazine cover

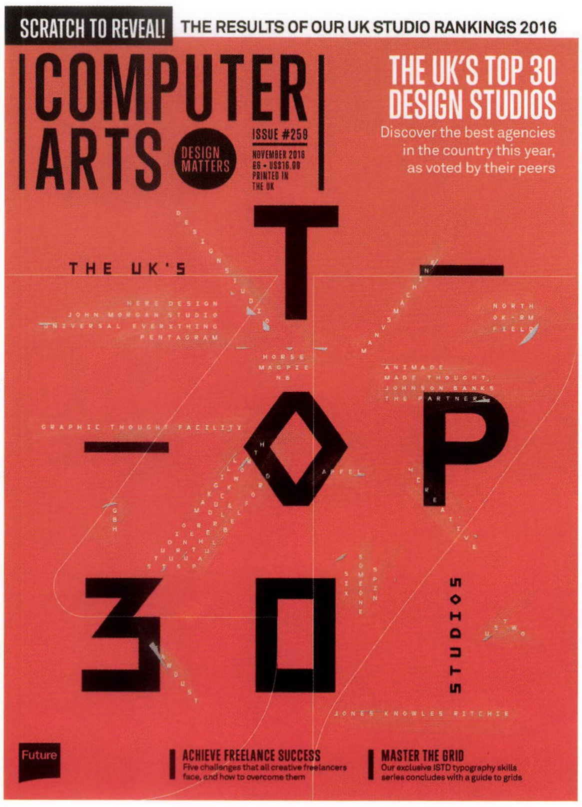
»For me the most satisfying projects are the ones that start small then take on a life of their own, expanding out and inspiring other new works entirely.« `Jonathan Quainton, *designboom.com*, 2014`


Audi Magazine Autumn 2016
THE UNTAGGABLE ISSUE
We celebrate the unexpected and the incomparable – the people, places and ideas that defy definition

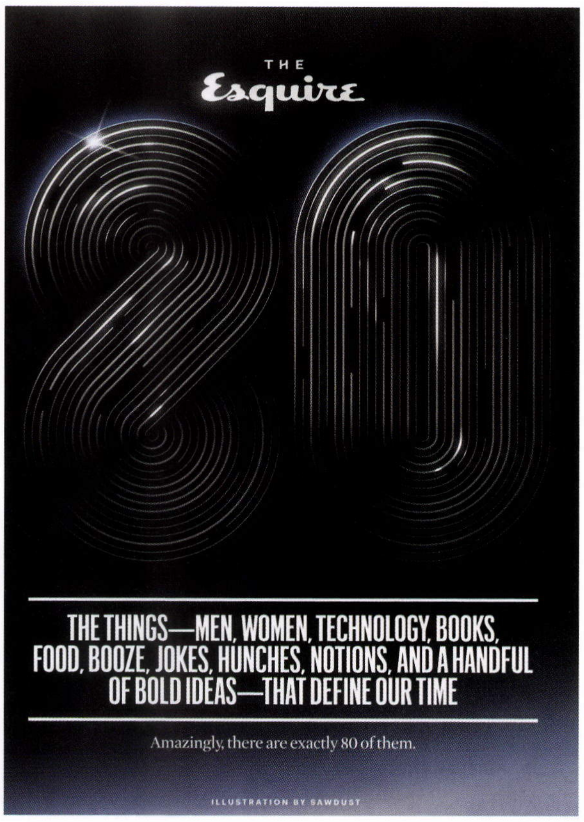
2016 · Sawdust · UK/DE · Magazine cover


KEVIN TSUJIHARA, HARVEY WEINSTEIN, LESLIE MOONVES, GARY NEWMAN, SUSAN WOJCICKI, DICK COSTOLO, NINA JACOBSON, ANTHONY ANDERSON, JOHN FITHIAN, ALAN HORN, JIM GIANOPULOS, JOHN LANDGRAF, CHRIS ALBRECHT, NANCY DUBUC, RON MEYER, SHANE SMITH, MARK PEDOWITZ, JOE ROTH, ROBERT L. JOHNSON, CHRIS DODD, CHRIS McGURK & PETER CHERNIN
DIAGNOSE THE STATE OF THE INDUSTRY
JAN Nº4
VARIETY
BROKEN HOLLYWOOD
SPECIAL REPORT P.40

2015 · Sawdust · UK/US · Magazine cover


SCRATCH TO REVEAL! THE RESULTS OF OUR UK STUDIO RANKINGS 2016
COMPUTER ARTS
DESIGN MATTERS
ISSUE #259
THE UK'S TOP 30 DESIGN STUDIOS
Discover the best agencies in the country this year, as voted by their peers
THE UK'S
TOP 30
STUDIOS
Future
ACHIEVE FREELANCE SUCCESS
Five challenges that all creative freelancers face, and how to overcome them
MASTER THE GRID
Our exclusive ISTD typography skills series concludes with a guide to grids

2016 · Sawdust · UK/US · Magazine cover

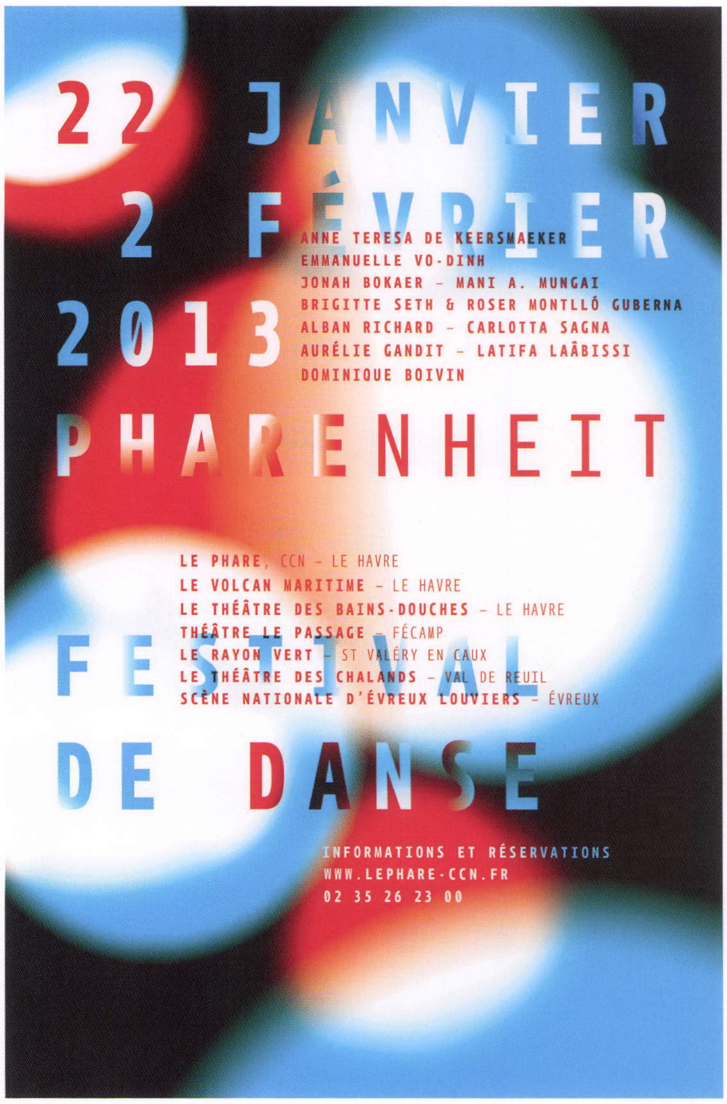

THE Esquire
80
THE THINGS—MEN, WOMEN, TECHNOLOGY, BOOKS, FOOD, BOOZE, JOKES, HUNCHES, NOTIONS, AND A HANDFUL OF BOLD IDEAS—THAT DEFINE OUR TIME
Amazingly, there are exactly 80 of them.
ILLUSTRATION BY SAWDUST

2013 · Sawdust · UK/US · Magazine illustration

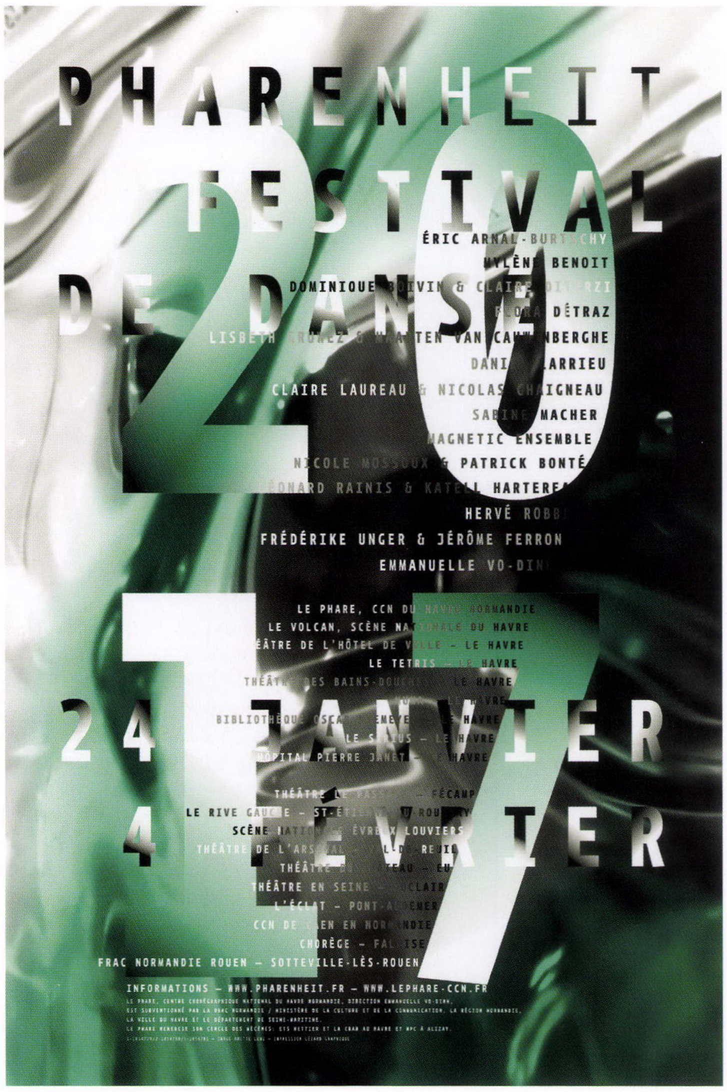
Sawdust (2006, London) is the design partnership of Jonathan Quainton (1982, Oxford) and Rob Gonzalez (1980, Oxford). The pair met while they were both studying for national diplomas in graphic design prior to university, and they soon found themselves collaborating on a number of projects throughout the two-year course. Sawdust has built a reputation in bespoke and innovative typography work, applying it to editorial, branding, displays, visual identities, and image creation. Their client list includes Nike, *Wired*, *The New York Times*, Coca-Cola, AKQA, ESPN, among a number of others.

Sawdust (2006, London) ist die Designpartnerschaft von Jonathan Quainton (1982, Oxford) und Rob Gonzalez (1980, Oxford). Die beiden lernten sich noch vor dem Studium bei einem zweijährigen Ausbildungskurs in Grafikdesign kennen und arbeiteten bereits dort häufig an Projekten zusammen. Sawdust machte sich mit maßgeschneiderten und innovativen typografischen Arbeiten einen Namen, ob im Bereich Editorial oder Branding Design, Displays, visuelle Identität oder Imagebildung. Zu ihren Auftraggebern gehören u. a. Nike, *Wired*, *The New York Times*, Coca-Cola, AKQA und ESPN.

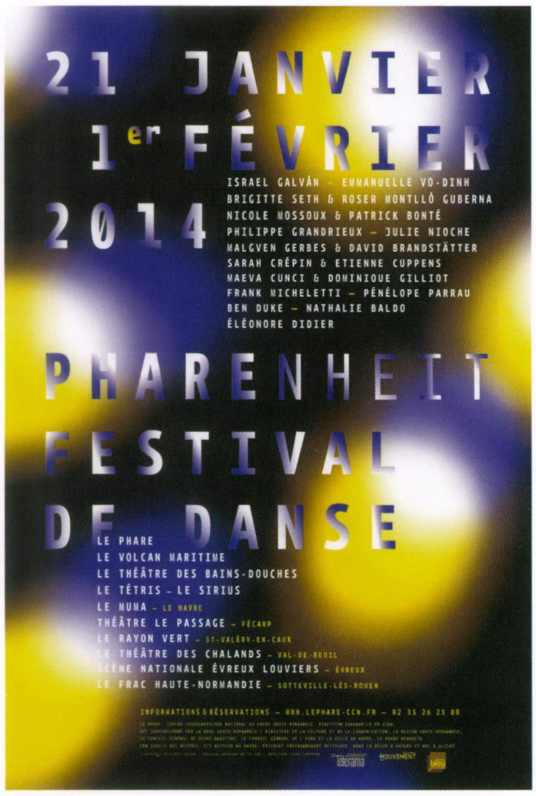
Sawdust (2006, Londres) est l'association des graphistes Jonathan Quainton (1982, Oxford) et Rob Gonzalez (1980, Oxford). Ils se sont connus lors d'une formation de deux ans, visant un diplôme national de graphisme avant l'université et pendant laquelle ils n'ont pas tardé à collaborer sur de nombreux projets. Sawdust a acquis une solide réputation grâce à des typographies innovantes et sur mesure dans les domaines de l'édition, du branding, de l'affichage, de l'identité visuelle et de la création d'image. Parmi leurs clients figurent Nike, *Wired*, *The New York Times*, Coca-Cola, AKQA, ESPN et bien d'autres.


22 JANVIER
2 FÉVRIER
2013
ANNE TERESA DE KEERSMAEKER
EMMANUELLE VO-DINH
JONAH BOKAER – MANI A. MUNGAI
BRIGITTE SETH & ROSER MONTLLÓ GUBERNA
ALBAN RICHARD – CARLOTTA SAGNA
AURÉLIE GANDIT – LATIFA LAÂBISSI
DOMINIQUE BOIVIN
PHARENHEIT
LE PHARE, CCN – LE HAVRE
LE VOLCAN MARITIME – LE HAVRE
LE THÉÂTRE DES BAINS-DOUCHES – LE HAVRE
THÉÂTRE LE PASSAGE – FÉCAMP
LE RAYON VERT – ST VALÉRY EN CAUX
LE THÉÂTRE DES CHALANDS – VAL DE REUIL
SCÈNE NATIONALE D'ÉVREUX LOUVIERS – ÉVREUX
FESTIVAL
DE DANSE
INFORMATIONS ET RÉSERVATIONS
WWW.LEPHARE-CCN.FR
02 35 26 23 00

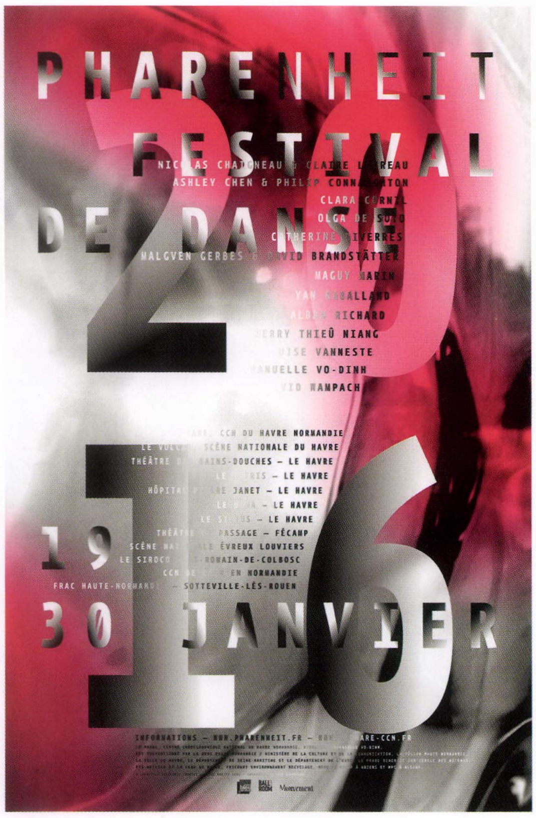
2013 · Anette Lenz · DE/FR · Poster


PHARENHEIT
FESTIVAL
DE DANSE
2017
ÉRIC ARNAL-BURTSCHY
MYLÈNE BENOIT
DOMINIQUE BOIVIN & CLAIRE DITERZI
FLORA DÉTRAZ
LISBETH GRUWEZ & MAARTEN VAN CAUWENBERGHE
DANIEL LARRIEU
CLAIRE LAUREAU & NICOLAS CHAIGNEAU
SABINE MACHER
MAGNETIC ENSEMBLE
NICOLE MOSSOUX & PATRICK BONTÉ
LÉONARD RAINIS & KATELL HARTEREAU
HERVÉ ROBBE
FRÉDÉRIKE UNGER & JÉRÔME FERRON
EMMANUELLE VO-DINH
LE PHARE, CCN DU HAVRE NORMANDIE
LE VOLCAN, SCÈNE NATIONALE DU HAVRE
THÉÂTRE DE L'HÔTEL DE VILLE – LE HAVRE
LE TETRIS – LE HAVRE
THÉÂTRE DES BAINS-DOUCHES – LE HAVRE
BIBLIOTHÈQUE OSCAR NIEMEYER – LE HAVRE
LE SIRIUS – LE HAVRE
HÔPITAL PIERRE JANET – LE HAVRE
24 JANVIER
4 FÉVRIER
THÉÂTRE LE PASSAGE – FÉCAMP
LE RIVE GAUCHE – ST-ÉTIENNE-DU-ROUVRAY
SCÈNE NATIONALE ÉVREUX LOUVIERS
THÉÂTRE DE L'ARSENAL – VAL-DE-REUIL
L'ÉCLAT – PONT-AUDEMER
CCN DE CAEN EN NORMANDIE
CHORÈGE – FALAISE
FRAC NORMANDIE ROUEN – SOTTEVILLE-LÈS-ROUEN
INFORMATIONS – WWW.PHARENHEIT.FR – WWW.LEPHARE-CCN.FR

2017 · Anette Lenz · DE/FR · Poster


21 JANVIER
1er FÉVRIER
2014
ISRAEL GALVÁN – EMMANUELLE VO-DINH
BRIGITTE SETH & ROSER MONTLLÓ GUBERNA
NICOLE MOSSOUX & PATRICK BONTÉ
PHILIPPE GRANDRIEUX – JULIE NIOCHE
MALGVEN GERBES & DAVID BRANDSTÄTTER
SARAH CRÉPIN & ETIENNE CUPPENS
MAEVA CUNCI & DOMINIQUE GILLIOT
FRANK MICHELETTI – PÉNÉLOPE PARRAU
BEN DUKE – NATHALIE BALDO
ÉLÉONORE DIDIER
PHARENHEIT
FESTIVAL
DE DANSE
LE PHARE
LE VOLCAN MARITIME
LE THÉÂTRE DES BAINS-DOUCHES
LE TÉTRIS – LE SIRIUS
LE MUMA – LE HAVRE
THÉÂTRE LE PASSAGE – FÉCAMP
LE RAYON VERT – ST-VALÉRY-EN-CAUX
LE THÉÂTRE DES CHALANDS – VAL-DE-REUIL
SCÈNE NATIONALE ÉVREUX LOUVIERS – ÉVREUX
LE FRAC HAUTE-NORMANDIE – SOTTEVILLE-LÈS-ROUEN
INFORMATIONS & RÉSERVATIONS – WWW.LEPHARE-CCN.FR – 02 35 26 23 00
Télérama
MOUVEMENT
bleu

2014 · Anette Lenz · DE/FR · Poster


PHARENHEIT
FESTIVAL
DE DANSE
2016
NICOLAS CHAIGNEAU & CLAIRE LAUREAU
ASHLEY CHEN & PHILIP CONNAUGHTON
CLARA CORNIL
OLGA DE SOTO
CATHERINE DIVERRES
MALGVEN GERBES & DAVID BRANDSTÄTTER
MAGUY MARIN
YAN RABALLAND
ALBAN RICHARD
THIERRY THIEÛ NIANG
LOUISE VANNESTE
EMMANUELLE VO-DINH
DAVID WAMPACH
LE PHARE, CCN DU HAVRE NORMANDIE
LE VOLCAN, SCÈNE NATIONALE DU HAVRE
THÉÂTRE DES BAINS-DOUCHES – LE HAVRE
LE TETRIS – LE HAVRE
HÔPITAL PIERRE JANET – LE HAVRE
LE MUMA – LE HAVRE
LE SIRIUS – LE HAVRE
THÉÂTRE LE PASSAGE – FÉCAMP
SCÈNE NATIONALE ÉVREUX LOUVIERS
LE SIROCCO – ST-ROMAIN-DE-COLBOSC
CCN DE CAEN EN NORMANDIE
FRAC HAUTE-NORMANDIE – SOTTEVILLE-LÈS-ROUEN
19
30 JANVIER
INFORMATIONS – WWW.PHARENHEIT.FR – WWW.LEPHARE-CCN.FR
BALL ROOM
Mouvement

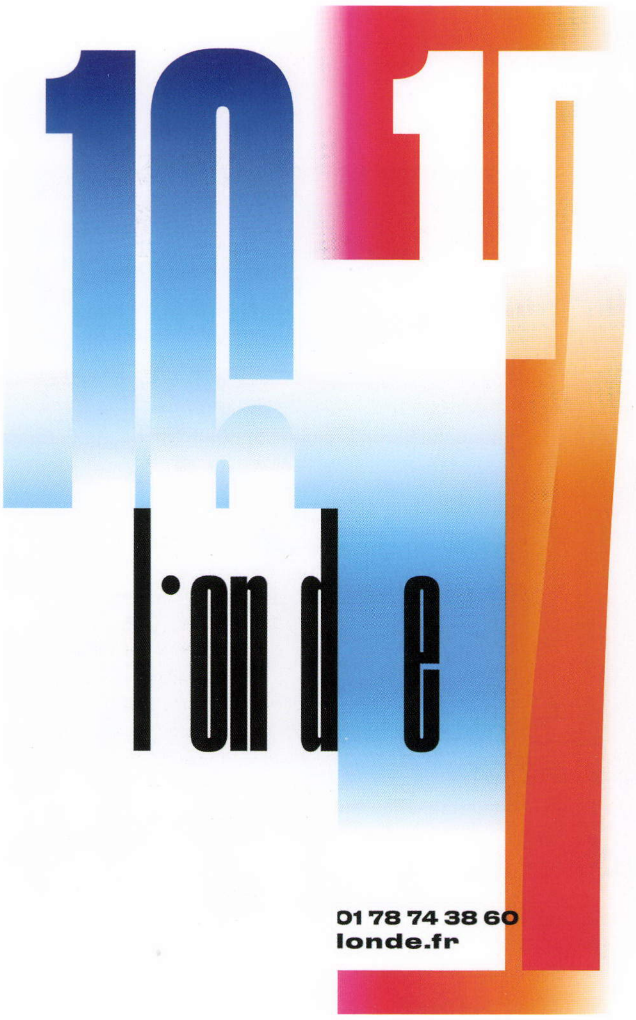
2016 · Anette Lenz · DE/FR · Poster

Anette Lenz (1964, Esslingen, Germany) is a German graphic designer who has lived in Paris since 1990, creating innovative posters and visual identities, mainly for cultural institutions. After completing her studies in Munich she joined French design group Grapus and later co-founded design collective Nous Travaillons Ensemble. In 1993 she opened her own studio and has since worked for clients including the Musée des Arts Décoratifs and Radio France. Her poster designs feature in major collections such as New York's MoMA and the Stedelijk Museum in Amsterdam. Lenz is also much in demand as a lecturer, teaching at institutions including the University of Art and Design (HEAD) in Geneva.

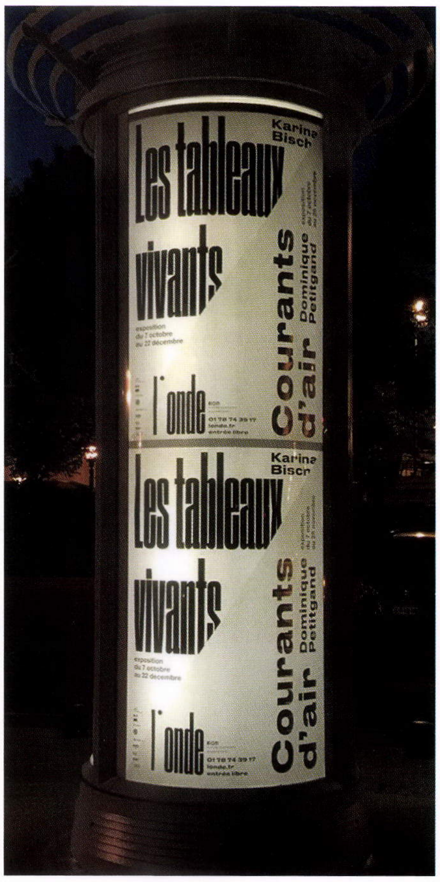
Anette Lenz (1964, Esslingen) ist eine deutsche Grafikdesignerin, die seit 1990 in Paris lebt und vor allem für kulturelle Institutionen innovative Plakate und Erscheinungsbilder geschaffen hat. Nach dem Studium in München wurde sie Mitglied des legendären französischen Designkollektivs Grapus und war Mitbegründerin des Nachfolgebüros Nous Travaillons Ensemble. 1993 gründete sie in Paris ihr eigenes Studio und ist seither für Auftraggeber wie das Musée des Arts Décoratifs oder Radio France tätig. Die von ihr realisierten Plakatentwürfe sind in wichtigen internationalen Sammlungen wie dem MoMA New York oder dem Stedelijk Amsterdam. Neben der gestalterischen Arbeit ist Lenz als Dozentin gefragt und unterrichtete unter anderem an der University of Art and Design (HEAD) in Genf.

Anette Lenz (1964, Esslingen, Allemagne) est une graphiste allemande établie à Paris depuis 1990, qui a surtout créé des affiches et des identités innovantes pour des institutions culturelles. Après ses études à Munich, elle devient membre de Grapus, le légendaire collectif de graphisme français, puis co-fonde Nous Travaillons Ensemble. En 1993, elle ouvre son propre studio à Paris et a travaillé depuis pour le musée des Arts décoratifs et Radio France. Ses créations d'affiches sont représentées au sein de prestigieuses collections internationales comme le MoMA de New York ou le Stedelijk Museum Amsterdam. Lenz est sollicitée pour des conférences et a enseigné notamment à la Haute École d'art et de design (HEAD) à Genève.

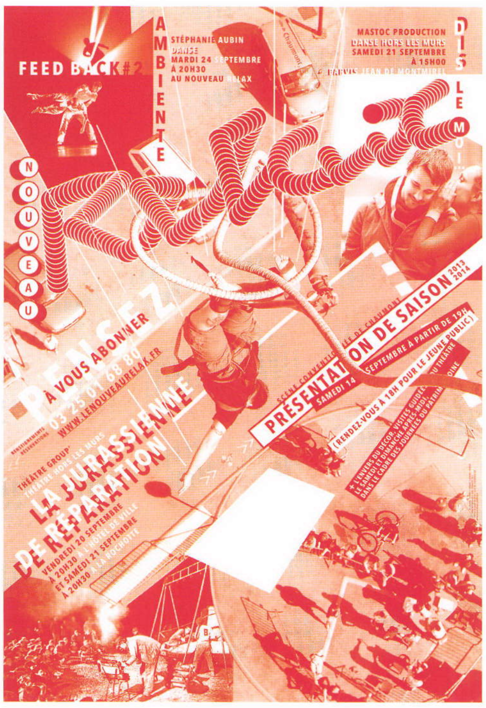
»In a world that is constantly moving, a poster 'stops', it creates a pause, a breath, it's like a break from the world. Poster design is like visual poetry, a way to share ideas that is helped by shapes and content, and most of all it is an escape from all the visual pollution we are surrounded by every day.« Anette Lenz, *typofonderie.com*, 2015


16
17
l'onde
01 78 74 38 60
londe.fr

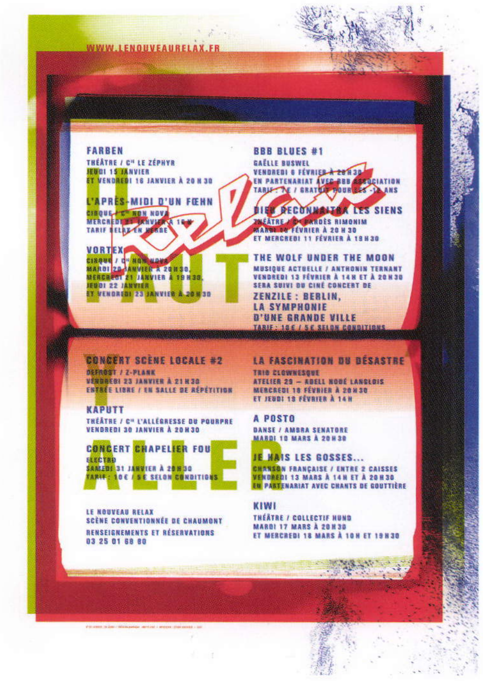
2016 · Anette Lenz · DE/FR · Poster


Karina Bisch
Les tableaux vivants
Courants d'air
Dominique Petitgand
l'onde
01 78 74 39 17
londe.fr

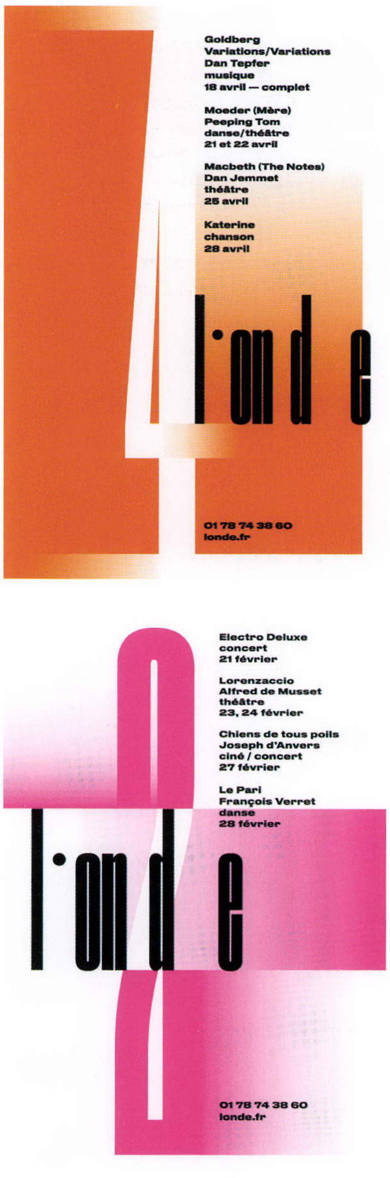
2018 · Anette Lenz · DE/FR · Poster


FEED BACK#2
AMBIENTE
NOUVEAU
LE MOUVEMENT
À VOUS ABONNER
LA JURASSIENNE DE RÉPARATION
PRÉSENTATION DE SAISON

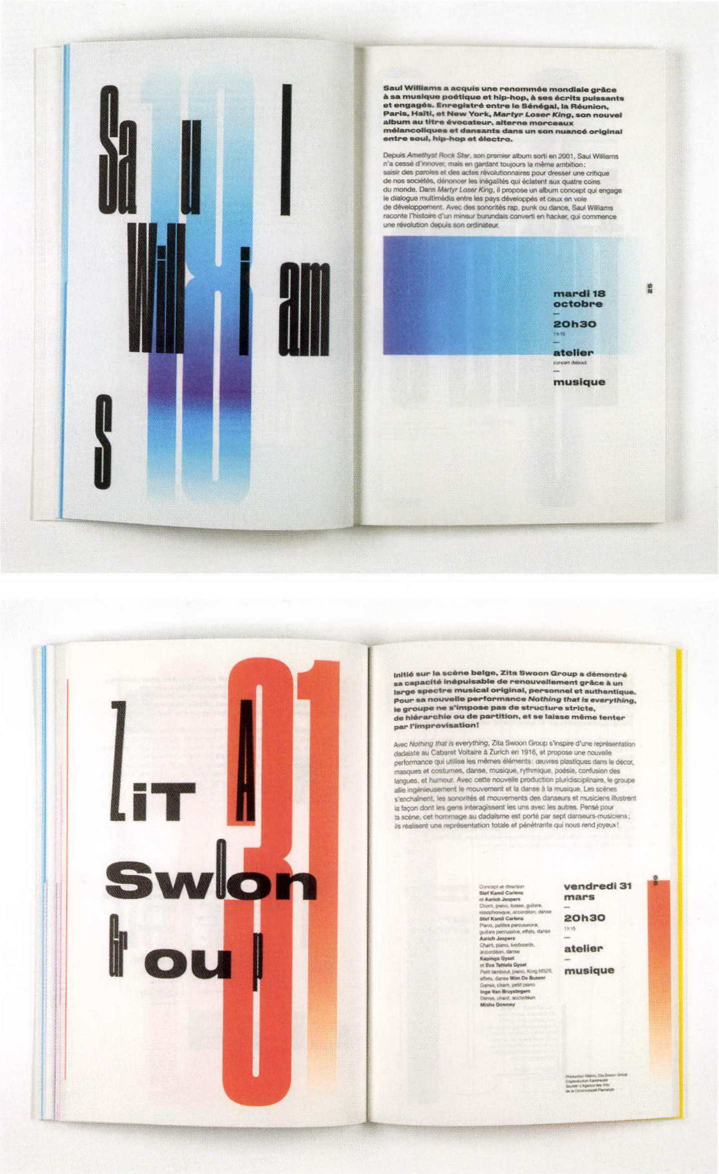
2013 · Anette Lenz · DE/FR · Poster


WWW.LENOUVEAURELAX.FR
FARBEN
BBB BLUES #1
L'APRÈS-MIDI D'UN FŒHN
BIEN RECONNAÎTRE LES SIENS
VORTEX
THE WOLF UNDER THE MOON
ZENZILE : BERLIN, LA SYMPHONIE D'UNE GRANDE VILLE
CONCERT SCÈNE LOCALE #2
LA FASCINATION DU DÉSASTRE
KAPUTT
A POSTO
CONCERT CHAPELIER FOU
JE HAIS LES GOSSES...
KIWI
LE NOUVEAU RELAX

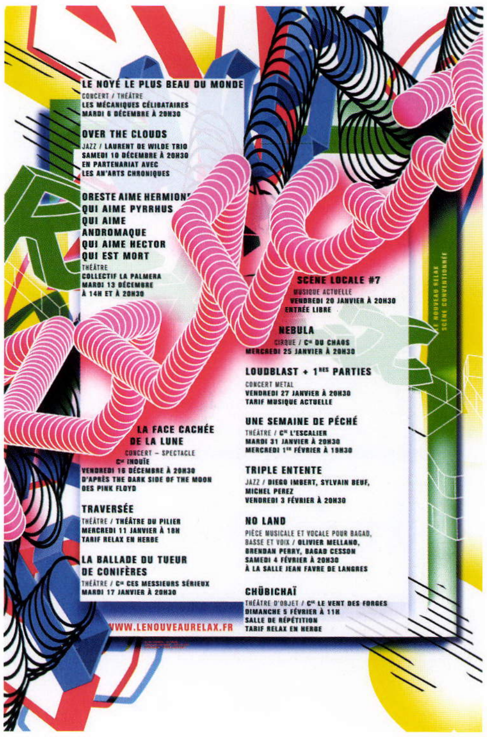
2015 · Anette Lenz · DE/FR · Poster


Goldberg Variations/Variations
Dan Tepfer
musique
18 avril — complet
Moeder (Mère)
Peeping Tom
danse/théâtre
21 et 22 avril
Macbeth (The Notes)
Dan Jemmet
théâtre
25 avril
Katerine
chanson
28 avril
l'onde
01 78 74 38 60
londe.fr
Electro Deluxe
concert
21 février
Lorenzaccio
Alfred de Musset
théâtre
23, 24 février
Chiens de tous poils
Joseph d'Anvers
ciné / concert
27 février
Le Pari
François Verret
danse
28 février
l'onde
01 78 74 38 60
londe.fr

2016 · Anette Lenz · DE/FR · Posters


Saul Williams
18
mardi 18 octobre
20h30
atelier
musique
Zita Swoon Group
31
vendredi 31 mars
20h30
atelier
musique

2016 · Anette Lenz · DE/FR · Brochure spreads


LE NOYÉ LE PLUS BEAU DU MONDE
OVER THE CLOUDS
ORESTE AIME HERMIONE QUI AIME PYRRHUS QUI AIME ANDROMAQUE QUI AIME HECTOR QUI EST MORT
SCÈNE LOCALE #7
NEBULA
LOUDBLAST + 1ÈRE PARTIES
UNE SEMAINE DE PÉCHÉ
LA FACE CACHÉE DE LA LUNE
TRIPLE ENTENTE
TRAVERSÉE
NO LAND
LA BALLADE DU TUEUR DE CONIFÈRES
CHÜBICHAÏ
WWW.LENOUVEAURELAX.FR

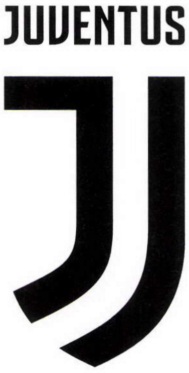
2016 · Anette Lenz · DE/FR · Poster

2017

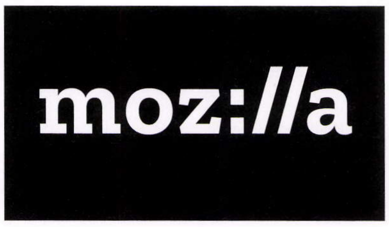
The first season of the Netflix documentary series **Abstract: The Art of Design** is aired, featuring Paula Scher, Christoph Niemann, and others

The final printed issues of American graphic design magazines **Print** and **How** are published

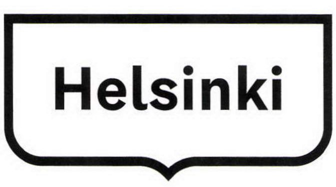
Briar Levit's film documentary **Graphic Means: A History of Graphic Design Production** is released



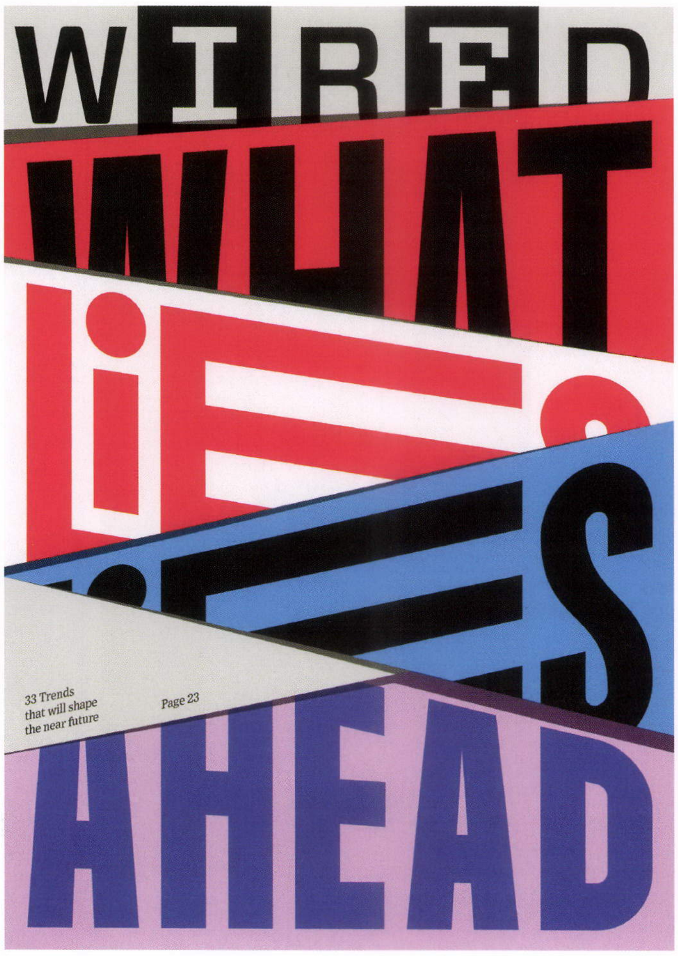
2017 · Interbrand Milan · IT · Logo · Juventus F.C.



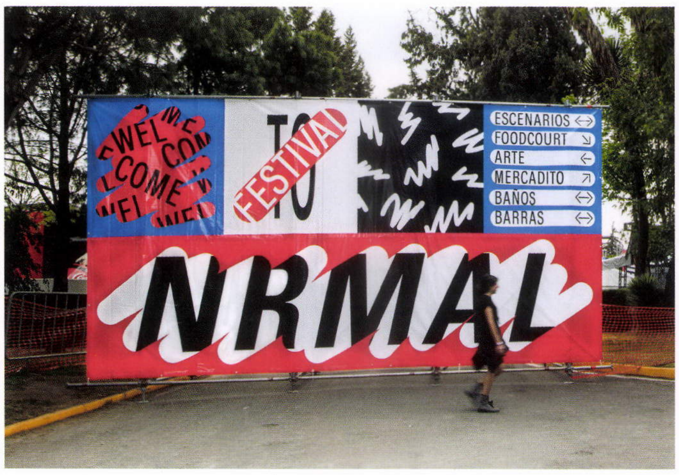
2017 · Johnson Banks · UK · Logo · Mozilla



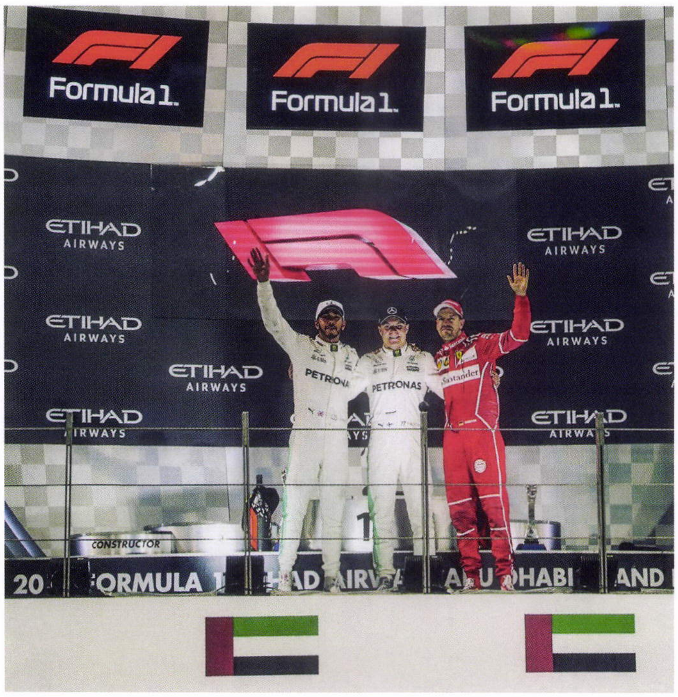
2017 · Werklig · FI · Logo · City of Helsinki


WIRED
WHAT LIES AHEAD
33 Trends that will shape the near future
Page 23

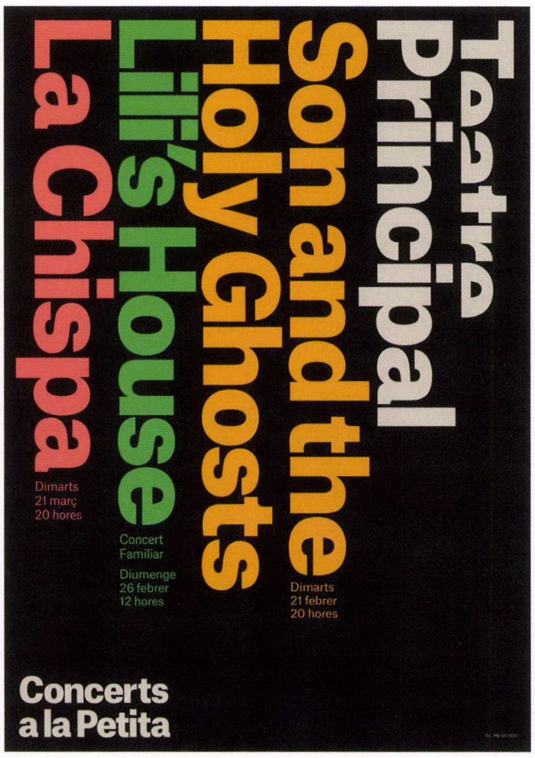
2017 · Felix Pfäffli, Studio Feixen · CH · Magazine cover


WELCOME
FESTIVAL
ESCENARIOS
FOODCOURT
ARTE
MERCADITO
BAÑOS
BARRAS
NRMAL

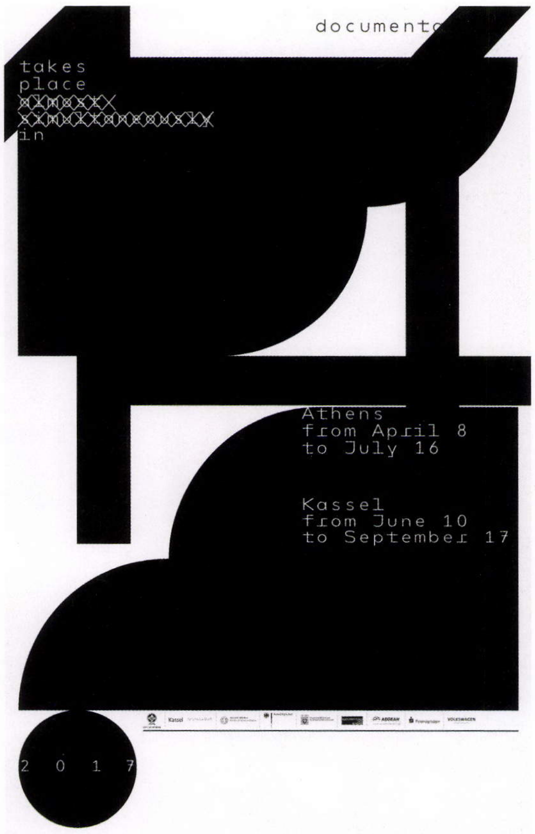
2017 · Sociedad Anónima, Mauro Bonillo (AD) · MX · Signage


Formula 1
Formula 1
Formula 1
ETIHAD AIRWAYS
PETRONAS

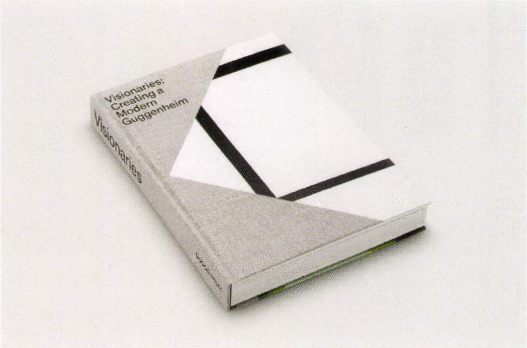
2017 · Richard Turley (CD), Wieden+Kennedy · UK · Identity · Formula 1


Teatro Principal
Son and the Holy Ghosts
Dimarts 21 febrer 20 hores
Lili's House
Concert Familiar
Diumenge 26 febrer 12 hores
La Chispa
Dimarts 21 març 20 hores
Concerts a la Petita

2017 · Atlas · ES · Poster


documenta
takes place
in
Athens from April 8 to July 16
Kassel from June 10 to September 17
2 0 1 7

2017 · Ludovic Balland · CH · Poster

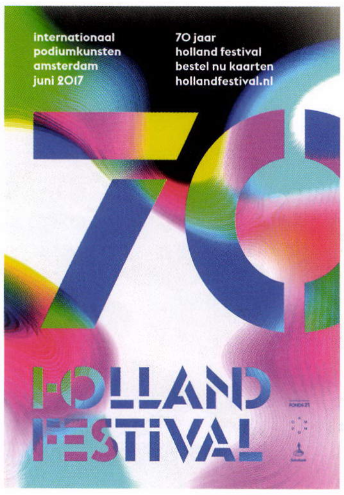

Visionaries: Creating a Modern Guggenheim

2017 · Gavillet & Cie · CH · Book

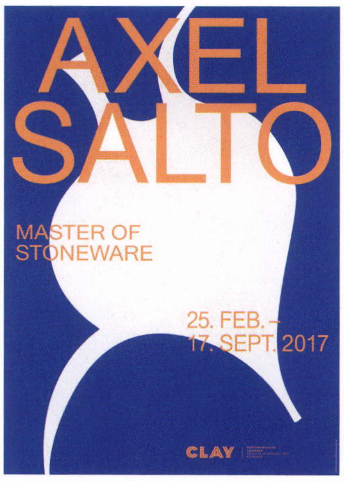
Pentagram partner Marina Willer's first feature film **Red Trees** premieres at the Cannes Film Festival

IBM releases the **IBM Plex** type family, designed by Mike Abbink, to be shared and used by everyone for free

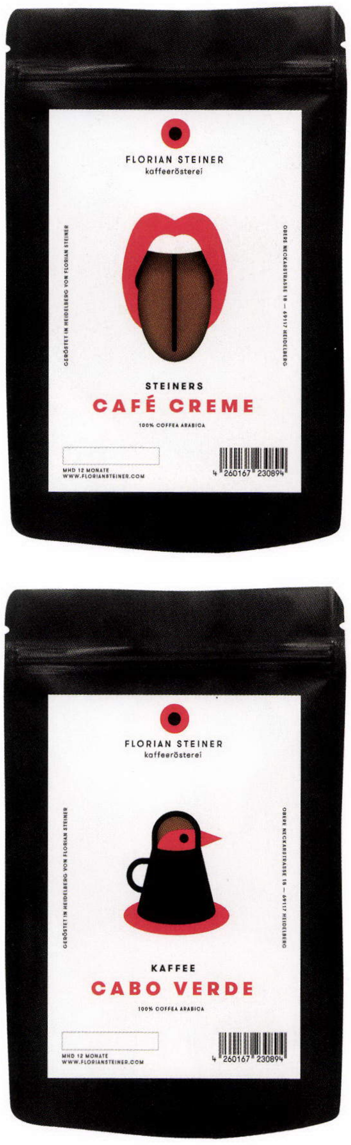
The world's first **Design Film Festival** is held in Singapore, curated by the local design studio Anonymous


internationaal podiumkunsten amsterdam juni 2017
70 jaar holland festival bestel nu kaarten hollandfestival.nl
70
HOLLAND FESTIVAL

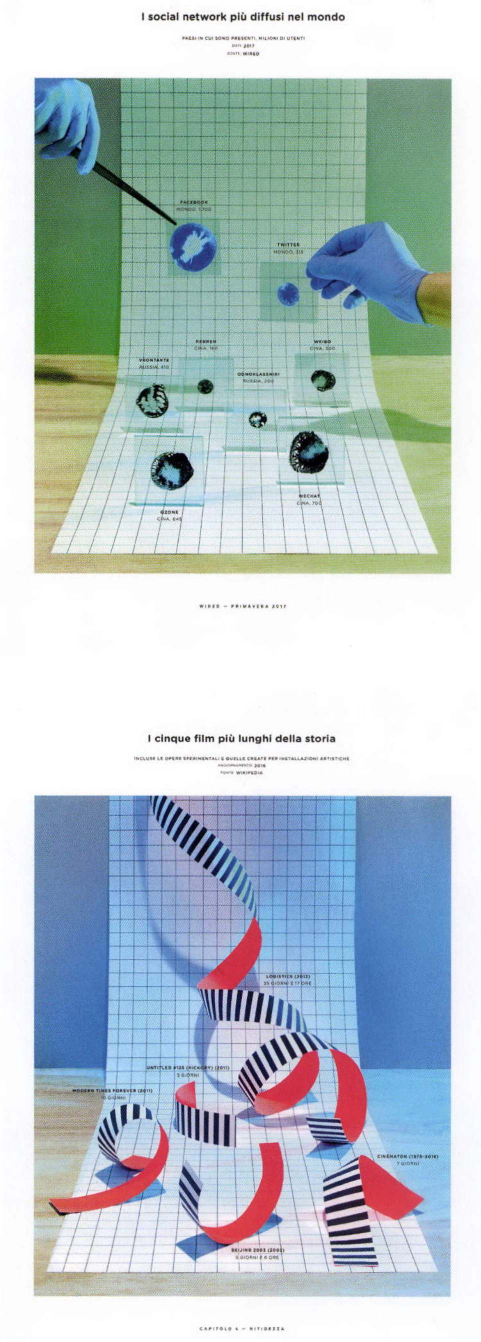
2017 · Thonik · NL · Poster


AXEL SALTO
MASTER OF STONEWARE
25. FEB.– 17. SEPT. 2017
CLAY

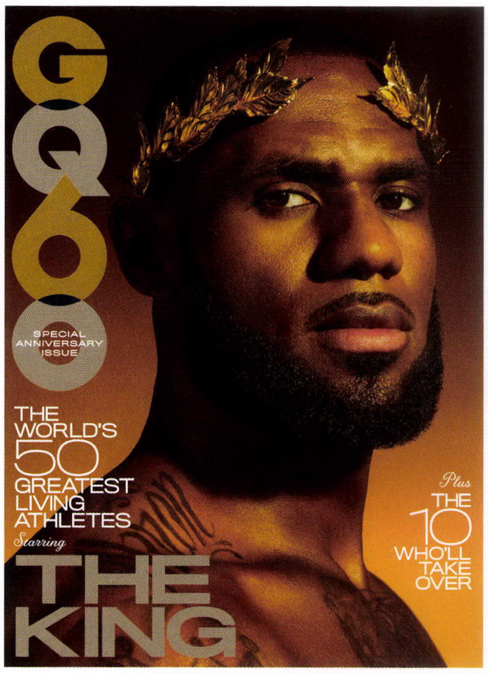
2017 · Studio Claus Due · DK · Poster


FLORIAN STEINER kaffeerösterei
STEINERS
CAFÉ CREME
100% COFFEA ARABICA
FLORIAN STEINER kaffeerösterei
KAFFEE
CABO VERDE
100% COFFEA ARABICA

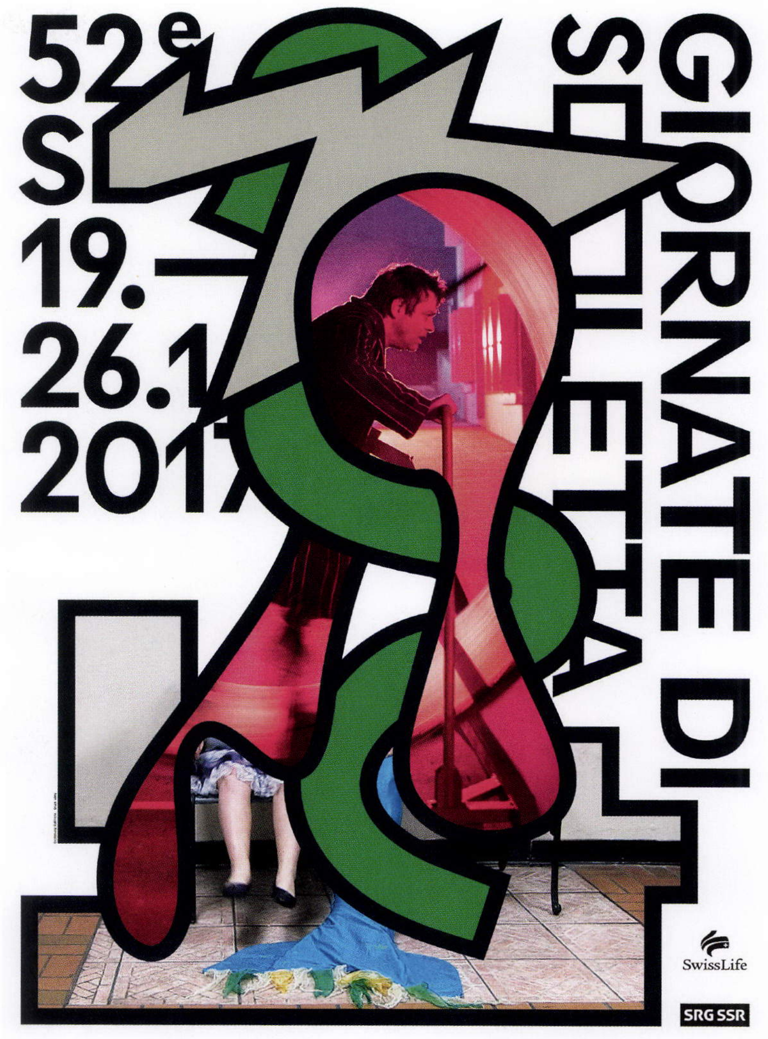
2017 · Götz Gramlich · DE · Packaging


I social network più diffusi nel mondo
I cinque film più lunghi della storia

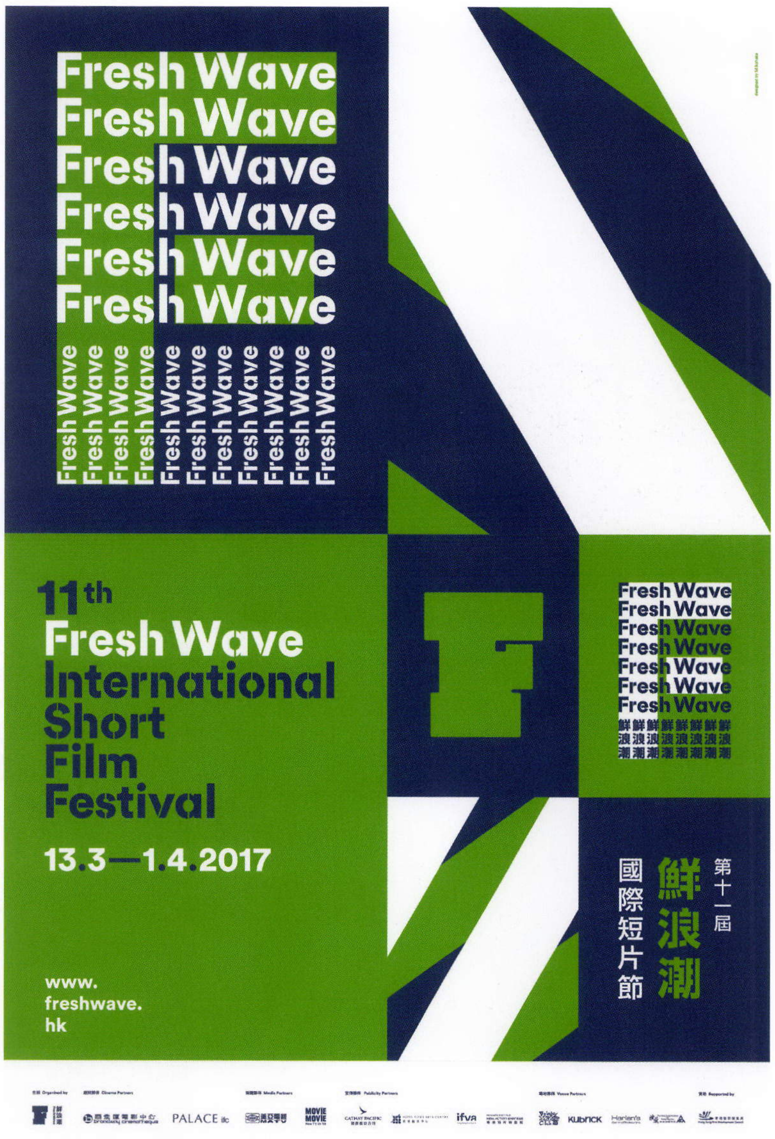
2017 · La Tigre · IT · Information graphics


GQ 60
SPECIAL ANNIVERSARY ISSUE
THE WORLD'S 50 GREATEST LIVING ATHLETES
Starring
THE KING
Plus THE 10 WHO'LL TAKE OVER

2017 · Fred Woodward, Pari Dukovic (PH) · US · Magazine cover

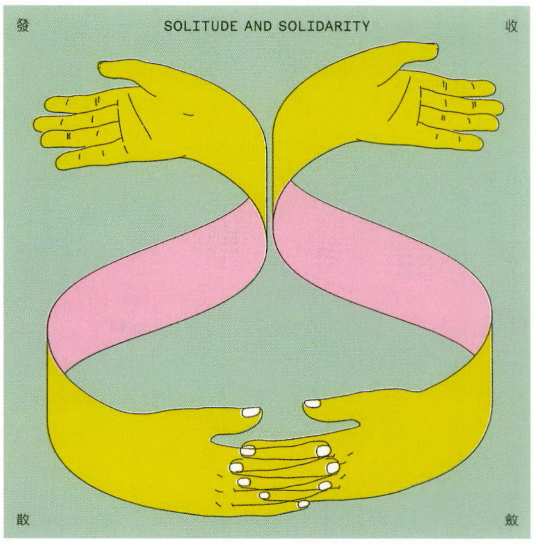

52e
S
19.–
26.1
2017
GIORNATE DI SOLETTA
SwissLife
SRG SSR

2017 · Raffinerie · CH · Poster

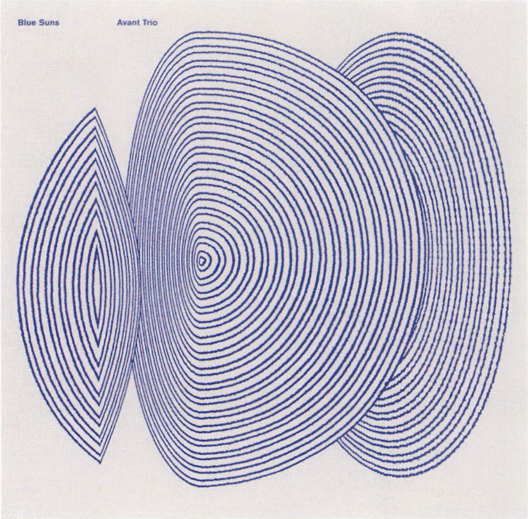

Fresh Wave
11th
Fresh Wave
International
Short
Film
Festival
13.3—1.4.2017
www.freshwave.hk
第十一屆
鮮浪潮
國際短片節

2017 · Milkxhake · HK · Poster

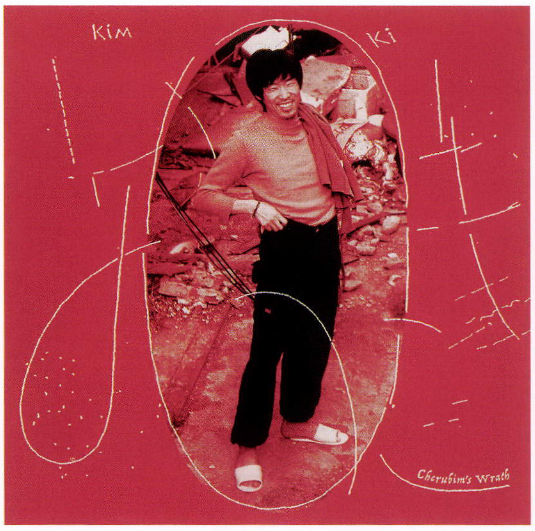
Jaemin Lee/Studio Fnt · South Korea


發
SOLITUDE AND SOLIDARITY
收
散
斂

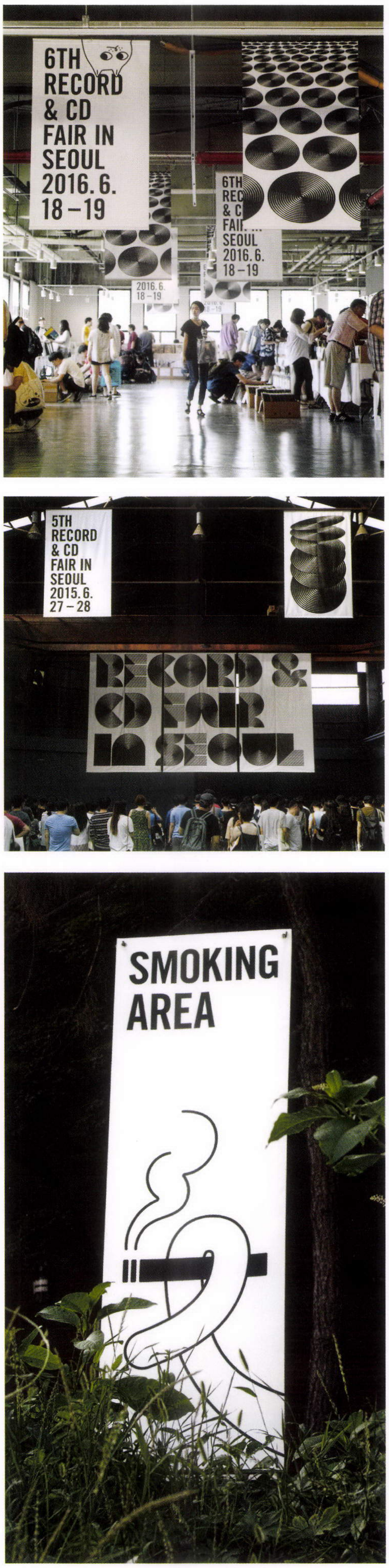
2016 · Jaemin Lee, Studio Fnt · KR · Record cover


Blue Suns
Avant Trio

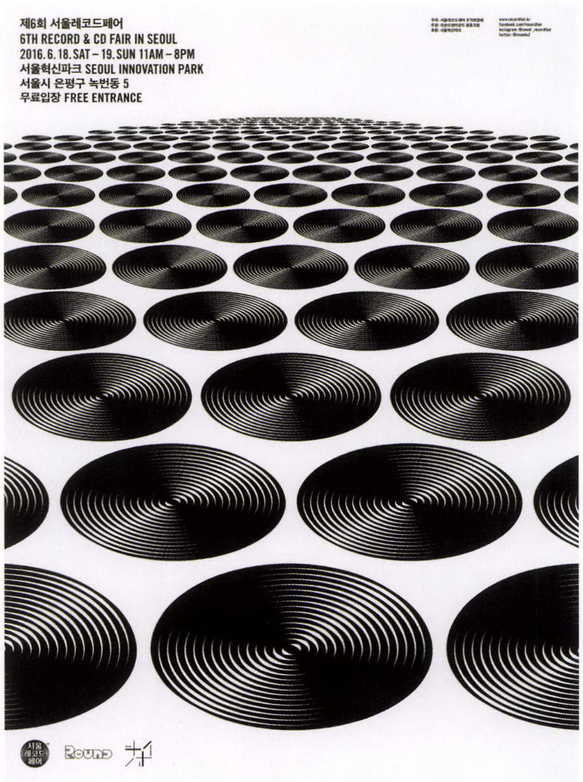
2016 · Jaemin Lee, Studio Fnt · KR · Record cover


Kim
Ki
Cherubim's Wrath

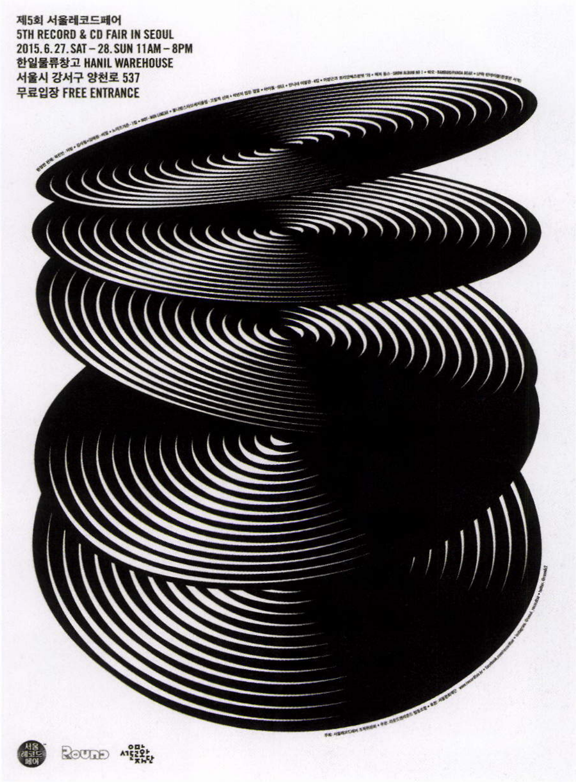
2016 · Jaemin Lee, Studio Fnt · KR · Record cover


6TH RECORD & CD FAIR IN SEOUL 2016. 6. 18 – 19
5TH RECORD & CD FAIR IN SEOUL 2015. 6. 27 – 28
RECORD & CD FAIR IN SEOUL
SMOKING AREA

2016 · Jaemin Lee, Studio Fnt · KR · Identity · Seoul Record Fair


제6회 서울레코드페어
6TH RECORD & CD FAIR IN SEOUL
2016. 6. 18. SAT – 19. SUN 11AM – 8PM
서울혁신파크 SEOUL INNOVATION PARK
서울시 은평구 녹번동 5
무료입장 FREE ENTRANCE
서울레코드페어
Round

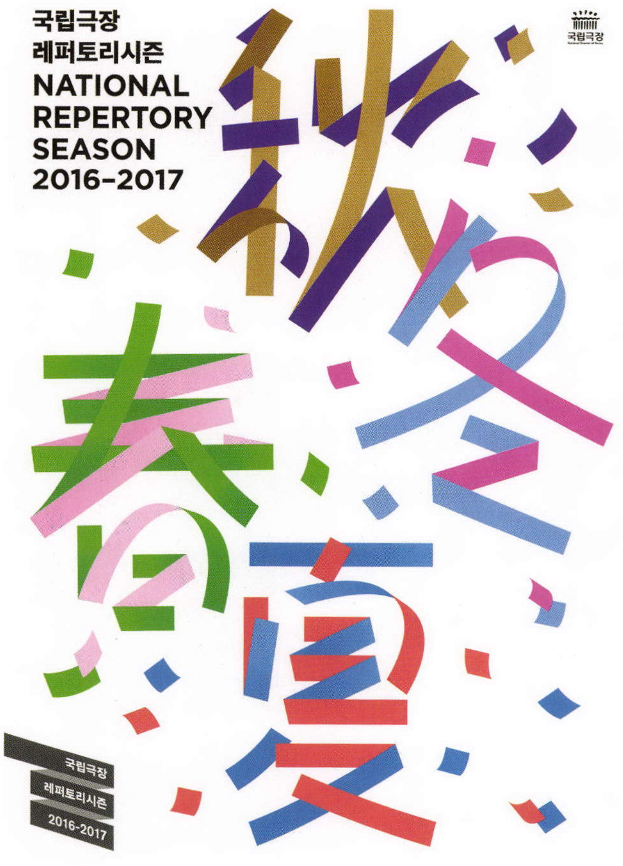
2016 · Jaemin Lee, Studio Fnt · KR · Poster


제5회 서울레코드페어
5TH RECORD & CD FAIR IN SEOUL
2015. 6. 27. SAT – 28. SUN 11AM – 8PM
한일물류창고 HANIL WAREHOUSE
서울시 강서구 양천로 537
무료입장 FREE ENTRANCE
서울레코드페어
Round

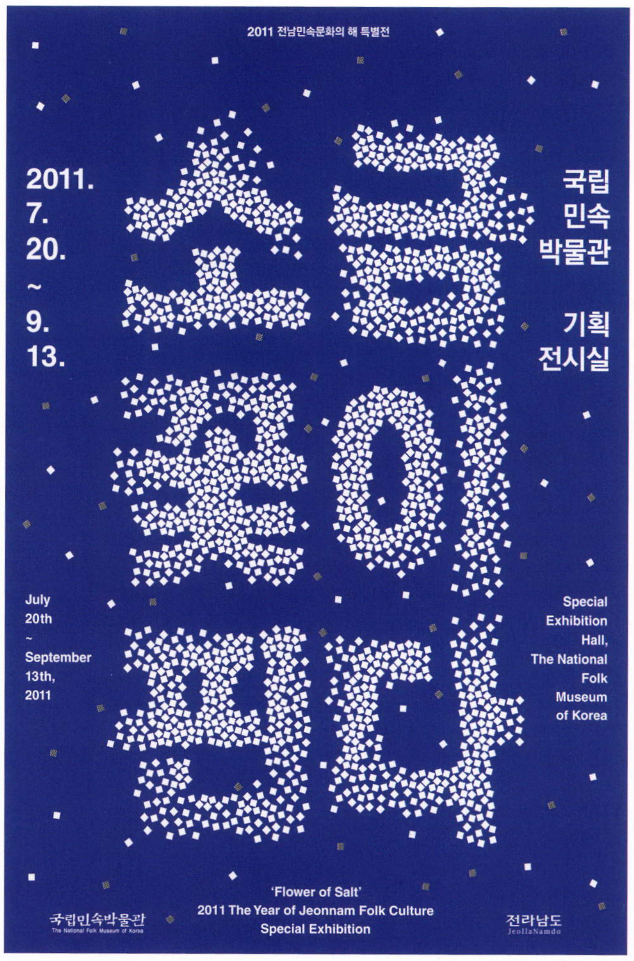
2016 · Jaemin Lee, Studio Fnt · KR · Poster

2016 · Jaemin Lee, Jisung Park, Studio Fnt · KR · Identity · Seoul Record Fair

»As a medium to communicate a meaning, I believe that typography has a unique charm that other graphic elements don't have, and this is what keeps me interested in my specialty.« `Jaemin Lee, ligature.ch, 2015`


국립극장
레퍼토리시즌
NATIONAL
REPERTORY
SEASON
2016–2017
秋
冬
春
夏
국립극장
국립극장
레퍼토리시즌
2016-2017

2016 · Jaemin Lee, Studio Fnt · KR · Poster


2011 전남민속문화의 해 특별전
2011.
7.
20.
~
9.
13.
국립
민속
박물관
기획
전시실
소금꽃이 핀다
July
20th
~
September
13th,
2011
Special
Exhibition
Hall,
The National
Folk
Museum
of Korea
'Flower of Salt'
2011 The Year of Jeonnam Folk Culture
Special Exhibition
국립민속박물관
전라남도
JeollaNamdo

2011 · Jaemin Lee, Studio Fnt · KR · Poster

Jaemin Lee (1979, Seoul) is creative head of Studio Fnt (2006), a leading voice in contemporary graphic design in South Korea. With work in print, brand identity, and digital media, Lee has also been a frequent lecturer at two universities in Seoul. Since 2011 he has worked with the Junglim Foundation on architectural projects, and in the fields of culture, arts, and education, in particular exploring exchanges with the public on the social role of architecture and urban living. Lee's work has influenced the new generation of graphic design professionals both in his own country and across Asia.

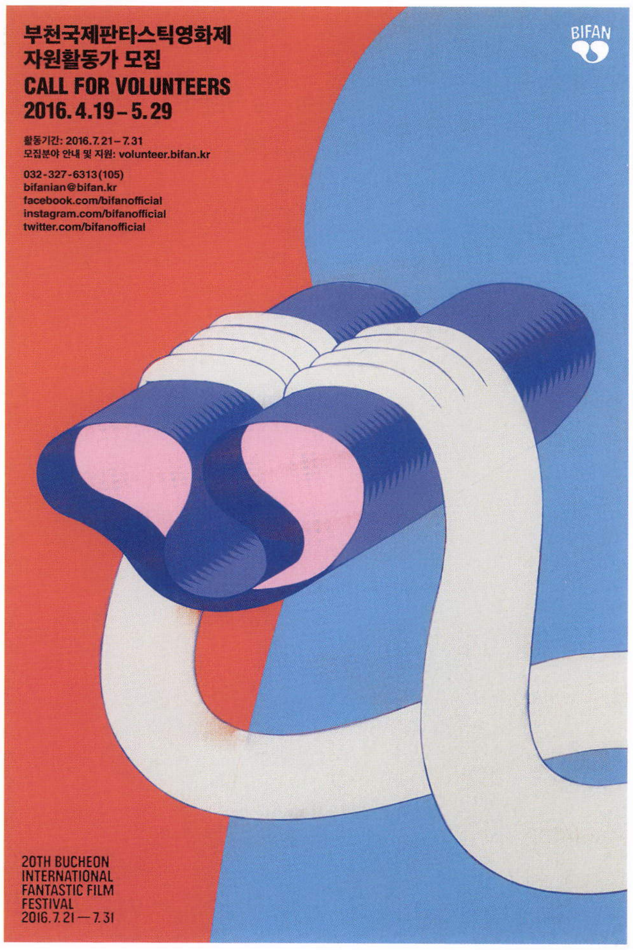
Jaemin Lee (1979, Seoul), der Kreativleiter des Studio Fnt (2006), ist eine maßgebliche Stimme im zeitgenössischen Grafikdesign Südkoreas. Jaemin Lee arbeitet in den Bereichen Print, Brand Identity und digitale Medien, zudem lehrt er in Seoul häufig an zwei Universitäten. Seit 2011 arbeitet er mit der Junglim Foundation an Architekturprojekten, aber auch in den Bereichen Kultur, Kunst und Bildung. Dabei widmet er sich insbesondere dem Austausch mit der Öffentlichkeit über die gesellschaftliche Rolle der Architektur und des urbanen Lebens. Mit seiner Arbeit hat er die neue Generation professioneller Grafikdesigner nicht nur in seiner Heimat, sondern in ganz Asien beeinflusst.

Jaemin Lee (1979, Séoul) est le directeur créatif du Studio Fnt (2006), voix majeure du graphisme contemporain en Corée du Sud. Outre son travail en identités de marques et pour les médias imprimés et numériques, Lee a donné de nombreuses conférences dans deux universités à Séoul. Depuis 2011, il travaille sur des projets d'architecture avec la Fondation Junglim, ainsi que dans les domaines de la culture, des arts et de l'éducation, explorant en particulier les échanges avec le public sur le rôle social de l'architecture et de la vie urbaine. Lee a influencé la nouvelle génération de graphistes professionnels dans son pays comme dans le reste de l'Asie.

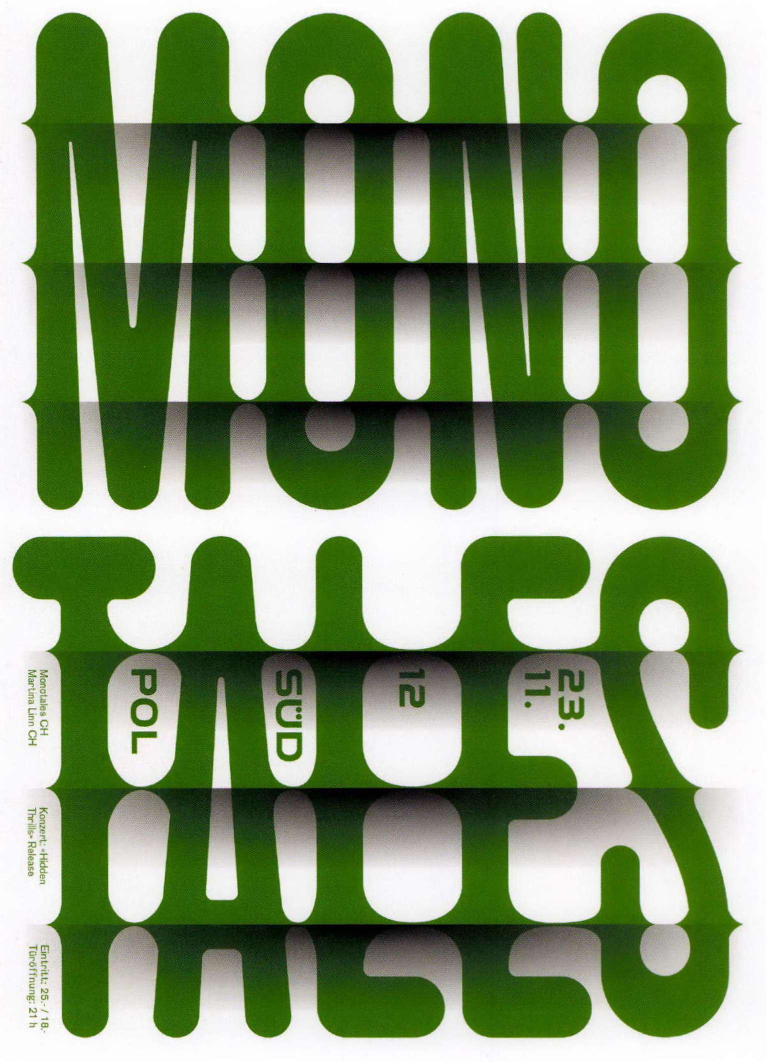
부천국제판타스틱영화제
20TH BUCHEON
INTERNATIONAL
FANTASTIC FILM
FESTIVAL
2016. 7. 21 — 7. 31
프리미엄 초대권
Premium Ticket
20
부천국제판타스틱영화제
BUCHEON INTERNATIONAL
FANTASTIC FILM FESTIVAL
프리미엄 초대권
Premium Ticket
30081

BIFAN
BIFAN

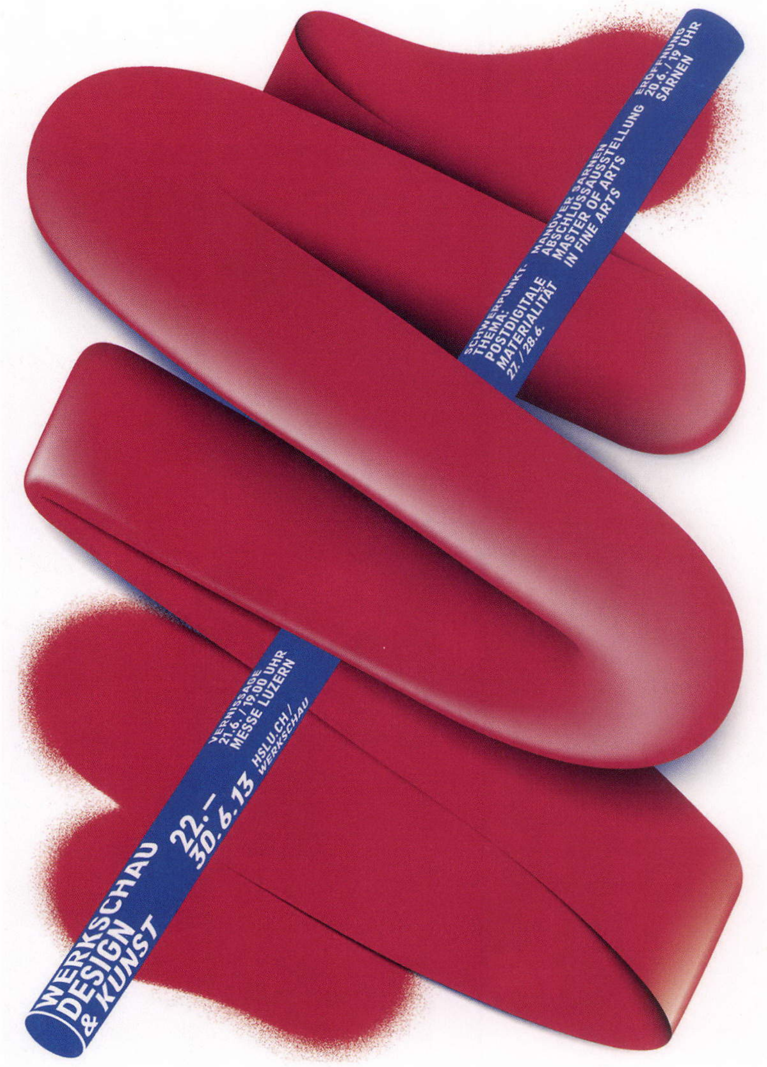
2016 · Jaemin Lee, Heesun Kim, Jeeook Choi (ILL), Studio Fnt · KR · Identity · 20th Bucheon International Fantastic Film Festival


부천국제판타스틱영화제
자원활동가 모집
CALL FOR VOLUNTEERS
2016. 4. 19 – 5. 29
활동기간: 2016. 7. 21 – 7. 31
모집분야 안내 및 지원: volunteer.bifan.kr
032-327-6313(105)
bifanian@bifan.kr
facebook.com/bifanofficial
instagram.com/bifanofficial
twitter.com/bifanofficial
BIFAN
20TH BUCHEON
INTERNATIONAL
FANTASTIC FILM
FESTIVAL
2016. 7. 21 — 7. 31

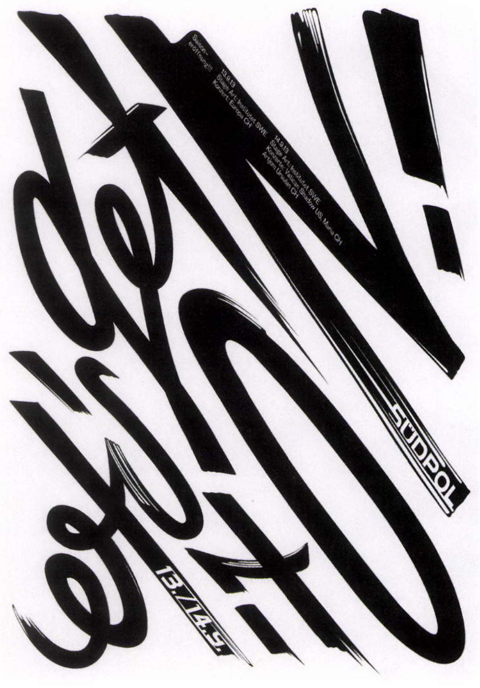
2016 · Jaemin Lee, Heesun Kim, Jeeook Choi (ILL), Studio Fnt · KR · Poster


MONO
TALES
POL
SÜD
12
23.
11.
Monotales CH
Martina Linn CH
Konzert: «Hidden
Thrills» Release
Eintritt: 25.- / 18.-
Türöffnung: 21 h

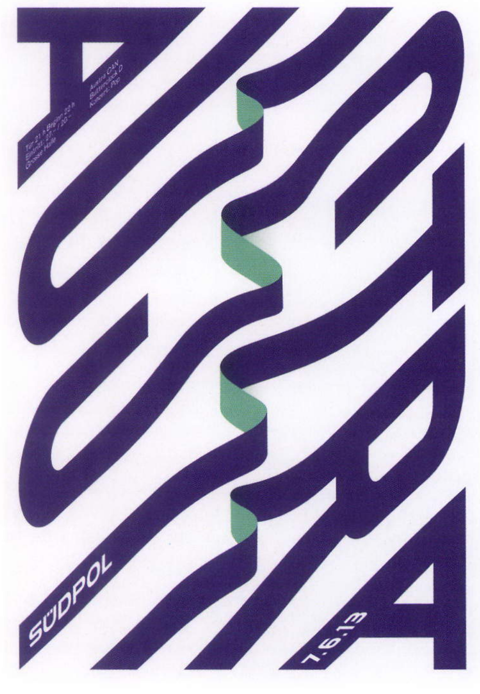
2012 · Felix Pfäffli, Studio Feixen · CH · Poster


WERKSCHAU
DESIGN
& KUNST
22.—
30.6.13
VERNISSAGE
21.6. / 19.00 UHR
MESSE LUZERN
HSLU.CH/
WERKSCHAU
SCHWERPUNKT-
THEMA:
POSTDIGITALE
MATERIALITÄT
27. / 28.6.
MANOVER SARNEN
ABSCHLUSSAUSSTELLUNG
MASTER OF ARTS
IN FINE ARTS
ERÖFFNUNG
20.6. / 19 UHR
SARNEN

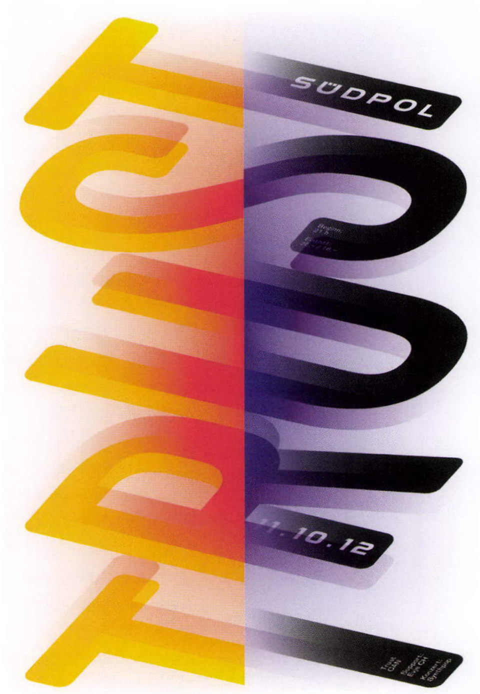
2013 · Felix Pfäffli, Studio Feixen · CH · Poster


SÜDPOL
13./14.5.

2013 · Felix Pfäffli, Studio Feixen · CH · Poster


AUSTRA
SÜDPOL
7.6.13

2013 · Felix Pfäffli, Studio Feixen · CH · Poster


SÜDPOL
11.10.12

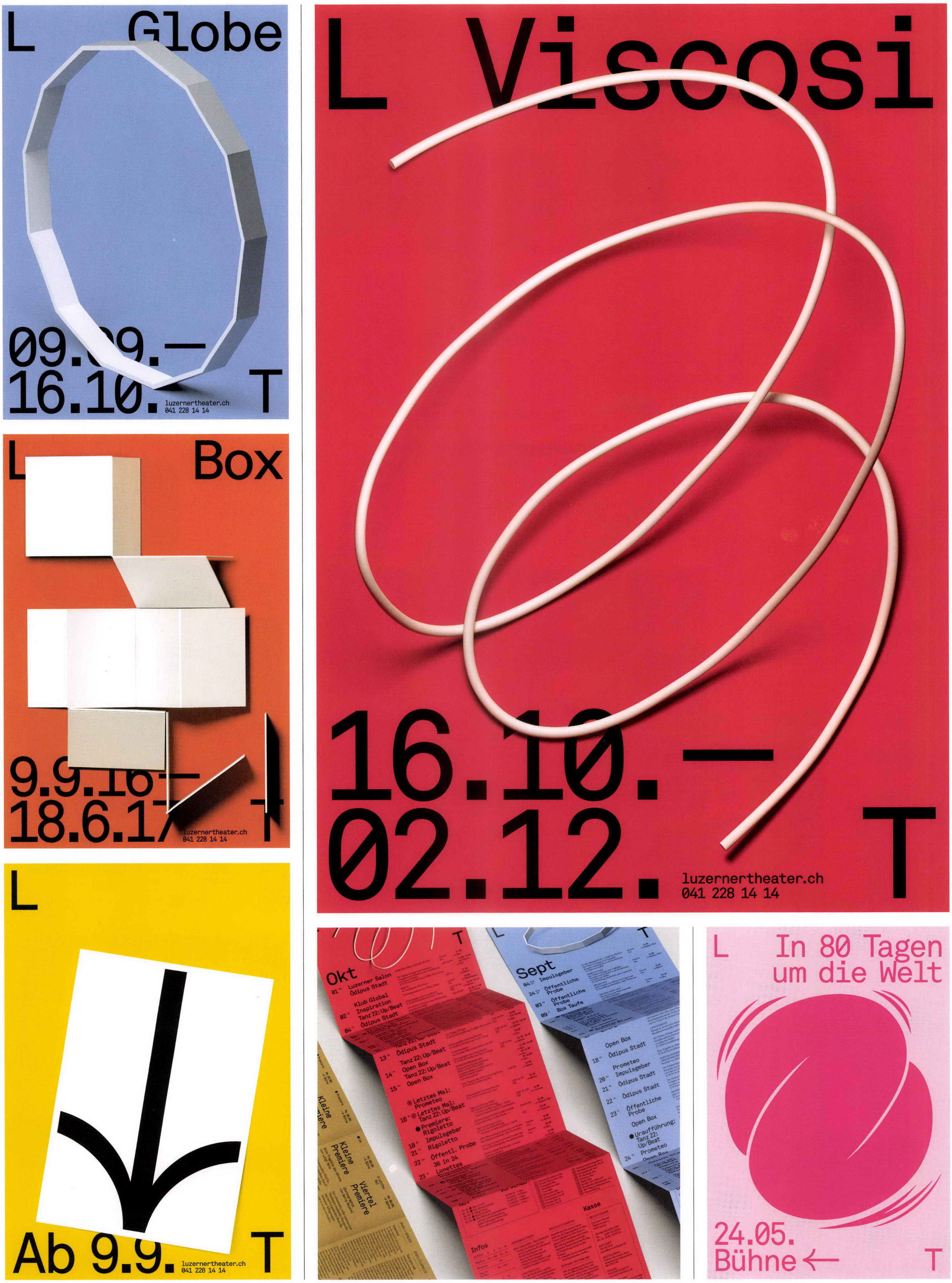
2012 · Felix Pfäffli, Studio Feixen · CH · Poster

Felix Pfäffli (1986, Lucerne) is a Swiss designer and lecturer whose work in poster and motion design has been marked by a contemporary take on the use of typography. After studying design in Lucerne and founding in 2009 his own practice, Studio Feixen, Pfäffli has made his name by manipulating the shapes of letters, applying distortions and creating new perspectives. His clients have included Nike, Google, *The New York Times*, and the Nuits Sonores music festival in France. In 2011, Pfäffli started teaching typography, narrative design, and poster design at the Lucerne School of Graphic Design.

Felix Pfäffli (1986, Luzern) ist ein Schweizer Grafikdesigner und Dozent, dessen Werk im Bereich Plakat und Motion Design sich insbesondere durch einen zeitgenössischen Ansatz in der Typografie auszeichnet. Nach dem Grafikdesignstudium in Luzern gründete Pfäffli 2009 sein eigenes Büro, Studio Feixen. Einen Namen machte er sich mit dem Verformen von Buchstaben, wofür er mit Verzerrung arbeitet und dadurch neue Perspektiven schafft. Zu seinen Auftraggebern zählen Nike, Google, *The New York Times* und das französische Musikfestival Nuits Sonores. Seit 2011 unterrichtet Pfäffli Typografie, narratives Grafikdesign und Plakatgestaltung an der Fachklasse Grafik Luzern.

Felix Pfäffli (1986, Lucerne) est un designer et conférencier suisse dont le travail dans le domaine de l'affiche et du design d'animation obéit à une approche contemporaine de la typographie. Après des études de design à Lucerne, il a ouvert Studio Feixen en 2009 et s'est fait connaître en manipulant les caractères, en les déformant et en offrant de nouvelles perspectives à la typographie. Parmi ses clients figurent notamment Nike, Google, *The New York Times* et le festival de musique Nuits Sonores. Depuis 2011, Pfäffli enseigne la typographie, la création narrative et la conception d'affiche à la Haute École de Lucerne.

»I like to have everything under control, and since I'm working in a very emotional way it's difficult for me to work with fonts that give you a specific feeling, since I know exactly which feeling I want in the end.« Felix Pfäffli, *The Recorder* #2, 2015


L Globe
09.09.—
16.10.
luzernertheater.ch
041 228 14 14
T
L Box
9.9.16—
18.6.17
luzernertheater.ch
041 228 14 14
T
L
Ab 9.9.
luzernertheater.ch
041 228 14 14
T
L Viscosi
16.10.—
02.12.
luzernertheater.ch
041 228 14 14
T
Okt
Sept
L
T
In 80 Tagen
um die Welt
24.05.
Bühne ←
T

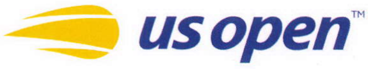
2016 · Felix Pfäffli, Studio Feixen · CH · Identity · Luzerner Theater

2018

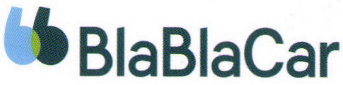
The poster project **Footb-All Mix** is initiated by Felipe Taborda and Susana Machicao to celebrate the soccer World Cup in Russia

The exhibition **Design Studio** examines the creative design process at the Museum für Gestaltung in Zurich

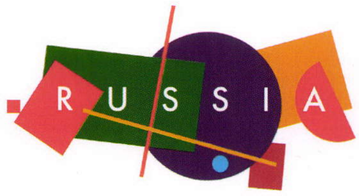
Greg Durrell's film **Design Canada** is released



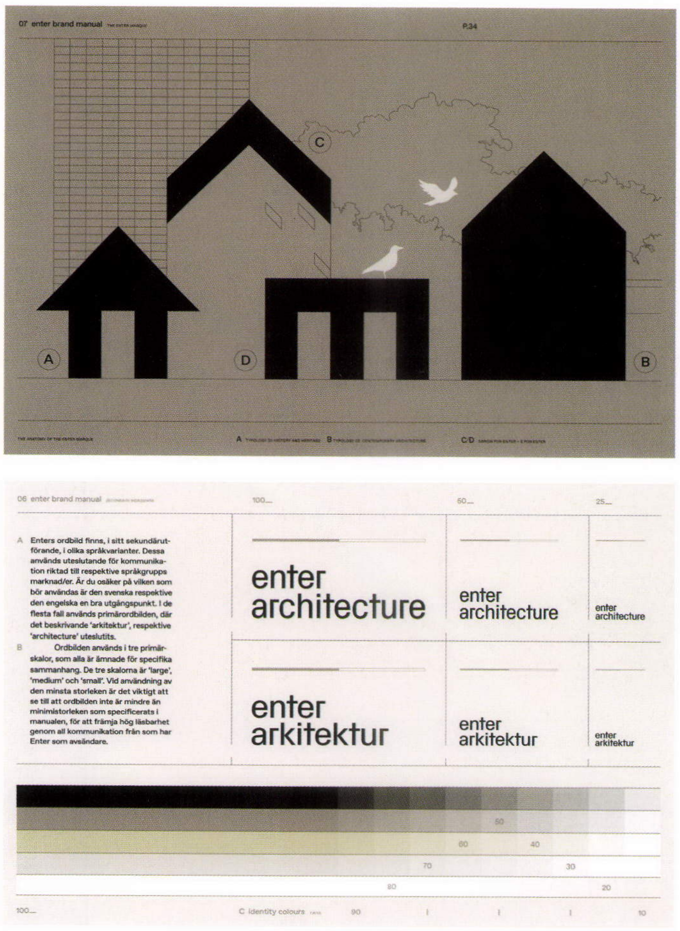
2018 · Chermayeff & Geismar & Haviv · US · Logo · US Open



2018 · Koto · UK · Logo · BlaBlaCar



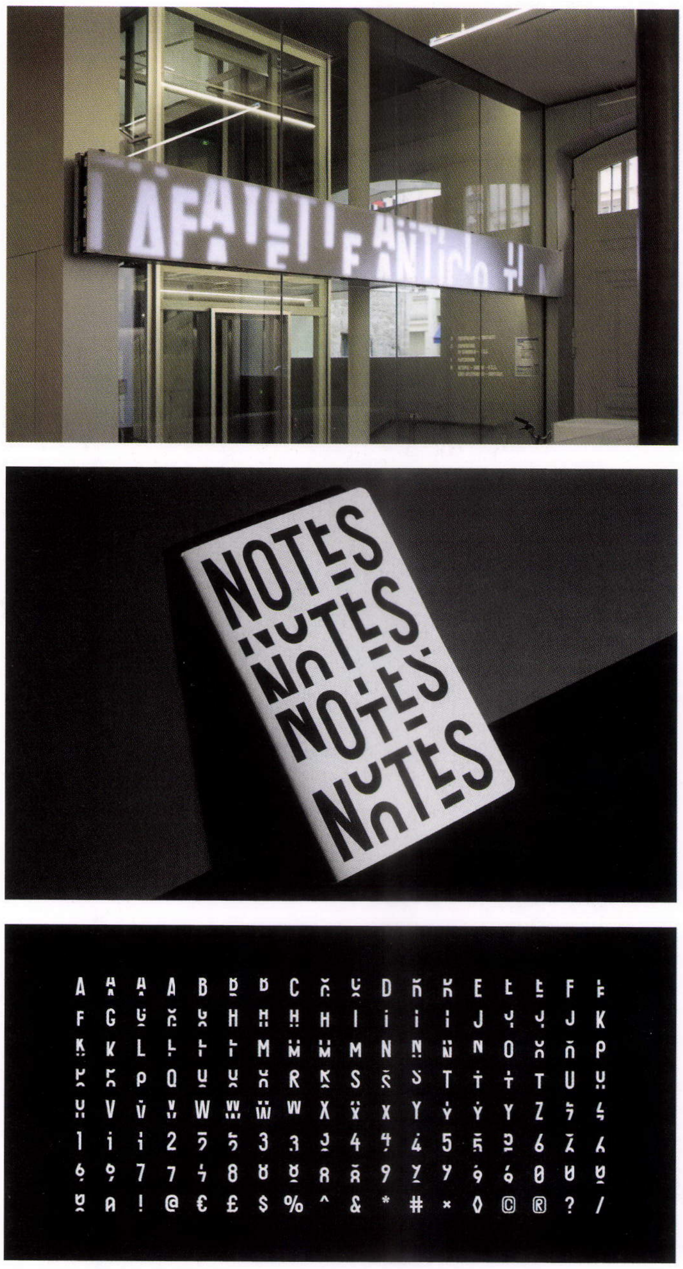
2018 · Vladimir Lifanov, Ilya Lazuchenkov, Egor Myznik, Denis Shlesberg, Erken Kagarov · RU · Logo · Tourism Russia


07 enter brand manual
P.34
A
B
C
D
06 enter brand manual
100...
50...
25...
enter architecture
enter arkitektur

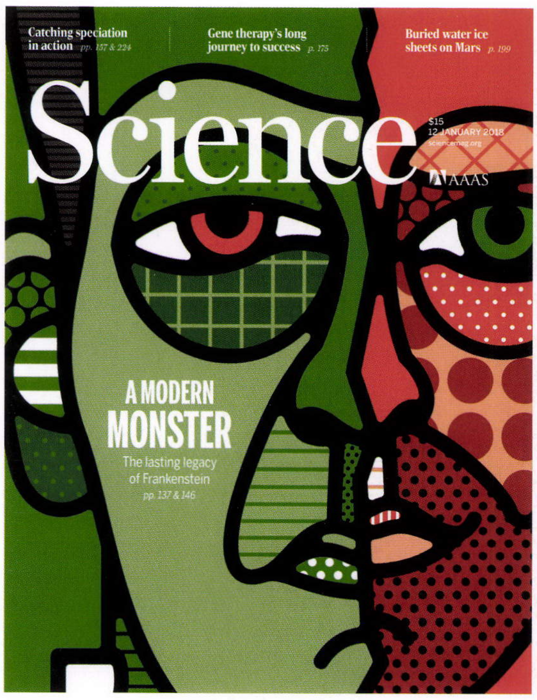
A Enters ordbild finns, i sitt sekundärutförande, i olika språkvarianter. Dessa används uteslutande för kommunikation riktad till respektive språkgrupps marknad/er. Är du osäker på vilken som bör användas är den svenska respektive den engelska en bra utgångspunkt. I de flesta fall används primärordbilden, där det beskrivande 'arkitektur', respektive 'architecture' uteslutits.

B Ordbilden används i tre primärskalor, som alla är ämnade för specifika sammanhang. De tre skalorna är 'large', 'medium' och 'small'. Vid användning av den minsta storleken är det viktigt att se till att ordbilden inte är mindre än minimistorleken som specificerats i manualen, för att främja hög läsbarhet genom all kommunikation från som har Enter som avsändare.

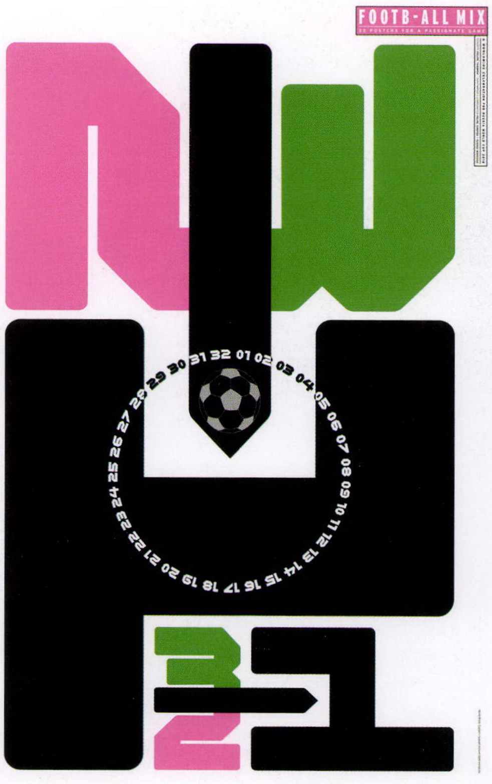
2018 · Lundgren+Lindqvist · SE · Identity · Enter Architecture



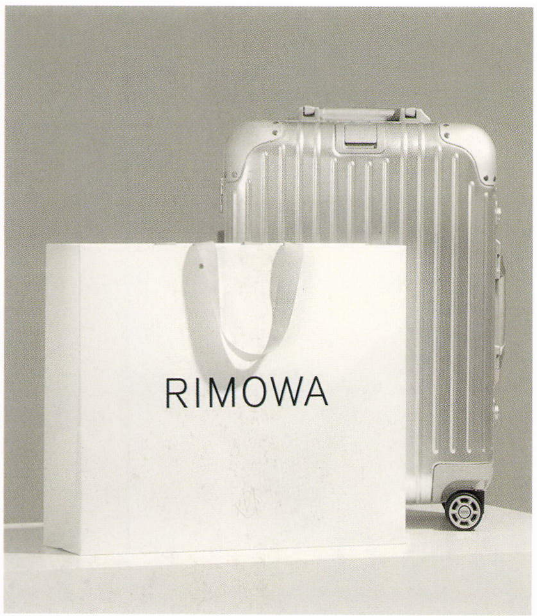
2018 · Wolff Olins, Agence Zélé (signage) · UK/FR · Identity · Lafayette Anticipations


Catching speciation in action
Gene therapy's long journey to success
Buried water ice sheets on Mars
Science
AAAS
12 JANUARY 2018
A MODERN MONSTER
The lasting legacy of Frankenstein

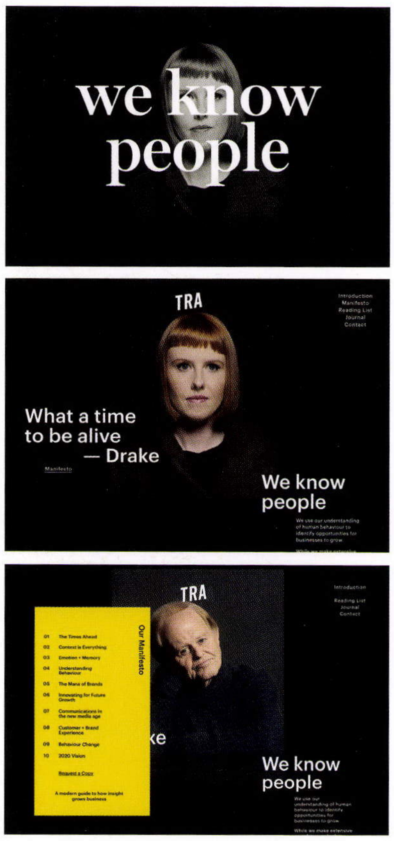
2018 · Craig & Karl, David Whitmore (AD) · US/UK · Magazine cover


FOOTB-ALL MIX

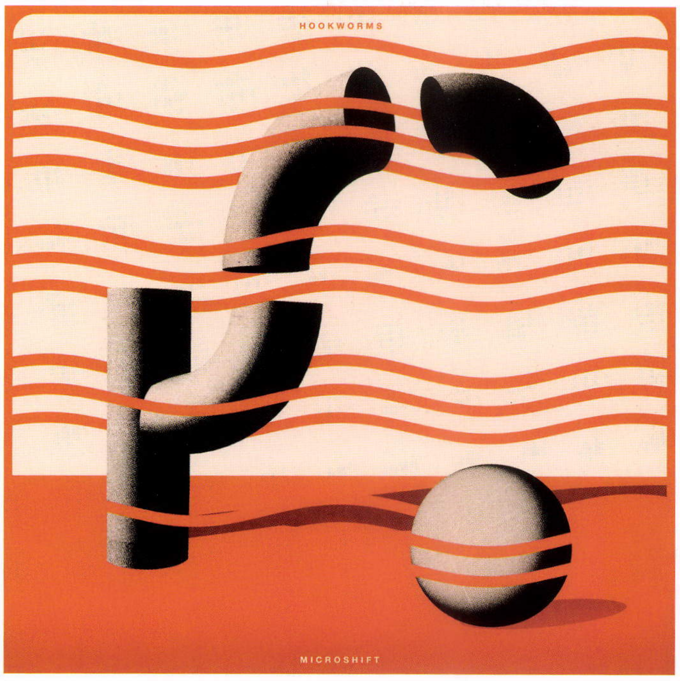
2018 · Neville Brody · UK · Poster



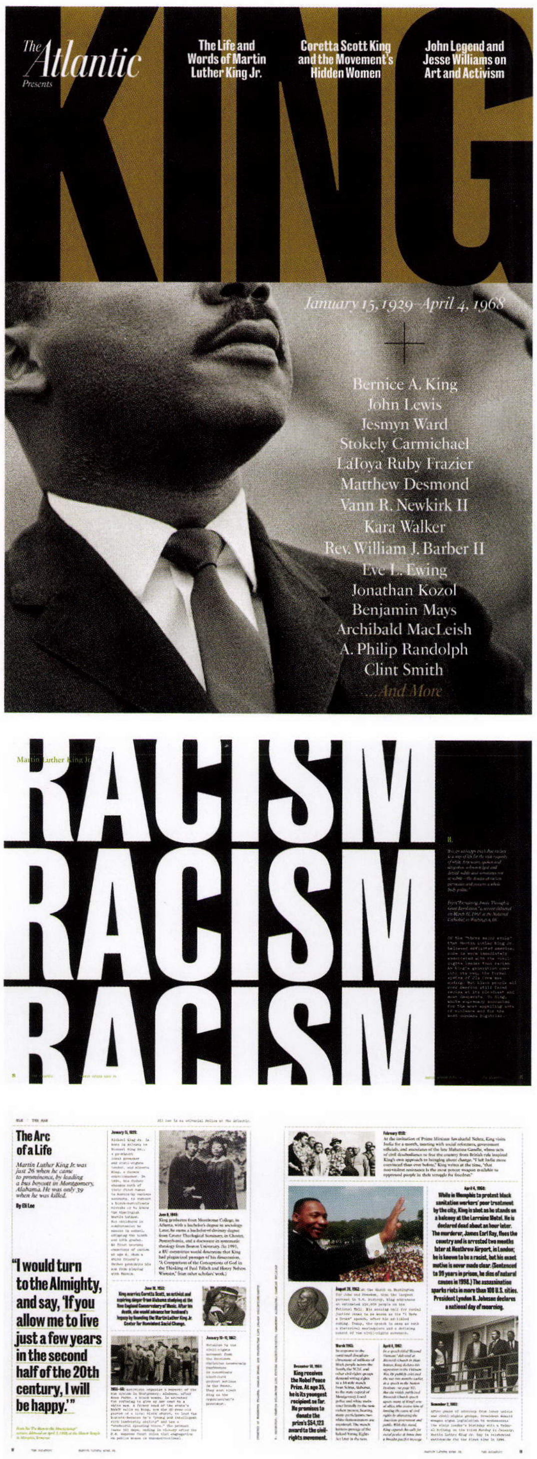
2018 · Commission, Bureau Borsche · UK/DE · Identity · Rimowa


we know people
TRA
What a time to be alive — Drake
We know people
Our Manifesto
We know people

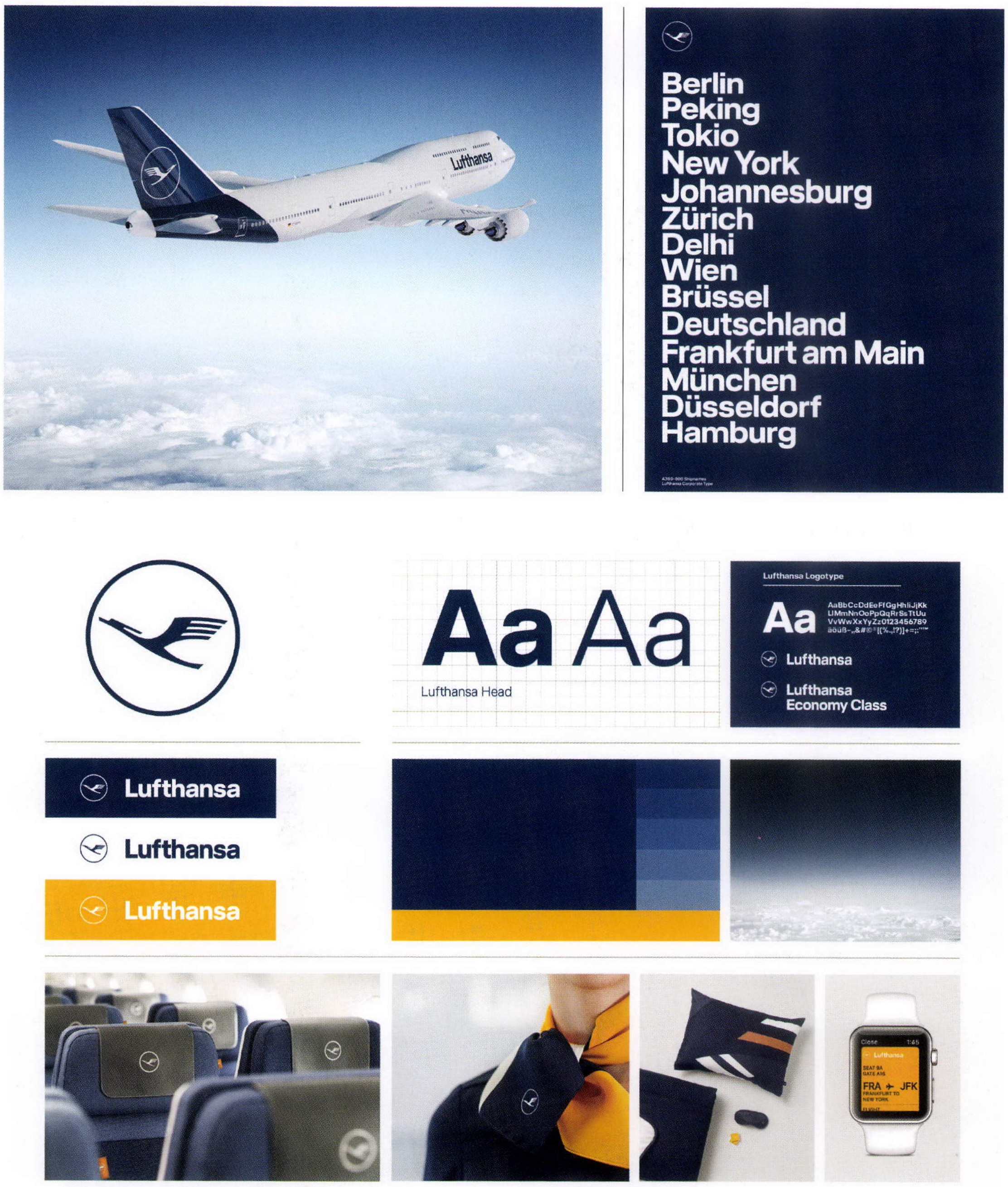
2018 · Sons & Co. · NZ · Website


HOOKWORMS
MICROSHIFT

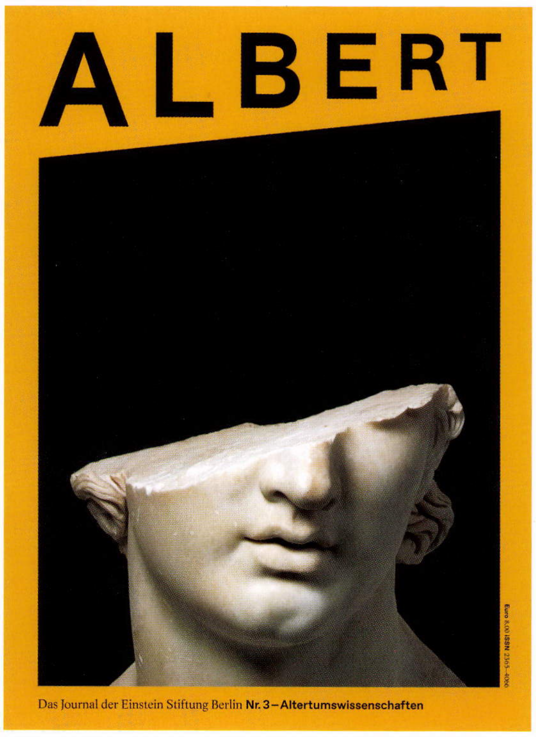
2018 · Louis Byrne · UK · Record cover


The Atlantic Presents
The Life and Words of Martin Luther King Jr.
Coretta Scott King and the Movement's Hidden Women
John Legend and Jesse Williams on Art and Activism
KING
January 15, 1929–April 4, 1968
Bernice A. King
John Lewis
Jesmyn Ward
Stokely Carmichael
LaToya Ruby Frazier
Matthew Desmond
Vann R. Newkirk II
Kara Walker
Rev. William J. Barber II
Eve L. Ewing
Jonathan Kozol
Benjamin Mays
Archibald MacLeish
A. Philip Randolph
Clint Smith
…And More
RACISM
RACISM
RACISM
The Arc of a Life
"I would turn to the Almighty, and say, 'If you allow me to live just a few years in the second half of the 20th century, I will be happy.'"

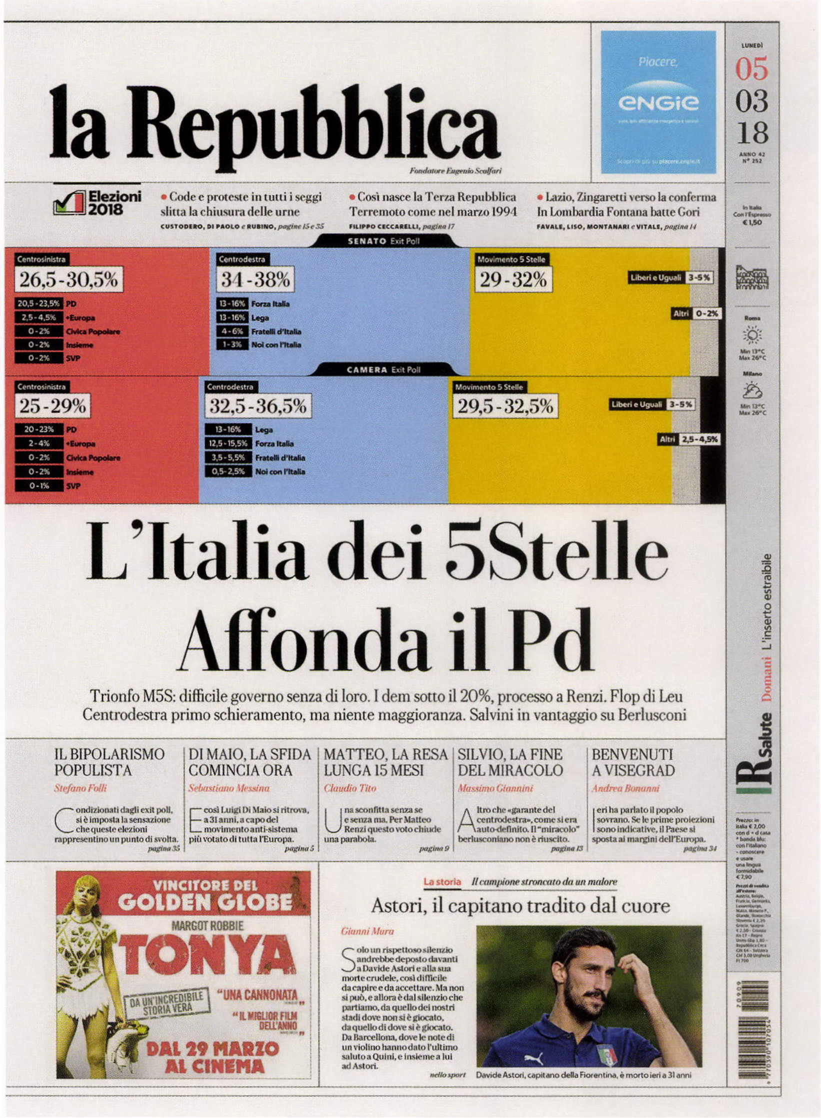
2018 · OCD · US · Magazine cover and spreads


Lufthansa
Berlin
Peking
Tokio
New York
Johannesburg
Zürich
Delhi
Wien
Brüssel
Deutschland
Frankfurt am Main
München
Düsseldorf
Hamburg
Aa Aa
Lufthansa Head
Lufthansa Logotype
Aa
Lufthansa
Lufthansa Economy Class
Lufthansa
Lufthansa
Lufthansa
FRA → JFK

2018 · Lufthansa Design, Martin et Karczinski · DE · Identity · Lufthansa


ALBERT
Das Journal der Einstein Stiftung Berlin Nr. 3 — Altertumswissenschaften

2018 · Fons Hickmann m23 · DE · Magazine cover



la Repubblica

Fondatore Eugenio Scalfari

LUNEDÌ 05 03 18 ANNO 42 N° 252

Piacere, ENGIE

Elezioni 2018

- Code e proteste in tutti i seggi slitta la chiusura delle urne
  CUSTODERO, DI PAOLO e RUBINO, *pagine 15 e 35*
- Così nasce la Terza Repubblica Terremoto come nel marzo 1994
  FILIPPO CECCARELLI, *pagina 17*
- Lazio, Zingaretti verso la conferma In Lombardia Fontana batte Gori
  FAVALE, LISO, MONTANARI e VITALE, *pagina 14*

In Italia Con l'Espresso € 1,50

SENATO Exit Poll

Centrosinistra	Centrodestra	Movimento 5 Stelle		
26,5-30,5%	34-38%	29-32%	Liberi e Uguali	3-5%
20,5-23,5% PD	13-16% Forza Italia		Altri	0-2%
2,5-4,5% +Europa	13-16% Lega			
0-2% Civica Popolare	4-6% Fratelli d'Italia			
0-2% Insieme	1-3% Noi con l'Italia			
0-2% SVP				

CAMERA Exit Poll

Centrosinistra	Centrodestra	Movimento 5 Stelle		
25-29%	32,5-36,5%	29,5-32,5%	Liberi e Uguali	3-5%
20-23% PD	13-16% Lega		Altri	2,5-4,5%
2-4% +Europa	12,5-15,5% Forza Italia			
0-2% Civica Popolare	3,5-5,5% Fratelli d'Italia			
0-2% Insieme	0,5-2,5% Noi con l'Italia			
0-1% SVP				

Roma Min 13°C Max 26°C
Milano Min 13°C Max 26°C

L'Italia dei 5Stelle Affonda il Pd

Trionfo M5S: difficile governo senza di loro. I dem sotto il 20%, processo a Renzi. Flop di Leu Centrodestra primo schieramento, ma niente maggioranza. Salvini in vantaggio su Berlusconi

IL BIPOLARISMO POPULISTA

Stefano Folli

Condizionati dagli exit poll, si è imposta la sensazione che queste elezioni rappresentino un punto di svolta. *pagina 35*

DI MAIO, LA SFIDA COMINCIA ORA

Sebastiano Messina

E così Luigi Di Maio si ritrova, a 31 anni, a capo del movimento anti-sistema più votato di tutta l'Europa. *pagina 5*

MATTEO, LA RESA LUNGA 15 MESI

Claudio Tito

Una sconfitta senza se e senza ma. Per Matteo Renzi questo voto chiude una parabola. *pagina 9*

SILVIO, LA FINE DEL MIRACOLO

Massimo Giannini

Altro che «garante del centrodestra», come si era auto-definito. Il "miracolo" berlusconiano non è riuscito. *pagina 13*

BENVENUTI A VISEGRAD

Andrea Bonanni

Ieri ha parlato il popolo sovrano. Se le prime proiezioni sono indicative, il Paese si sposta ai margini dell'Europa. *pagina 34*

VINCITORE DEL GOLDEN GLOBE
MARGOT ROBBIE
TONYA
DA UN'INCREDIBILE STORIA VERA
"UNA CANNONATA"
"IL MIGLIOR FILM DELL'ANNO"
DAL 29 MARZO AL CINEMA

La storia *Il campione stroncato da un malore*

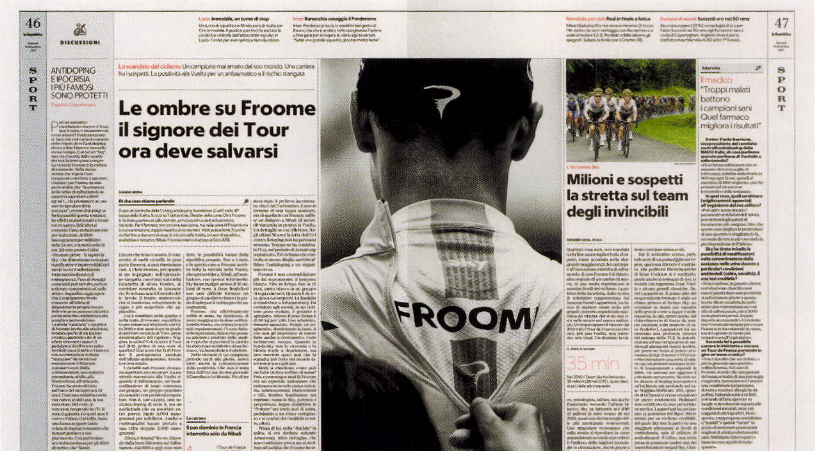
Astori, il capitano tradito dal cuore

Gianni Mura

Solo un rispettoso silenzio andrebbe deposto davanti a Davide Astori e alla sua morte crudele, così difficile da capire e da accettare. Ma non si può, e allora è dal silenzio che partiamo, da quello dei nostri stadi dove non si è giocato, da quello di dove si è giocato. Da Barcellona, dove le note di un violino hanno dato l'ultimo saluto a Quini, e insieme a lui ad Astori. *nello sport*

Davide Astori, capitano della Fiorentina, è morto ieri a 31 anni

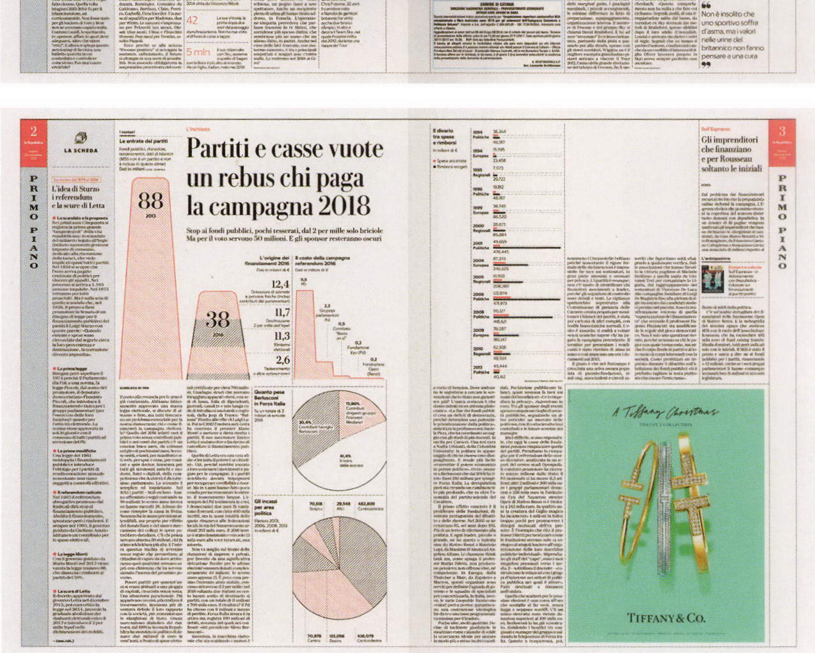
R Salute Domani L'inserto estraibile



ANTIDOPING E IPOCRISIA I PIÙ FAMOSI SONO PROTETTI

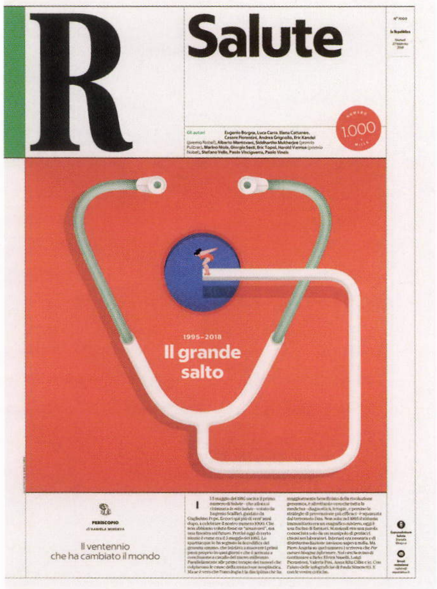
Le ombre su Froome il signore del Tour ora deve salvarsi

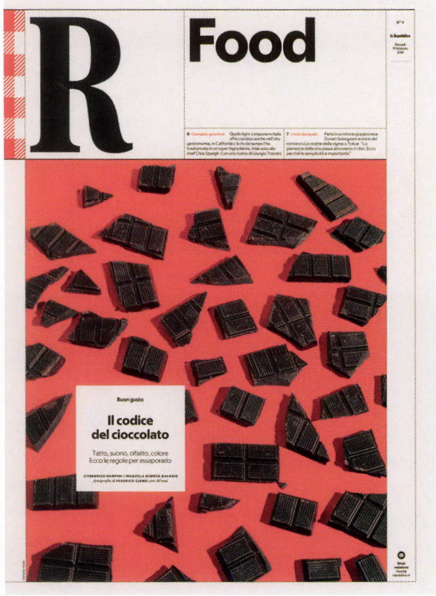
Milioni e sospetti la stretta sul team degli invincibili

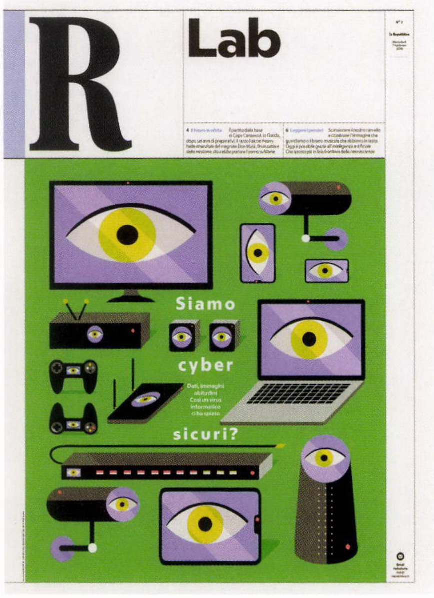


Partiti e casse vuote un rebus chi paga la campagna 2018

2018 · Francesco Franchi (AD) · IT · Newspaper







2018 · Francesco Franchi (AD) · IT · Newspaper

Francesco Franchi (1982, Rome) is a leading Italian information designer whose work has embraced new forms of visual storytelling by using graphics in an entertaining and informative manner. A graduate of the Politecnico di Milano, with a Master's in industrial design, Franchi has produced groundbreaking work at *Il Sole 24 Ore*, Italy's leading financial newspaper. He has received accolades at the European Design Awards, the D&AD, and SPD Awards, and his work has been exhibited at the V&A in London and New York's Cooper Hewitt, Smithsonian Design Museum.

Francesco Franchi (1982, Rom) ist ein bedeutender italienischer Informationsdesigner, der Grafik unterhaltsam und informativ einsetzt und damit neue Formen des visuellen Erzählens entstehen lässt. Nach dem Besuch des Politecnico di Milano machte Franchi einen Magister in Industriedesign. Für die namhafte italienische Wirtschaftstageszeitung *Il Sole 24 Ore* hat er bahnbrechende Arbeiten vorgelegt. Bei den European Design Awards, vom D&AD und bei den SPD Awards wurde er mit Preisen ausgezeichnet, sein Schaffen wurde im V&A in London und im Cooper Hewitt, Smithsonian Design Museum, in New York mit Ausstellungen gewürdigt.

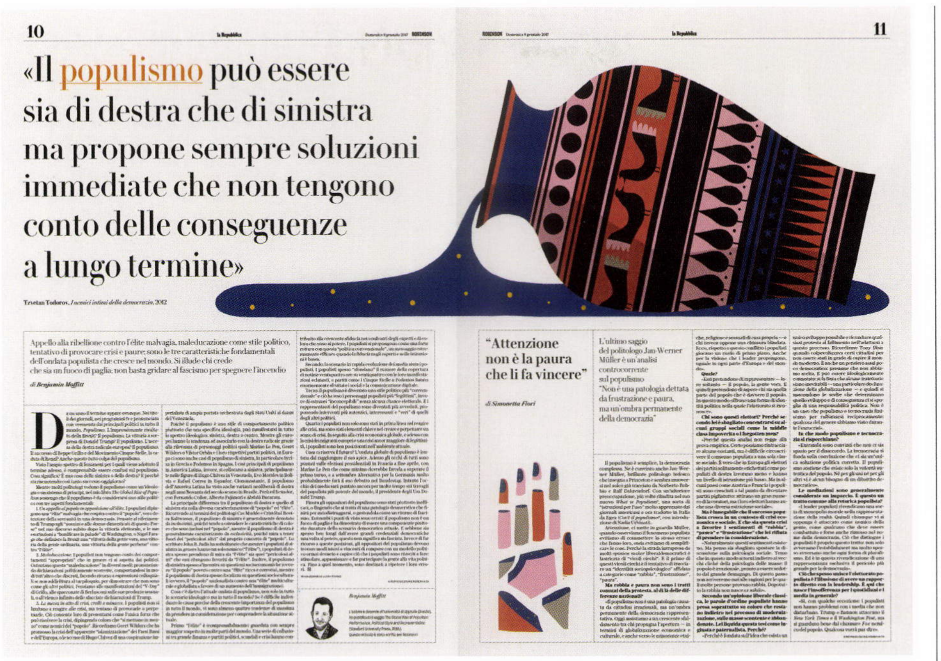
Francesco Franchi (1982, Rome) est un chef de file italien en design de l'information qui se livre à de nouvelles formes de récit visuel en utilisant le graphisme d'une manière aussi ludique qu'informative. Diplômé de l'École polytechnique de Milan et titulaire d'un master en design industriel, Franchi a produit des travaux révolutionnaires pour le grand quotidien financier italien *Il Sole 24 Ore*. Il a été récompensé aux European Design Awards, aux D&AD Awards et aux SPD Awards, et son travail a été exposé au V&A à Londres, et au Cooper Hewitt, Smithsonian Design Museum à New York.

»A graphic designer in the newsroom is an important player. He can act like an interpreter. He can act like a mediator between the journalistic part and the graphic part. But what I think is most important in the newsroom is the designer's way of thinking.« `Francesco Franchi, On Visual Storytelling and New Languages in Journalism, 2011`

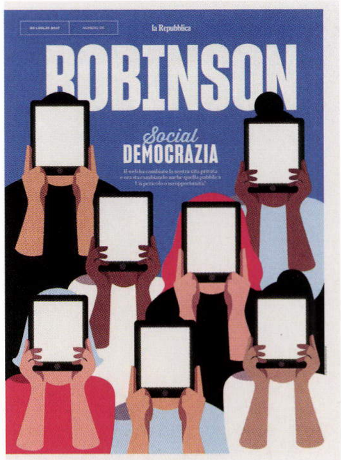
After more than eight years as art director of *Il Sole 24 Ore*, in 2016 Franchi was appointed managing editor of *La Repubblica*. As well as drawing up a highly innovative master plan for its graphic design, he also developed a content strategy, designed to infuse the daily newspaper with a new relevance to match the digital age. One part of the new concept is *Robinson*, the Sunday supplement which captivates readers with its constant visual reinventions and wonderfully lavish artistic touches.

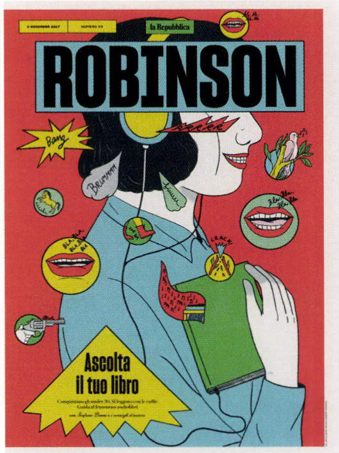
Nach über acht Jahren als Artdirector der Zeitung *Il Sole 24 Ore* wurde Franchi 2016 zum Managing Editor von *La Repubblica*. Neben einem völlig neuen grafischen Gesamtkonzept entwickelte er auch eine neue inhaltliche Strategie, die der Tageszeitung im digitalen Zeitalter neue Relevanz verleiht. Teil des neuen Konzepts ist unter anderem die sonntägliche Magazinbeilage *Robinson*, die sich visuell immer wieder neu erfindet und durch eine geradezu verschwenderische Menge gestalterischer Details fasziniert.

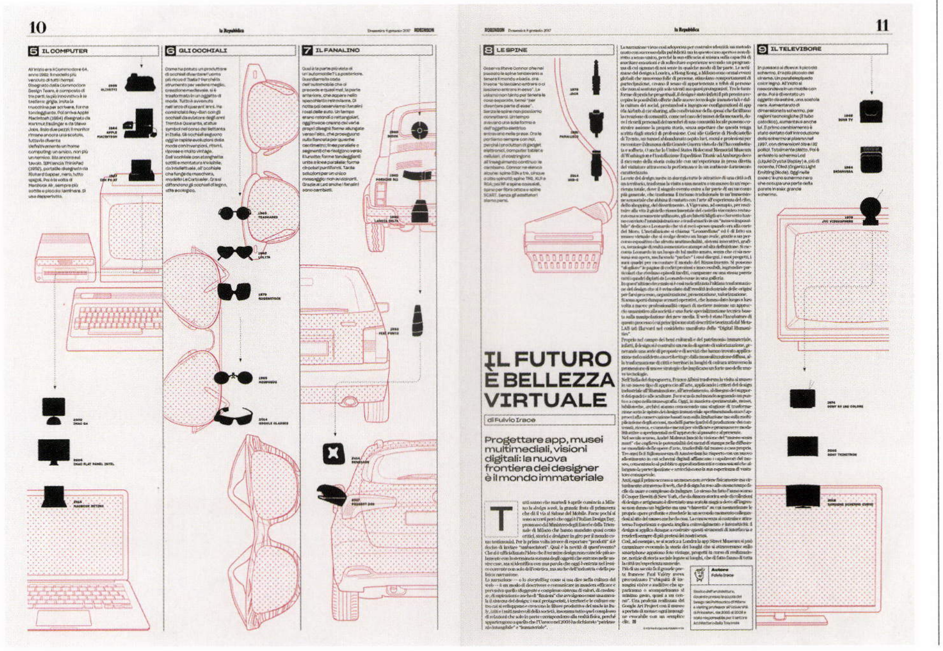
En 2016, après plus de huit années à la direction artistique du journal *Il Sole 24 Ore*, Franchi est devenu rédacteur en chef de *La Repubblica*. Outre l'élaboration d'un plan graphique très novateur, il a aussi développé une nouvelle stratégie pour les contenus, conférant au quotidien une nouvelle pertinence à l'ère numérique. Le supplément dominical *Robinson* fait partie de cette nouvelle approche et se réinvente continuellement sur le plan visuel pour attirer les lecteurs avec de superbes touches artistiques.


«Il populismo può essere sia di destra che di sinistra ma propone sempre soluzioni immediate che non tengono conto delle conseguenze a lungo termine»

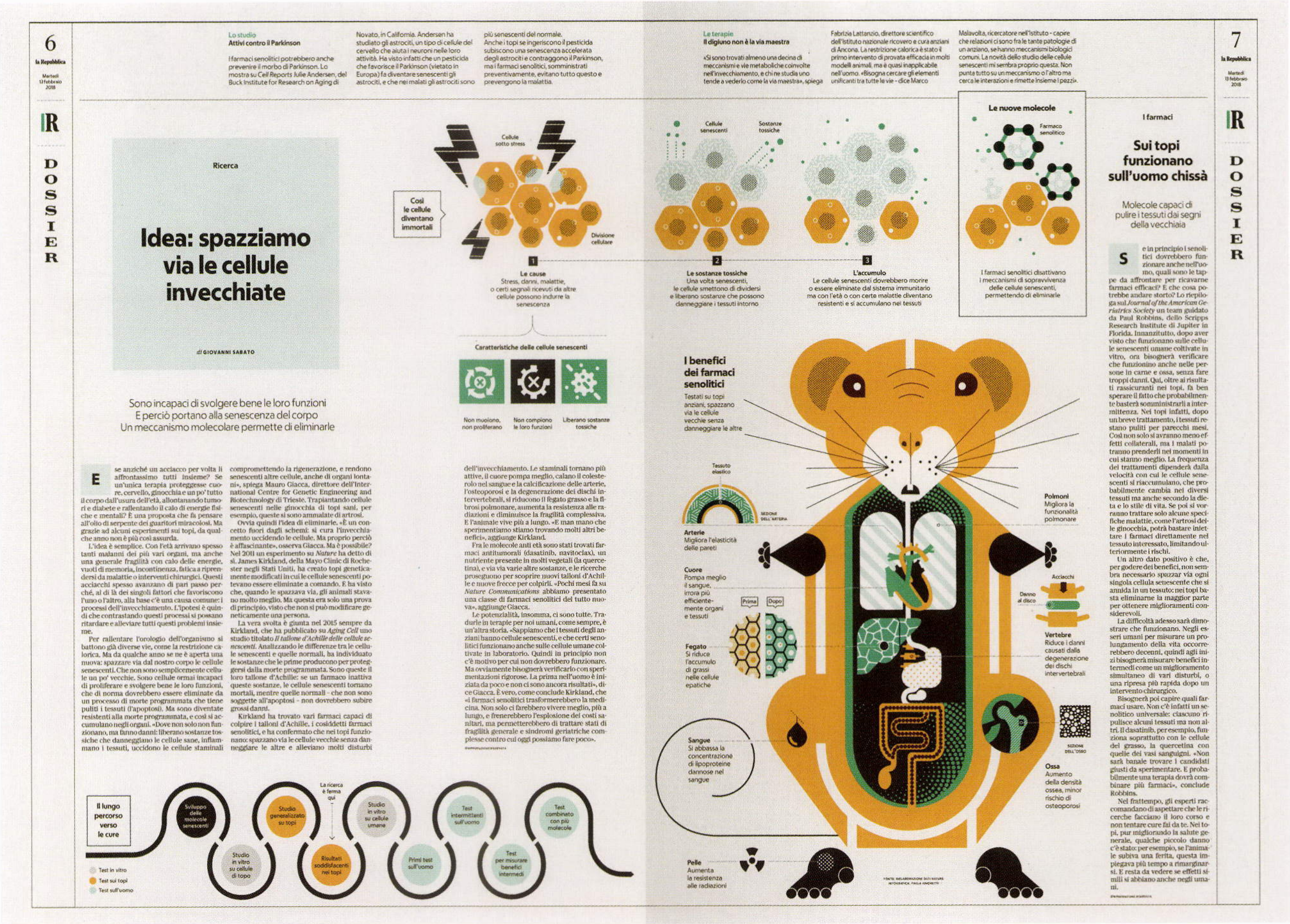
"Attenzione non è la paura che li fa vincere"





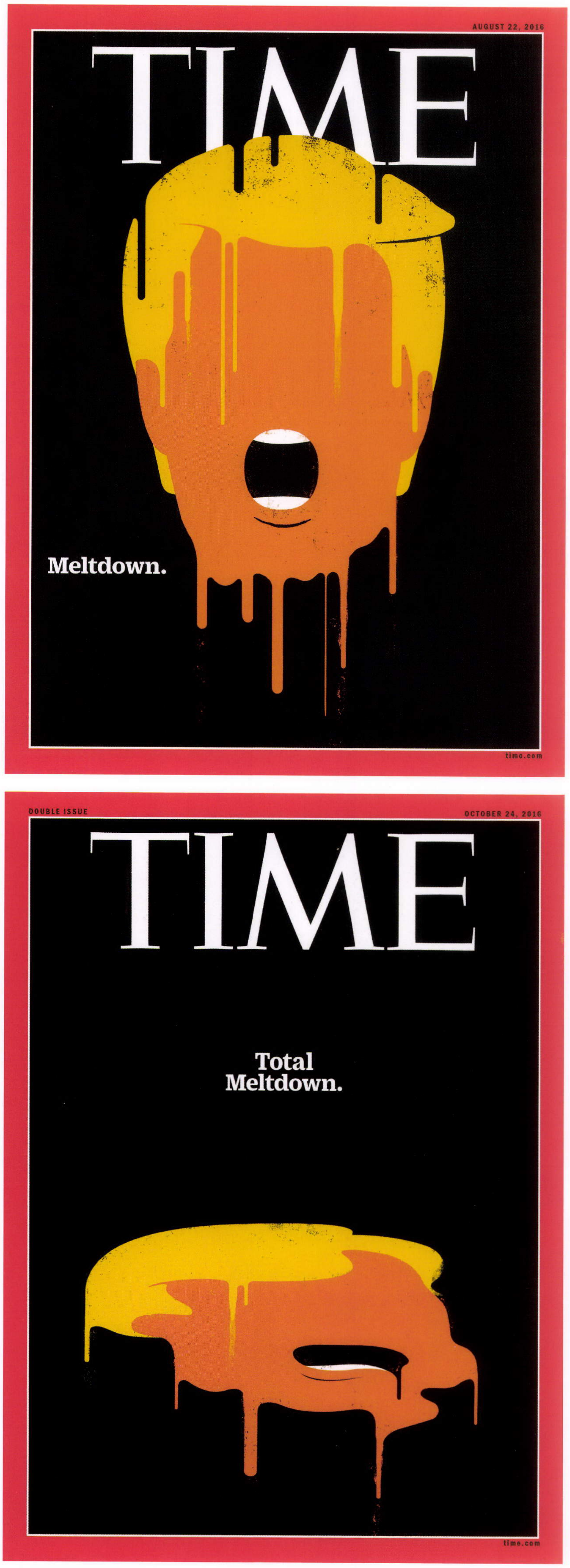

IL FUTURO È BELLEZZA VIRTUALE

Progettare app, musei multimediali, visioni digitali: la nuova frontiera dei designer è il mondo immateriale

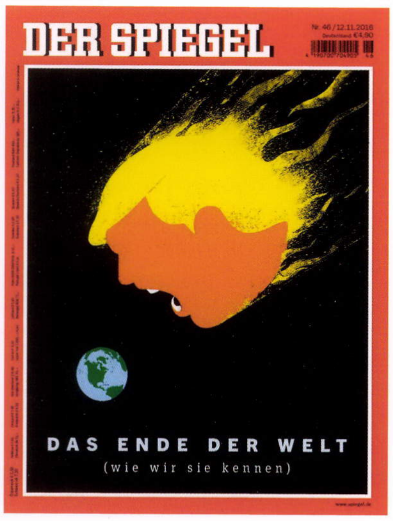

Idea: spazziamo via le cellule invecchiate

Sui topi funzionano sull'uomo chissà

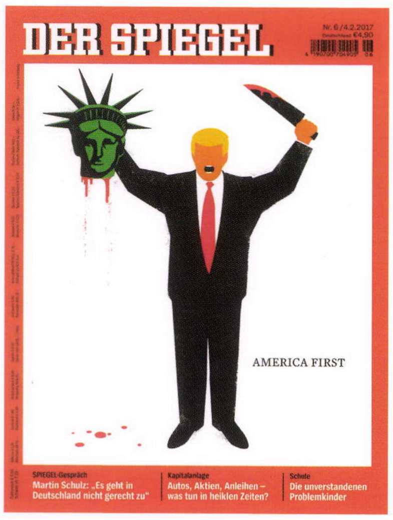
2017 · Francesco Franchi (AD) · IT · Newspaper


AUGUST 22, 2016
TIME
Meltdown.
time.com
DOUBLE ISSUE
OCTOBER 24, 2016
TIME
Total
Meltdown.
time.com

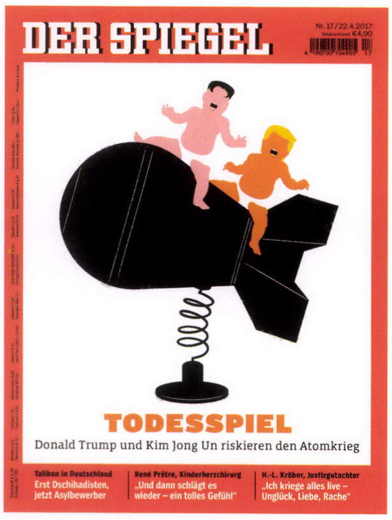
2016 · Edel Rodriguez, P.W. Pine (AD) · CU/US · Magazine covers


DER SPIEGEL
Nr. 46 / 12.11.2016
Deutschland €4,90
DAS ENDE DER WELT
(wie wir sie kennen)

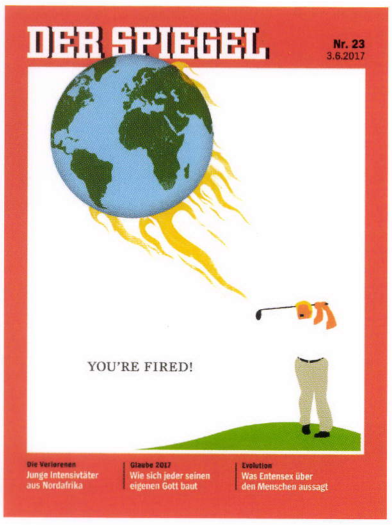
2016 · Edel Rodriguez · CU/US/DE · Magazine cover


DER SPIEGEL
Nr. 6 / 4.2.2017
Deutschland €4,90
AMERICA FIRST
SPIEGEL-Gespräch
Martin Schulz: „Es geht in Deutschland nicht gerecht zu"
Kapitalanlage
Autos, Aktien, Anleihen – was tun in heiklen Zeiten?
Schule
Die unverstandenen Problemkinder

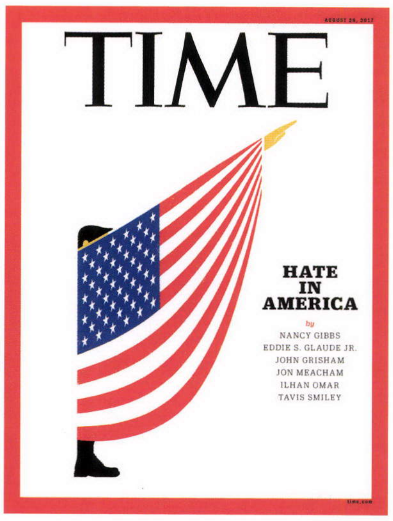
2017 · Edel Rodriguez · CU/US/DE · Magazine cover


DER SPIEGEL
Nr. 17 / 22.4.2017
Deutschland €4,90
TODESSPIEL
Donald Trump und Kim Jong Un riskieren den Atomkrieg
Taliban in Deutschland
Erst Dschihadisten, jetzt Asylbewerber
René Prêtre, Kinderherzchirurg
„Und dann schlägt es wieder – ein tolles Gefühl"
H.-L. Kröber, Justizgutachter
„Ich kriege alles live – Unglück, Liebe, Rache"

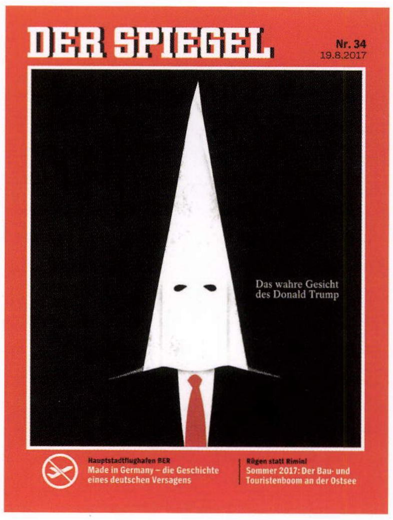
2017 · Edel Rodriguez · CU/US/DE · Magazine cover


DER SPIEGEL
Nr. 23
3.6.2017
YOU'RE FIRED!
Die Verlorenen
Junge Intensivtäter aus Nordafrika
Glaube 2017
Wie sich jeder seinen eigenen Gott baut
Evolution
Was Entensex über den Menschen aussagt

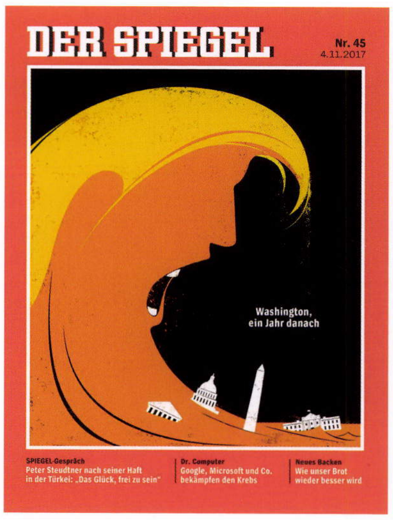
2017 · Edel Rodriguez · CU/US/DE · Magazine cover


AUGUST 28, 2017
TIME
HATE IN AMERICA
by
NANCY GIBBS
EDDIE S. GLAUDE JR.
JOHN GRISHAM
JON MEACHAM
ILHAN OMAR
TAVIS SMILEY
time.com

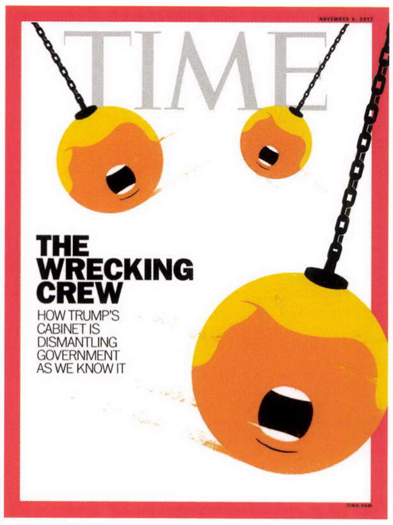
2017 · Edel Rodriguez · CU/US · Magazine cover


DER SPIEGEL
Nr. 34
19.8.2017
Das wahre Gesicht des Donald Trump
Hauptstadtflughafen BER
Made in Germany – die Geschichte eines deutschen Versagens
Rügen statt Rimini
Sommer 2017: Der Bau- und Touristenboom an der Ostsee

2017 · Edel Rodriguez · CU/US/DE · Magazine cover

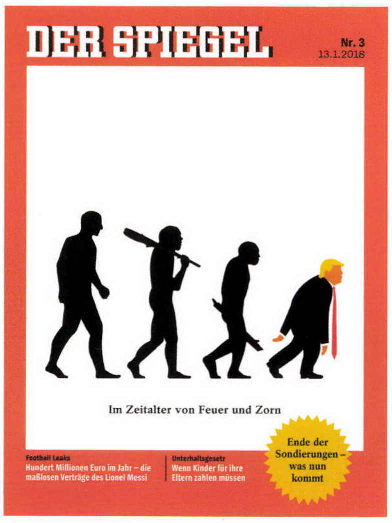

DER SPIEGEL
Nr. 45
4.11.2017
Washington, ein Jahr danach
SPIEGEL-Gespräch
Peter Steudtner nach seiner Haft in der Türkei: „Das Glück, frei zu sein"
Dr. Computer
Google, Microsoft und Co. bekämpfen den Krebs
Neues Backen
Wie unser Brot wieder besser wird

2017 · Edel Rodriguez · CU/US/DE · Magazine cover

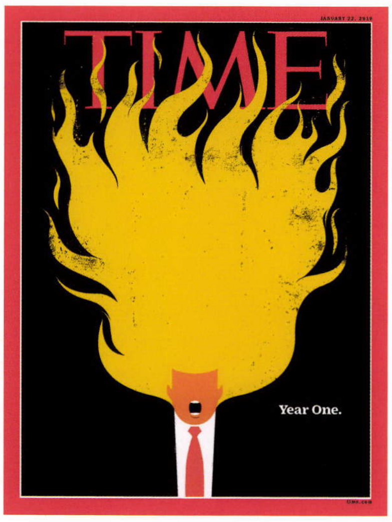

NOVEMBER 6, 2017
TIME
THE WRECKING CREW
HOW TRUMP'S CABINET IS DISMANTLING GOVERNMENT AS WE KNOW IT
time.com

2017 · Edel Rodriguez · CU/US · Magazine cover

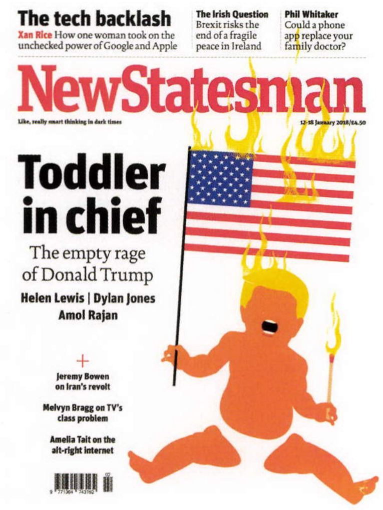
»My work encourages people who are a little afraid. When they see what I do, and all the stuff that comes at me, they might say, ‘Wow, that guy has some guts. Maybe I should get some too’.« Edel Rodriquez, *huffingtonpost.com*, 2017


DER SPIEGEL
Nr. 3
13.1.2018
Im Zeitalter von Feuer und Zorn
Football Leaks
Hundert Millionen Euro im Jahr – die maßlosen Verträge des Lionel Messi
Unterhaltsgesetz
Wenn Kinder für ihre Eltern zahlen müssen
Ende der Sondierungen – was nun kommt

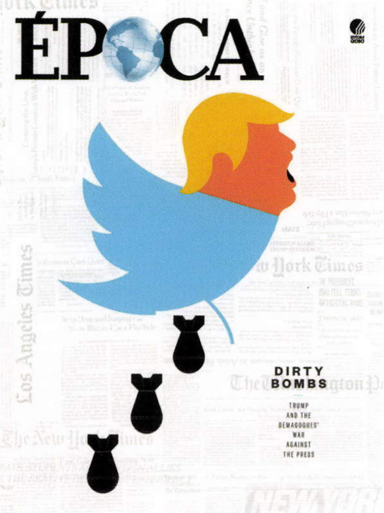
2018 · Edel Rodriguez · CU/US/DE · Magazine cover


TIME
Year One.

2018 · Edel Rodriguez · CU/US · Magazine cover


The tech backlash
Xan Rice How one woman took on the unchecked power of Google and Apple
The Irish Question
Brexit risks the end of a fragile peace in Ireland
Phil Whitaker
Could a phone app replace your family doctor?
NewStatesman
Toddler in chief
The empty rage of Donald Trump
Helen Lewis | Dylan Jones
Amol Rajan
Jeremy Bowen on Iran's revolt
Melvyn Bragg on TV's class problem
Amelia Tait on the alt-right internet

2018 · Edel Rodriguez · CU/US/UK · Magazine cover

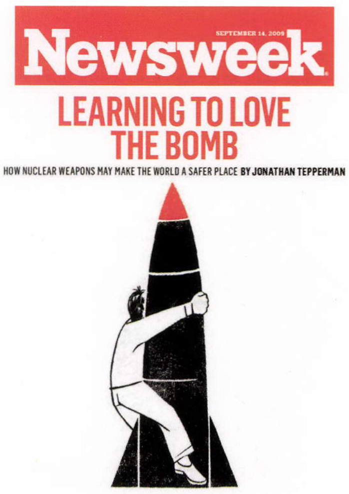

ÉPOCA
DIRTY BOMBS
TRUMP AND THE DEMAGOGUES' WAR AGAINST THE PRESS

2018 · Edel Rodriguez · CU/US/IT · Magazine cover

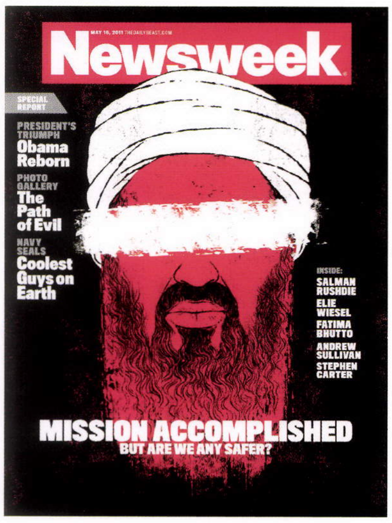
Edel Rodriguez (1971, Havana) is a Cuban-American artist and illustrator who rose to fame as a graphic designer with his political magazine covers. He studied painting at New York's Pratt Institute and received his Master's degree in 1998 from the city's Hunter College. As well as working as a freelance artist, Rodriguez has also worked as an illustrator for publishing houses and magazines, and during the 2016 U.S. election campaign he was commissioned by *Time* to design a cover depicting the presidential candidate Donald Trump. This much-admired "Meltdown" design attracted international attention and brought him many more assignments on the same subject.

Edel Rodriguez (1971, Havanna) ist ein kubanisch-amerikanischer Künstler und Illustrator, der im Bereich des Grafikdesigns mit politischen Illustrationen für Zeitschriftencover auf sich aufmerksam machte. Rodriguez studierte Malerei am Pratt Institute und erhielt seinen Master 1998 am Hunter College in New York. Neben seiner freien künstlerischen Arbeit war er parallel als Illustrator für Verlage und Zeitschriften aktiv. Im US-Wahlkampf 2016 beauftragte ihn das *Time* Magazine mit dem Entwurf eines Covers zum Präsidentschaftskandidaten Trump. Das viel beachtete „Meltdown"-Cover sorgte für internationale Aufmerksamkeit und brachte ihm zahlreiche weitere Aufträge zum Thema ein.

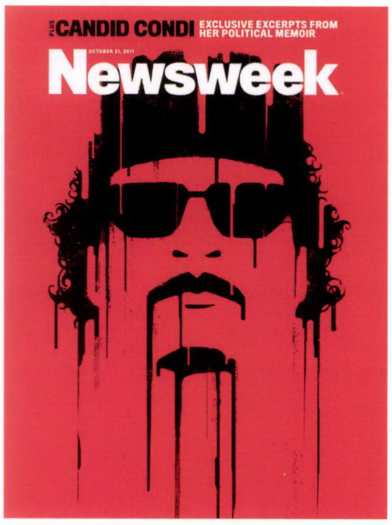
Edel Rodriguez (1971, La Havane) est un artiste et illustrateur cubano-américain qui s'est fait remarquer dans le domaine du graphisme par ses couvertures politiques de magazines. Il a suivi ses études de peinture à l'Institut Pratt et obtenu un master en 1998 au Hunter College à New York. À côté de son travail d'artiste indépendant, il a exercé comme illustrateur pour des maisons d'édition et des magazines. Pendant la campagne présidentielle de 2016, le *Time* magazine l'a chargé d'un projet d'illustration du candidat à la présidence Trump. La très remarquée couverture «Meltdown» a attiré l'attention internationale sur Rodriguez et lui a valu de nombreuses autres commandes sur le même thème.


Newsweek
SEPTEMBER 14, 2009
LEARNING TO LOVE THE BOMB
HOW NUCLEAR WEAPONS MAY MAKE THE WORLD A SAFER PLACE BY JONATHAN TEPPERMAN

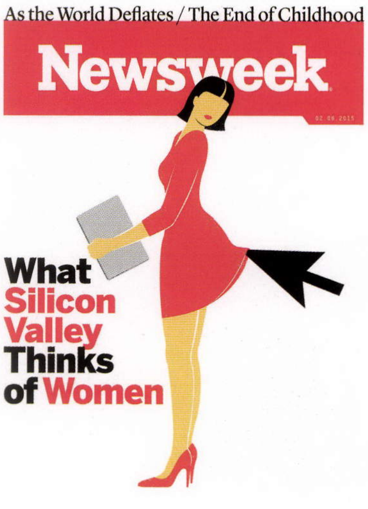
2009 · Edel Rodriguez · CU/US · Magazine cover


Newsweek
SPECIAL REPORT
PRESIDENT'S TRIUMPH
Obama Reborn
PHOTO GALLERY
The Path of Evil
NAVY SEALS
Coolest Guys on Earth
INSIDE:
SALMAN RUSHDIE
ELIE WIESEL
FATIMA BHUTTO
ANDREW SULLIVAN
STEPHEN CARTER
MISSION ACCOMPLISHED
BUT ARE WE ANY SAFER?

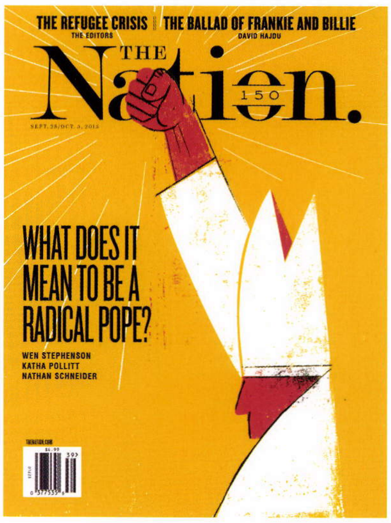
2011 · Edel Rodriguez · CU/US · Magazine cover


CANDID CONDI
EXCLUSIVE EXCERPTS FROM HER POLITICAL MEMOIR
Newsweek
OCTOBER 31, 2011

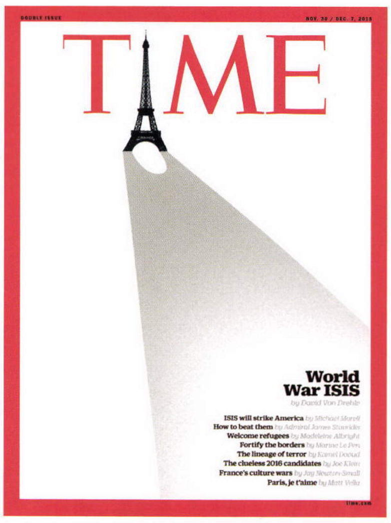
2011 · Edel Rodriguez · CU/US · Magazine cover


As the World Deflates / The End of Childhood
Newsweek
What Silicon Valley Thinks of Women

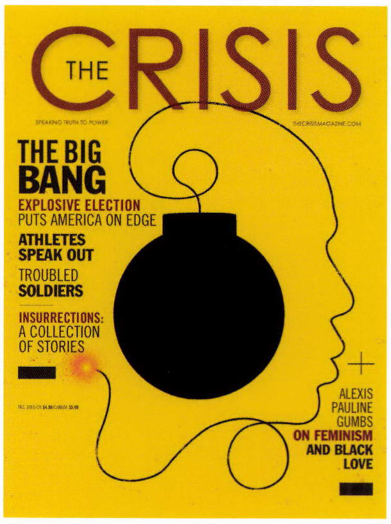
2015 · Edel Rodriguez · CU/US · Magazine cover


THE REFUGEE CRISIS
THE EDITORS
THE BALLAD OF FRANKIE AND BILLIE
DAVID HAJDU
THE Nation.
150
WHAT DOES IT MEAN TO BE A RADICAL POPE?
WEN STEPHENSON
KATHA POLLITT
NATHAN SCHNEIDER

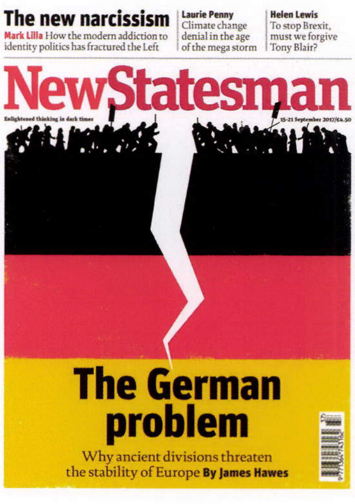
2015 · Edel Rodriguez · CU/US · Magazine cover


TIME
World War ISIS

2015 · Edel Rodriguez · CU/US · Magazine cover


THE CRISIS
THE BIG BANG
EXPLOSIVE ELECTION PUTS AMERICA ON EDGE
ATHLETES SPEAK OUT
TROUBLED SOLDIERS
INSURRECTIONS: A COLLECTION OF STORIES
ALEXIS PAULINE GUMBS ON FEMINISM AND BLACK LOVE

2016 · Edel Rodriguez · CU/US · Magazine cover


The new narcissism
Mark Lilla How the modern addiction to identity politics has fractured the Left
Laurie Penny
Climate change denial in the age of the mega storm
Helen Lewis
To stop Brexit, must we forgive Tony Blair?
NewStatesman
The German problem
Why ancient divisions threaten the stability of Europe By James Hawes

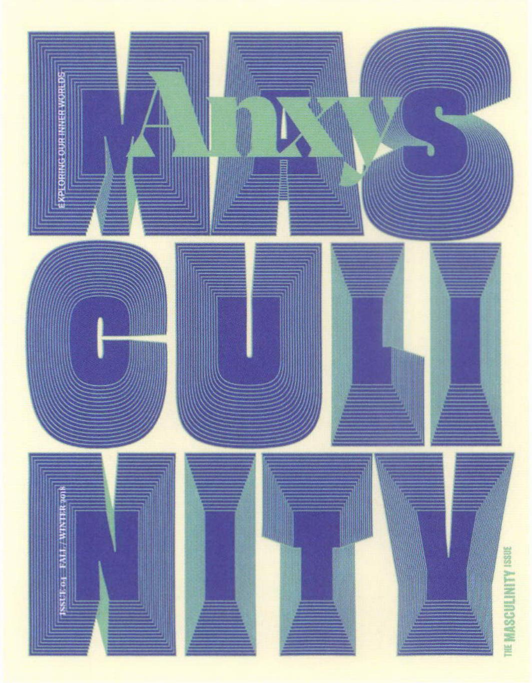
2017 · Edel Rodriguez · CU/US/UK · Magazine cover

2019

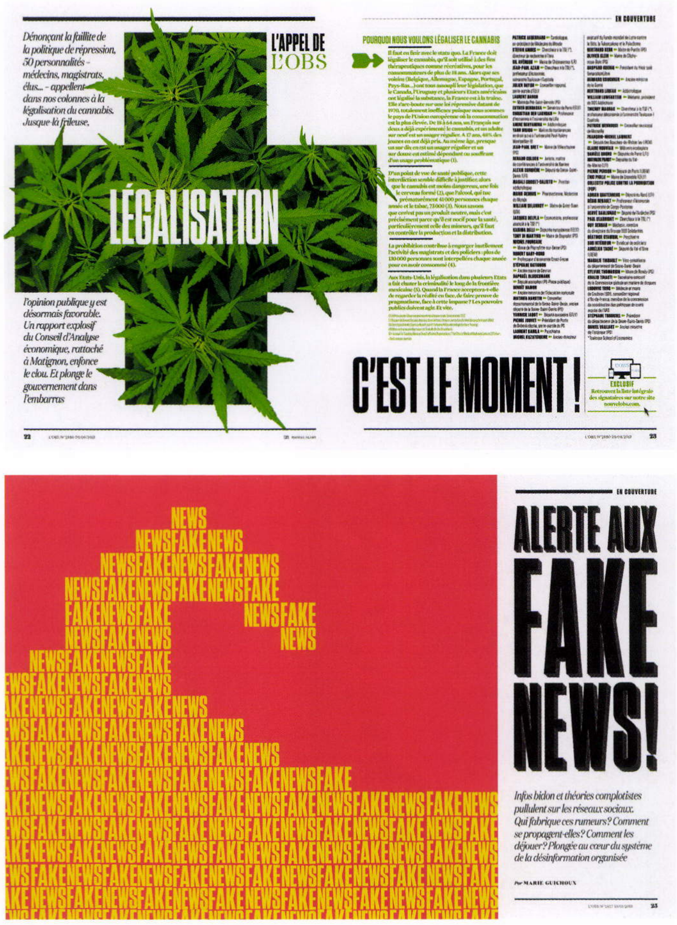
The centenary of the founding of the **Bauhaus** school is celebrated with events, publications, and exhibitions around the globe

BDG, the trade association of German graphic designers, celebrates its centenary

Researchers at Maastricht University develop a system driven by **artificial intelligence** that is capable of synthesising logo designs


MASCULINITY
Anxy
EXPLORING OUR INNER WORLDS
ISSUE 04 · FALL / WINTER 2018
THE MASCULINITY ISSUE

2019 · Indhira Rojas (AD), Anagraph · US · Magazine cover


L'APPEL DE L'OBS
POURQUOI NOUS VOULONS LÉGALISER LE CANNABIS
LÉGALISATION
C'EST LE MOMENT !
EN COUVERTURE
NEWSFAKENEWS
ALERTE AUX FAKE NEWS!

Dénonçant la faillite de la politique de répression, 30 personnalités – médecins, magistrats, élus... – appellent dans nos colonnes à la légalisation du cannabis. Jusque là frileuse,

l'opinion publique y est désormais favorable. Un rapport explosif du Conseil d'Analyse économique, rattaché à Matignon, enfonce le clou. Et plonge le gouvernement dans l'embarras

Infos bidon et théories complotistes pullulent sur les réseaux sociaux. Qui fabrique ces rumeurs? Comment se propagent-elles? Comment les déjouer? Plongée au cœur du système de la désinformation organisée

Par MARIE GUICHOUX

2019 · Serge Ricco · FR · Magazine spreads

Vy

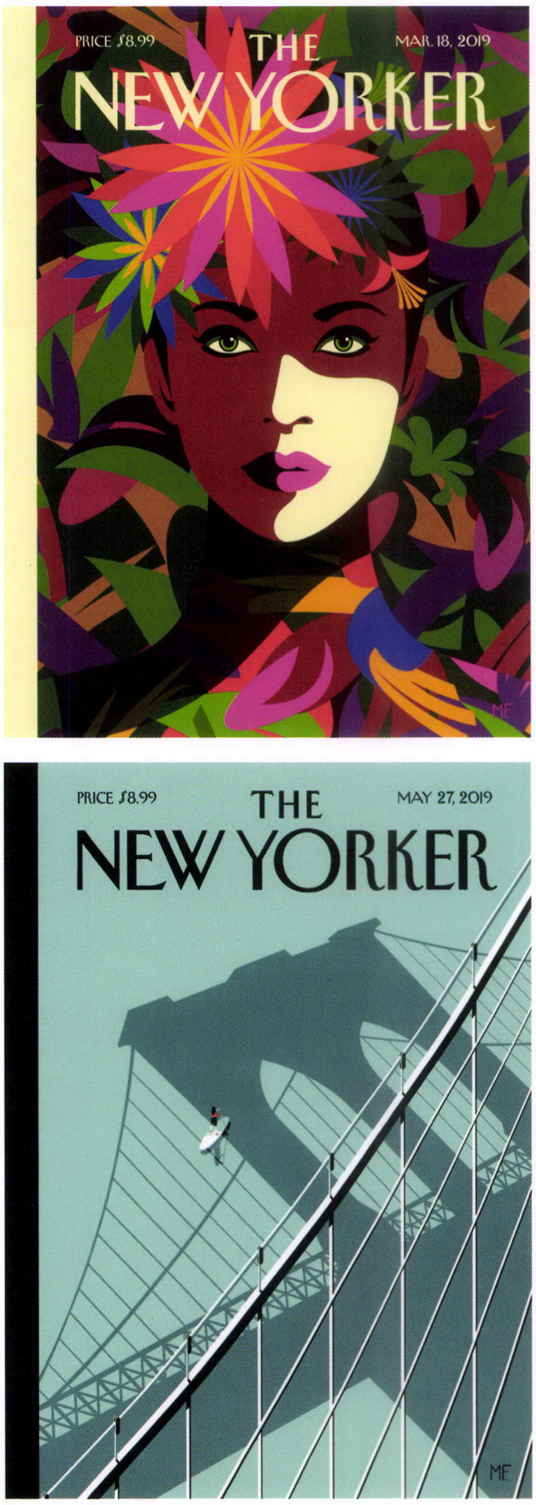
2019 · Snøhetta · US · Logo · Vy (Norwegian State Railways)

NAMU NATIONAL ART MUSEUM OF UKRAINE

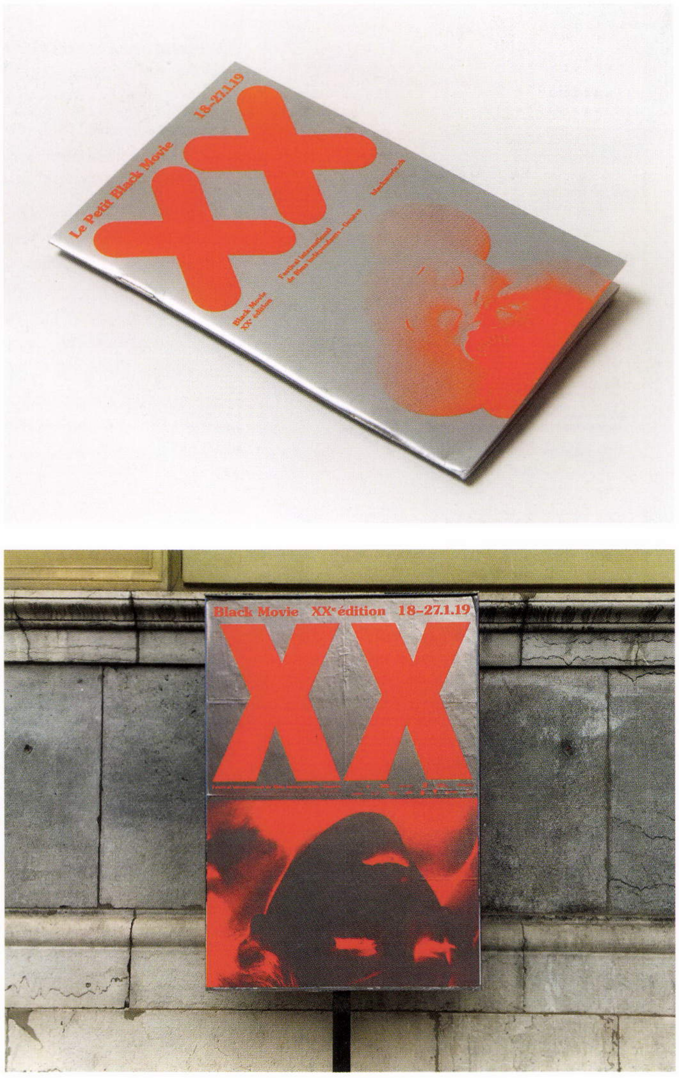
2019 · Banda · UA · Logo · National Museum of Ukraine

Techniek Nederland

2019 · Lava · NL · Logo · Techniek Nederland

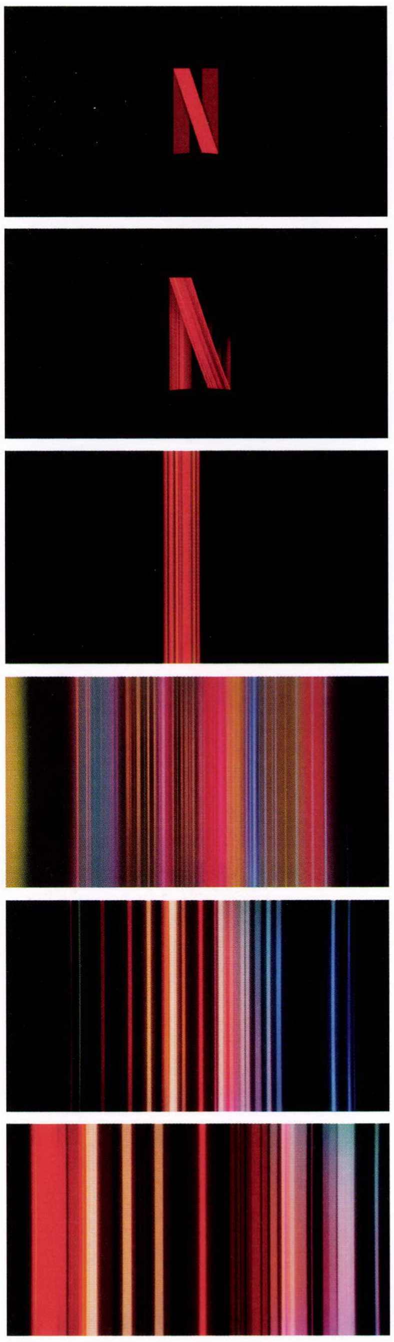

PRICE $8.99
THE NEW YORKER
MAR. 18, 2019
MF
PRICE $8.99
THE NEW YORKER
MAY 27, 2019
MF

2019 · Malika Favre · FR/US · Magazine covers

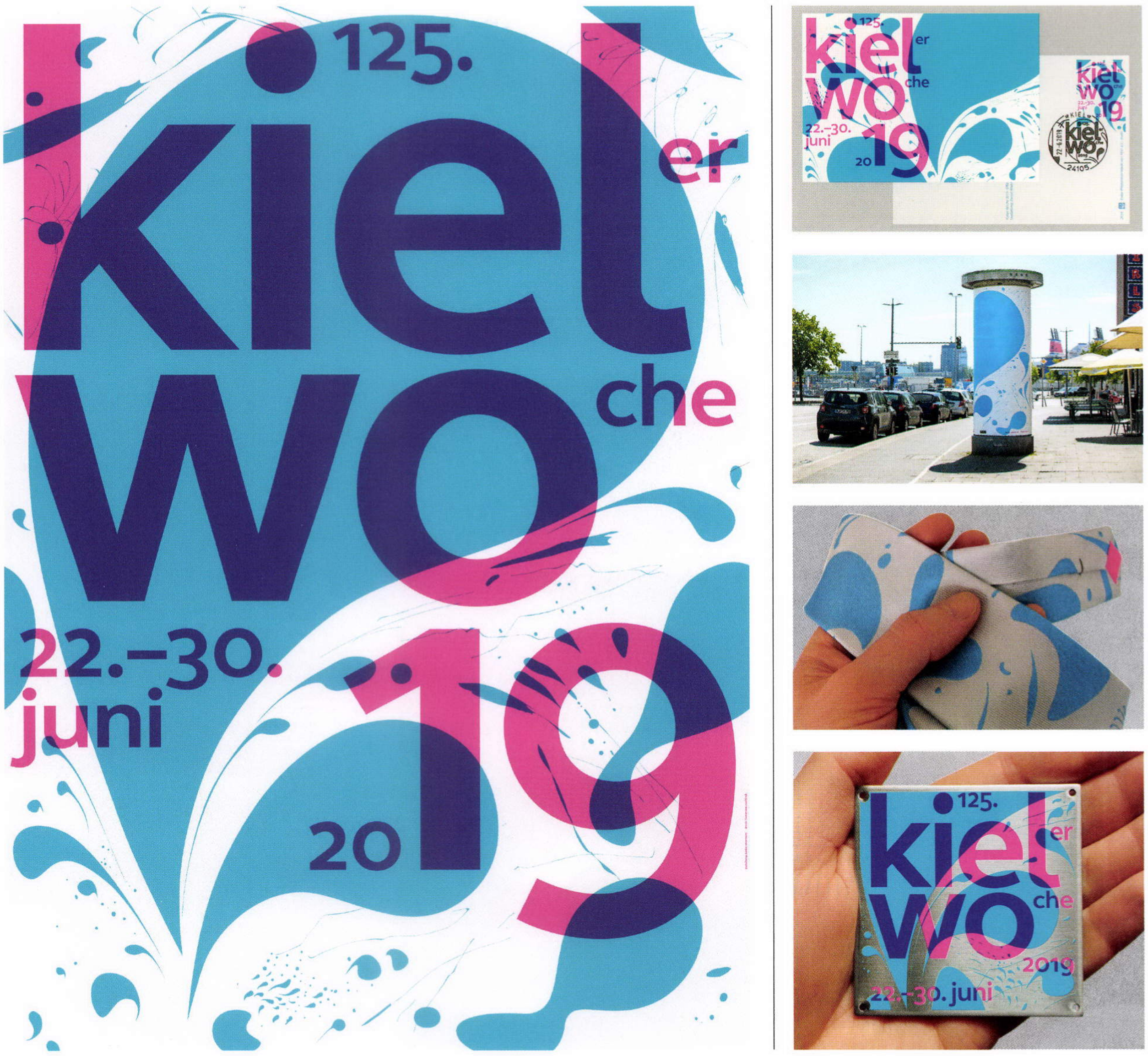

Le Petit Black Movie
18–27.1.19
XX
Black Movie XXe édition 18–27.1.19

2019 · Neo Neo, Xavier Erni, Thuy-An Hoang · CH · Brochure cover/Poster

The **Poster House** museum opens in New York City, the first in the country devoted exclusively to poster art



2019 · Imaginary Forces · US · Opening titles


125.
kiel
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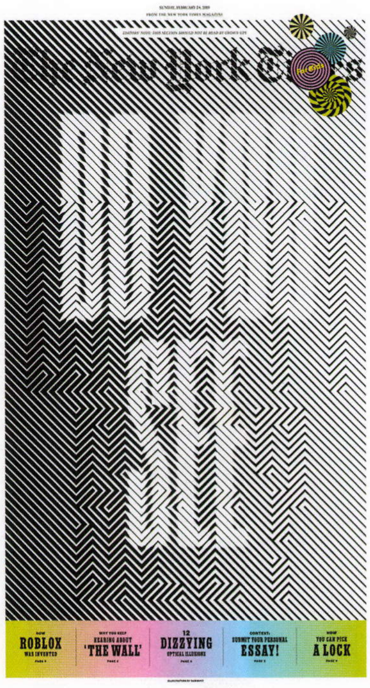
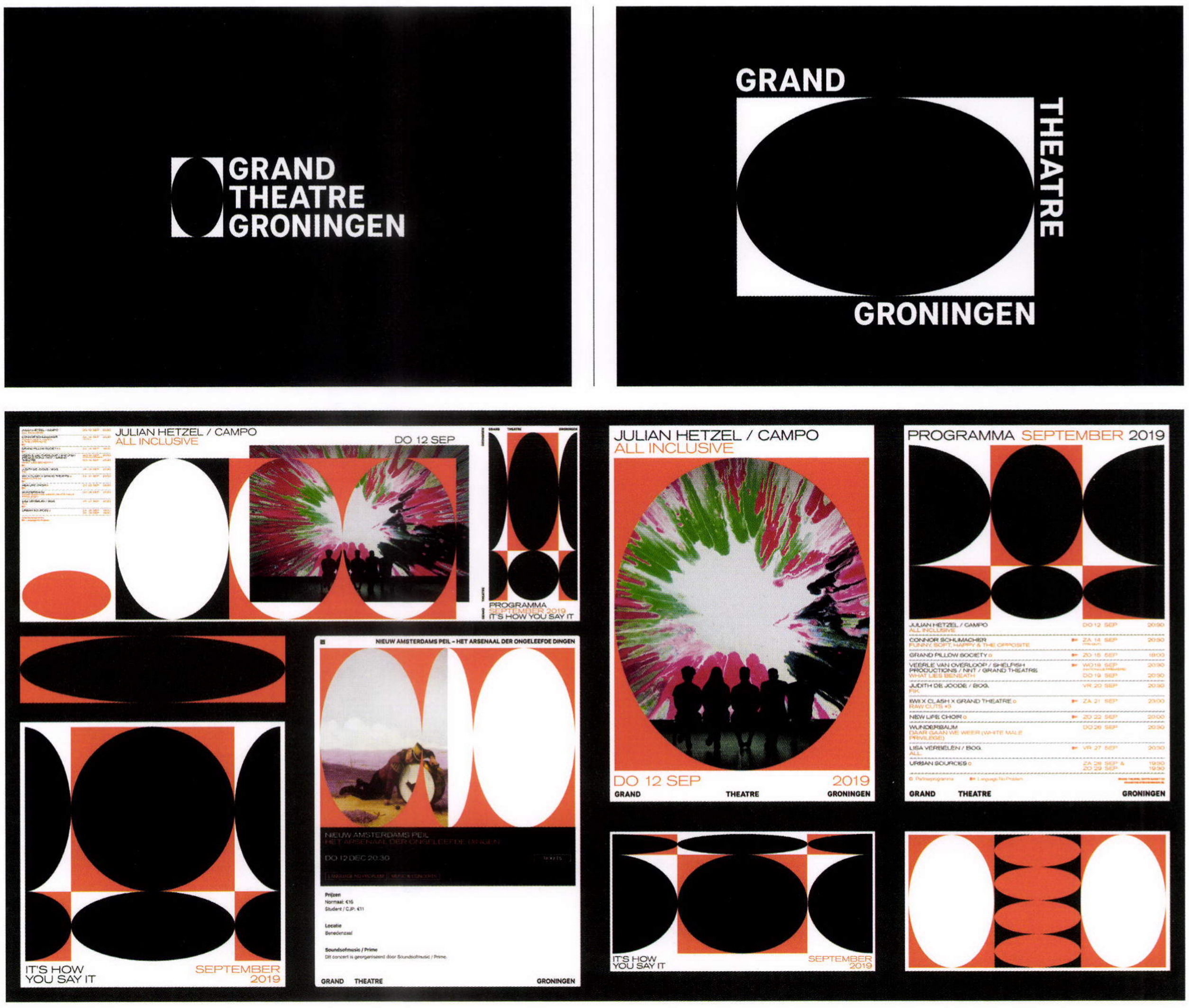
22.–30. juni
20
19

2019 · Daniel Wiesmann · DE · Corporate design · Kieler Woche 2019


The New York Times
ROBLOX
'THE WALL'
DIZZYING
ESSAY!
A LOCK

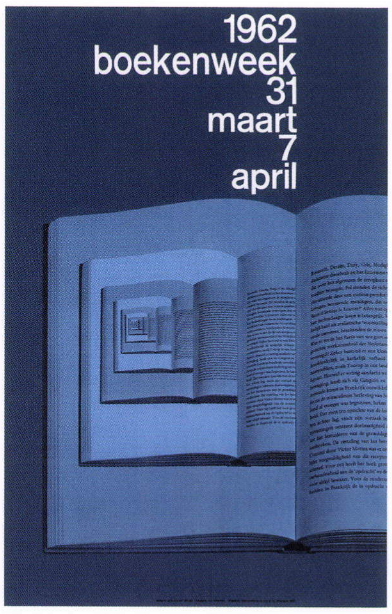
2019 · Sawdust, Debra Bishop (AD) · UK/US · Newspaper cover


GRAND THEATRE GRONINGEN
GRAND
THEATRE
GRONINGEN
JULIAN HETZEL / CAMPO
ALL INCLUSIVE
DO 12 SEP
2019
PROGRAMMA SEPTEMBER 2019
NIEUW AMSTERDAMS PEIL
IT'S HOW YOU SAY IT
SEPTEMBER 2019

2019 · Studio Lennarts & De Bruijn · NL · Corporate design · Grand Theatre Groningen

COUNTRY ABBREVIATIONS

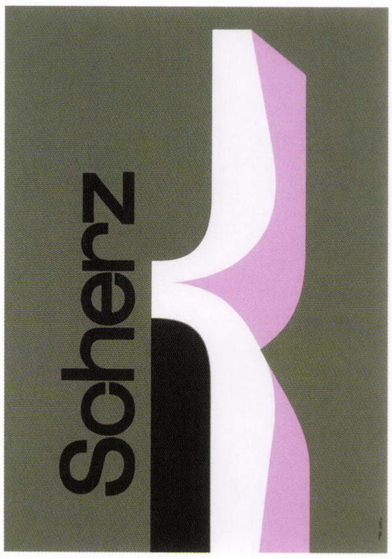
AE	United Arab Emirates
AR	Argentina
AT	Austria
AU	Australia
BA	Bosnia and Herzegovina
BE	Belgium
BG	Bulgaria
BO	Bolivia
BR	Brazil
CA	Canada
CH	Switzerland
CL	Chile
CN	China
CU	Cuba
CZ	Czech Republic
DE	Germany
DK	Denmark
EC	Ecuador
ES	Spain
FI	Finland
FR	France
GDR	former German Democratic Rep.
GR	Greece
HK	Hong Kong
HR	Croatia
HU	Hungary
IE	Ireland
IL	Israel
IN	India
IR	Iran
IS	Iceland
IT	Italy
JP	Japan
KR	South Korea
LU	Luxembourg
LV	Latvia
MX	Mexico
MY	Malaysia
NL	Netherlands
NO	Norway
NZ	New Zealand
PL	Poland
PT	Portugal
PY	Paraguay
RU	Russia
SE	Sweden
SG	Singapore
SI	Slovenia
SK	Slovakia
TH	Thailand
TR	Turkey
UK	United Kingdom
US	United States
YU	former Republic of Yugoslavia
VE	Venezuela
ZA	South Africa


1962
boekenweek
31
maart
7
april

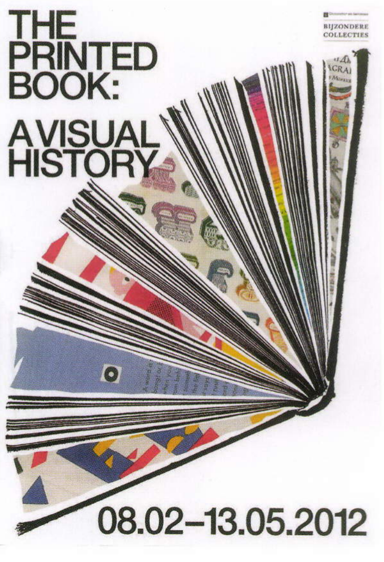
1962 · Wim Crouwel · NL · Poster

JOB ABBREVIATIONS

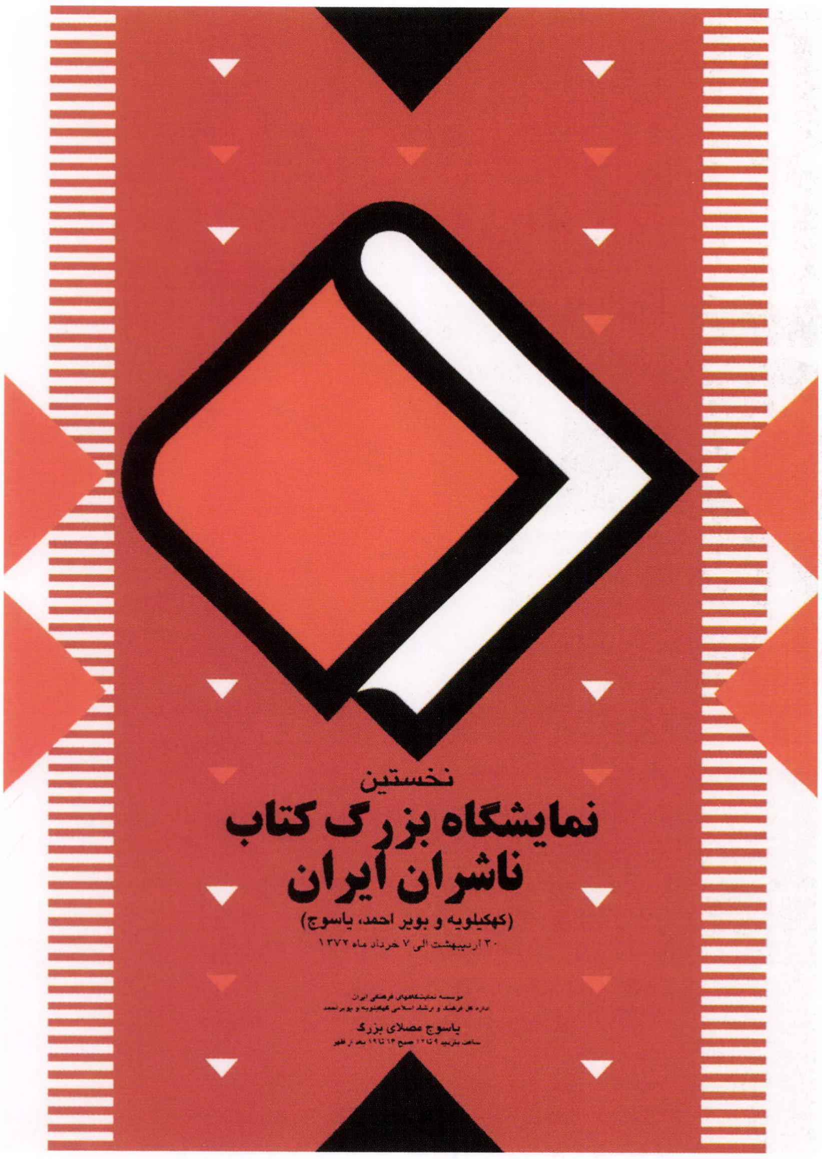
AD	Art Direction
CD	Creative Direction
ILL	Illustration
PH	Photography
TY	Typography
WD	Web Design



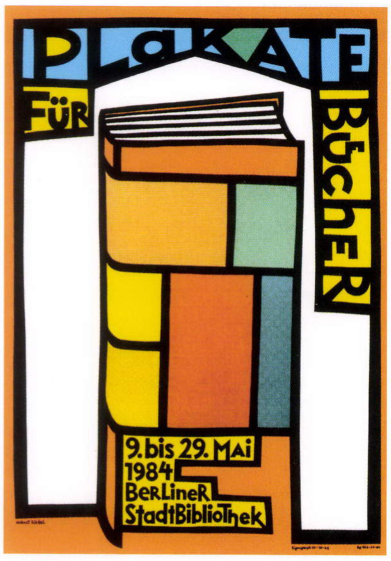
1976 · Kurt Wirth · CH · Poster


THE PRINTED BOOK:
A VISUAL HISTORY
BIJZONDERE COLLECTIES
08.02–13.05.2012

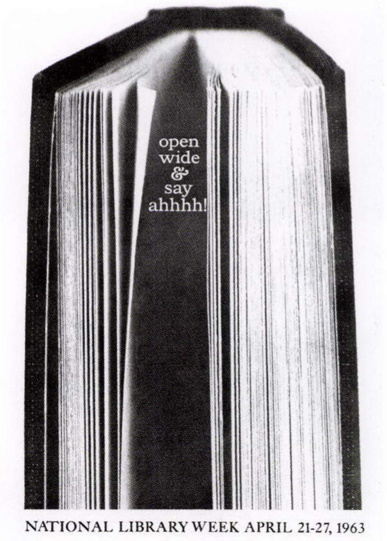
2012 · Experimental Jetset · NL · Poster


نخستین
نمایشگاه بزرگ کتاب
ناشران ایران
(کهکیلویه و بویر احمد، یاسوج)
۳۰ اردیبهشت الی ۷ خرداد ماه ۱۳۷۲
یاسوج مصلای بزرگ

1993 · Mostafa Assadollahi · IR · Poster

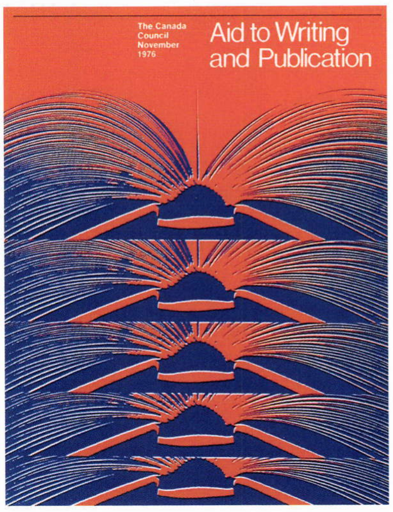

PLAKATE
FÜR
BüCHER
9. bis 29. MAI
1984
BerLineR
StadtBiblioThek

1984 · Hubert Riedel · GDR · Poster

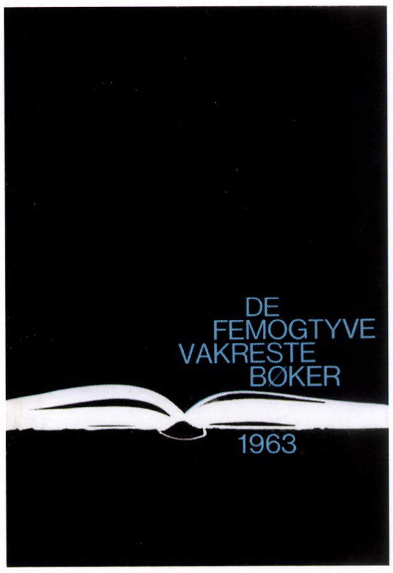

open
wide
&
say
ahhhh!
NATIONAL LIBRARY WEEK APRIL 21-27, 1963

1963 · Arnold Blumberg, Grey · US · Ad

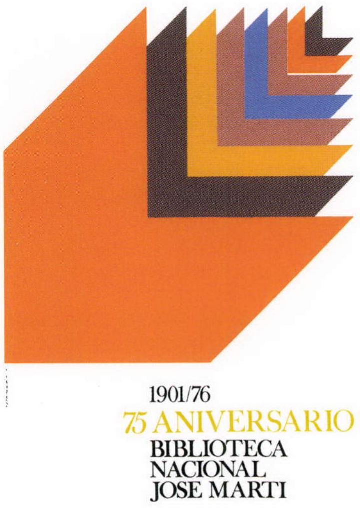
BIBLIOGRAPHY


The Canada Council November 1976
Aid to Writing and Publication

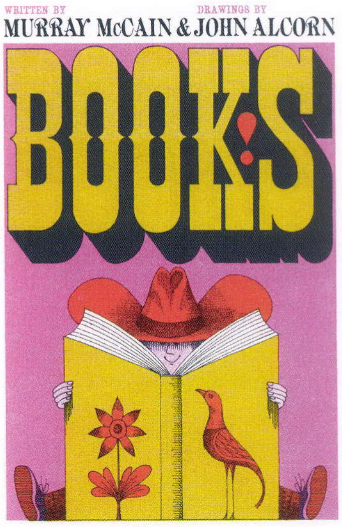
1976 · Burton Kramer · CA · Brochure cover



1963 · Leif Frimann Anisdahl · NO · Poster



1976 · Menede · ES · Poster



1962 · John Alcorn · US · Book cover

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Ackermann, Marion (ed.): *Piktogramme. Die Einsamkeit der Zeichen*; Deutscher Kunstverlag, Munich 2006

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Aicher, Otl: *The World as Design*; Ernst & Sohn, Berlin 1991

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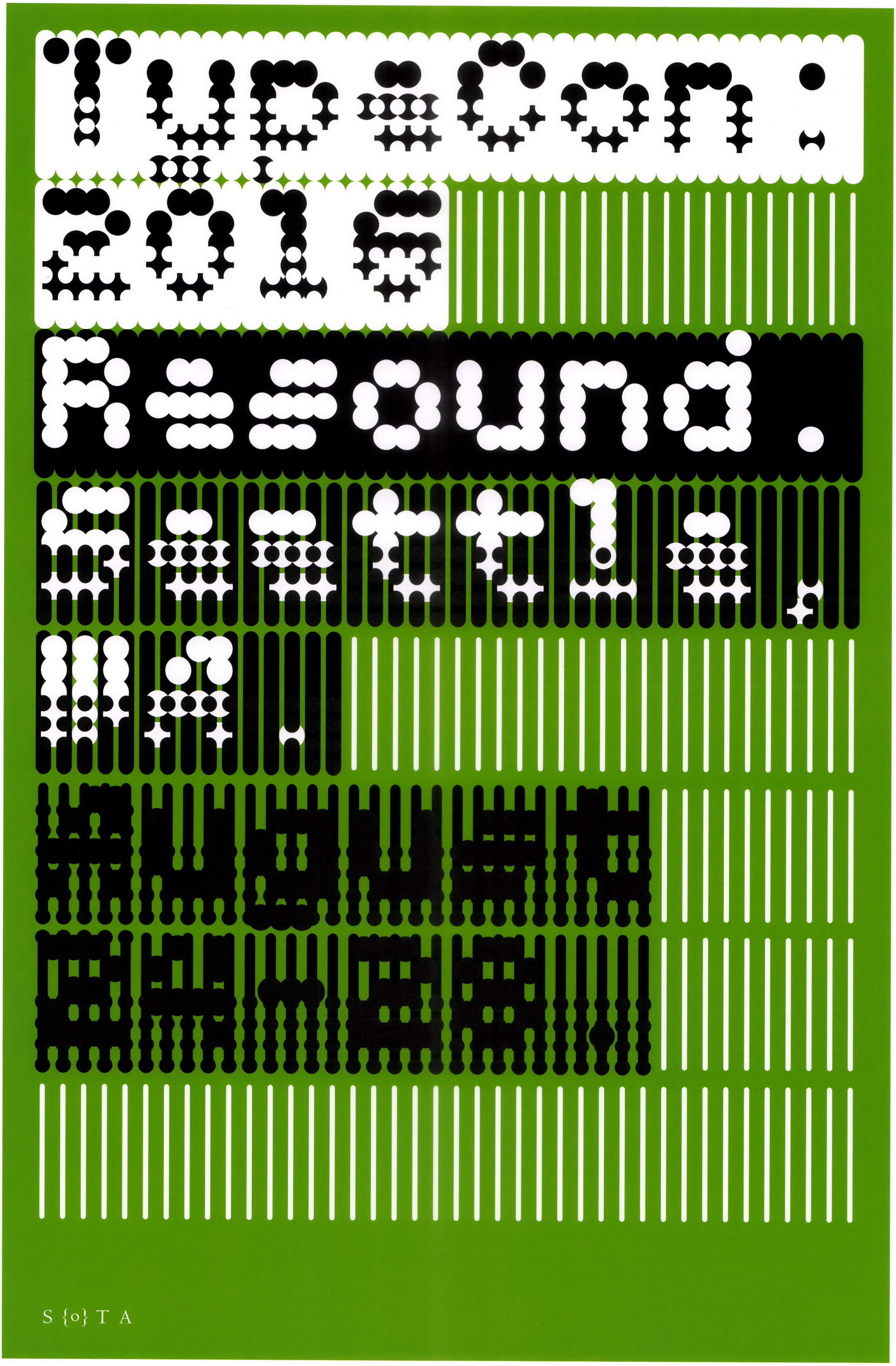
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Jens Müller

dedicated to helmut schmid (1942–2018)
teacher, inspirer, and friend

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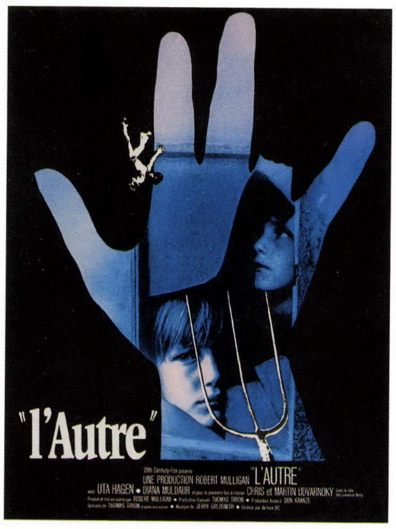
Julius Wiedemann studierte Grafikdesign und Marketing und arbeitete in Tokio als Kunstredakteur für digitale Medien und Designmagazine. Zu seinen TASCHEN-Titeln zählen die *Illustration Now!*- und Plattencover-Serien sowie Sammlungen von Infografiken und Bücher über Werbung und Design.

Julius Wiedemann a étudié le graphisme et le marketing. Avant de rejoindre TASCHEN en 2001, il fut le directeur artistique de journaux et magazines spécialisés dans le design à Tokyo. Parmi ses titres figurent les séries *Illustration Now!* et *Record Covers*, la collection de livres sur l'infographie et des ouvrages sur la publicité et la culture visuelle.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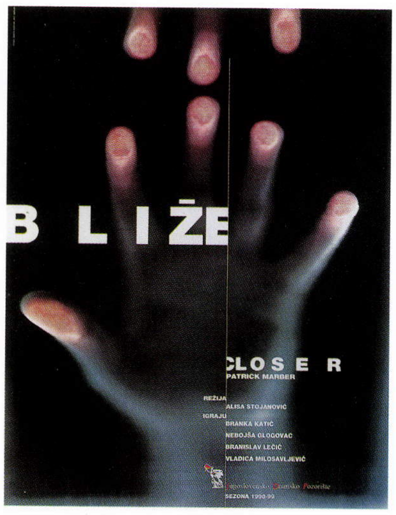
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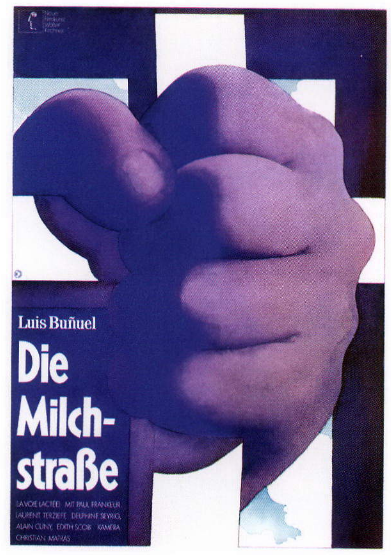
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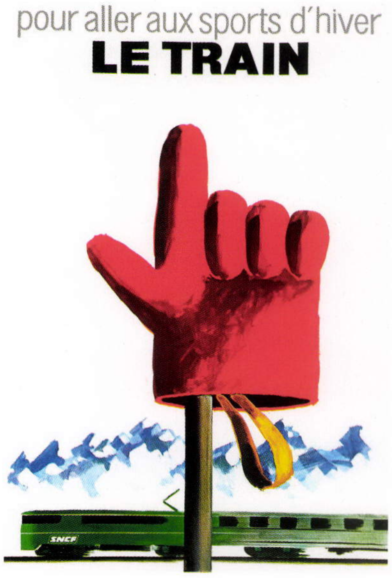
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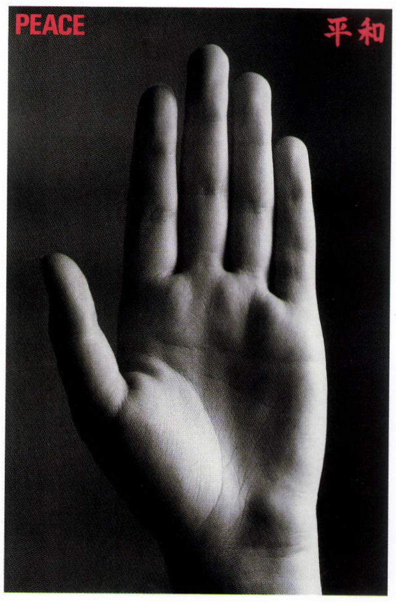

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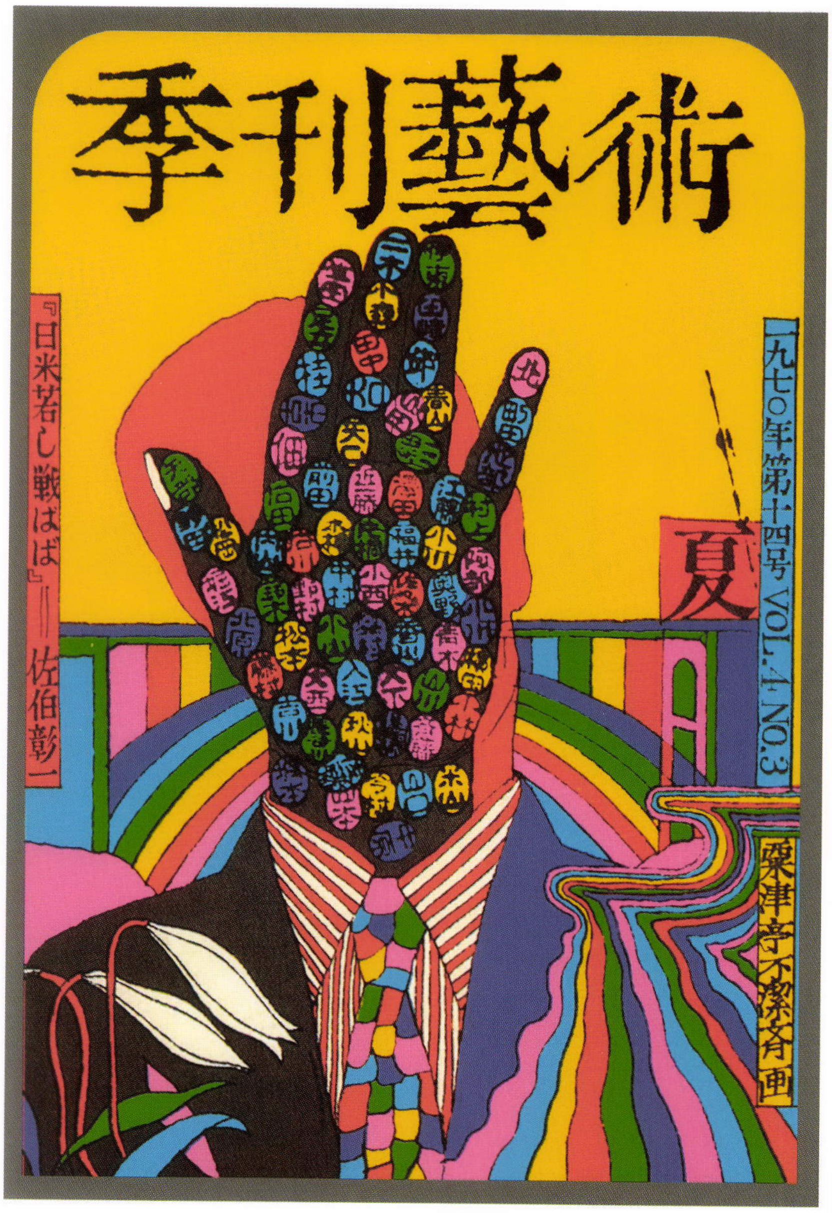
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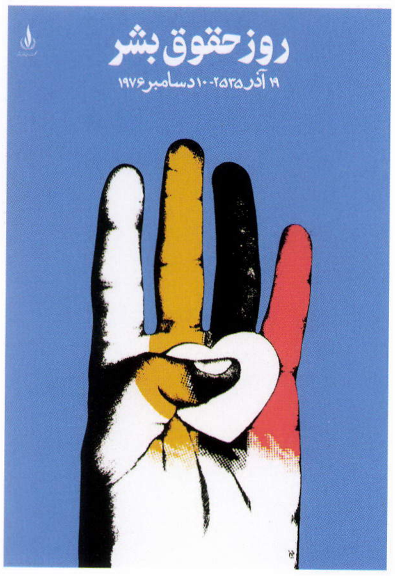
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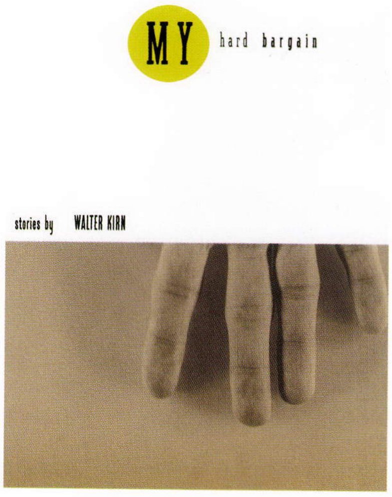
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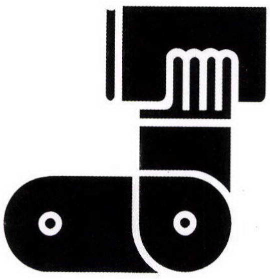

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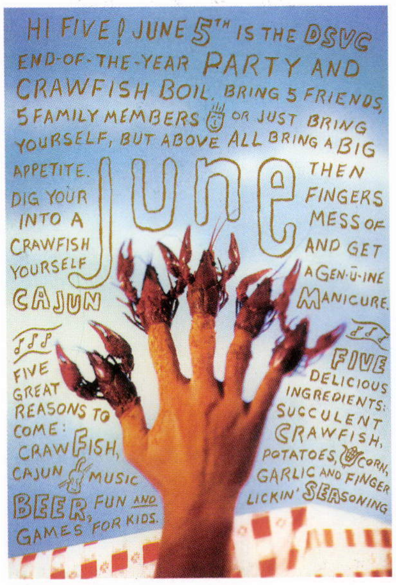
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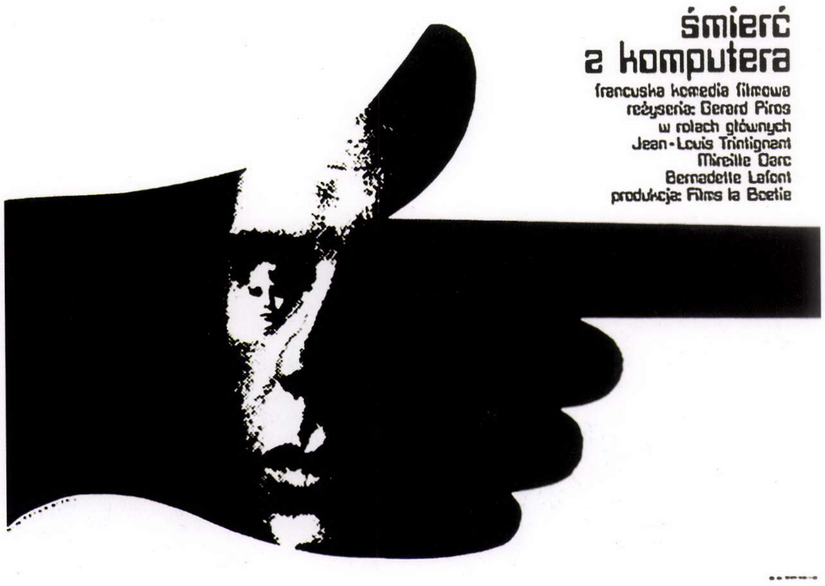
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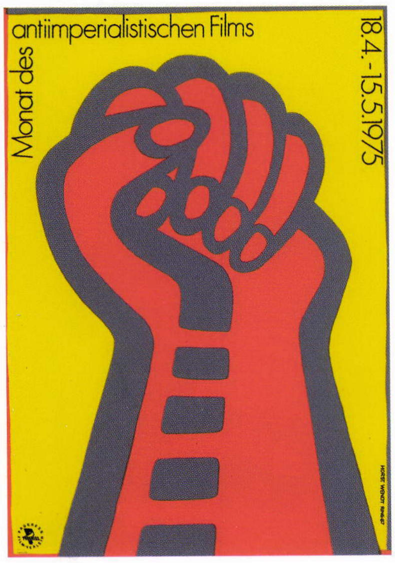
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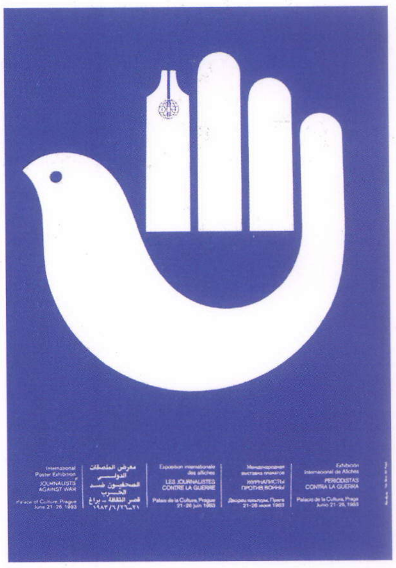

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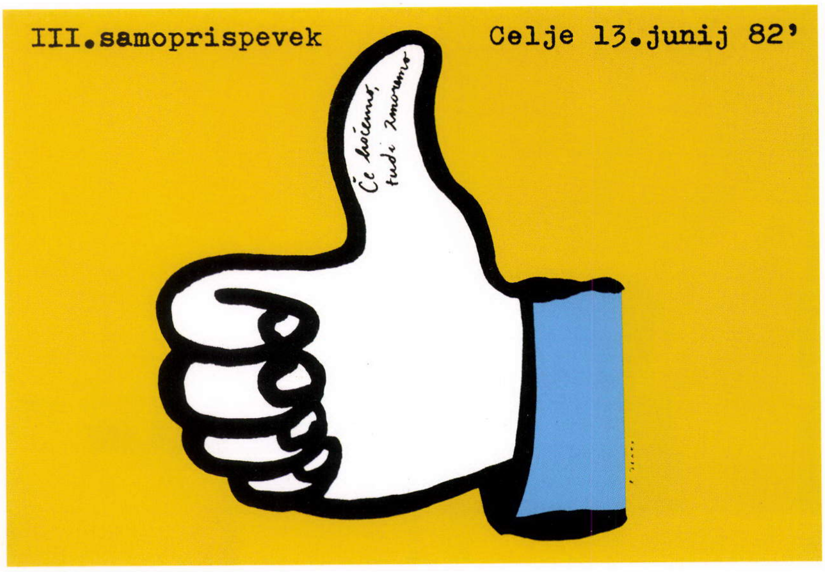
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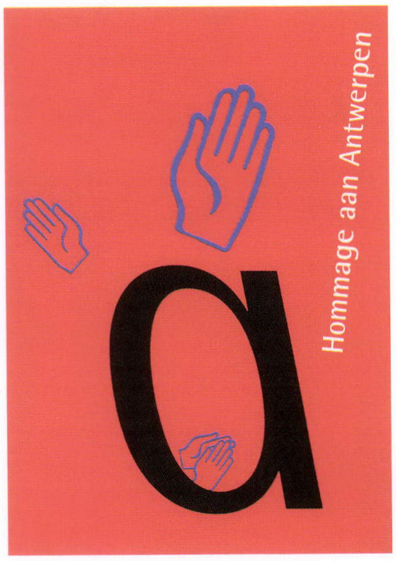
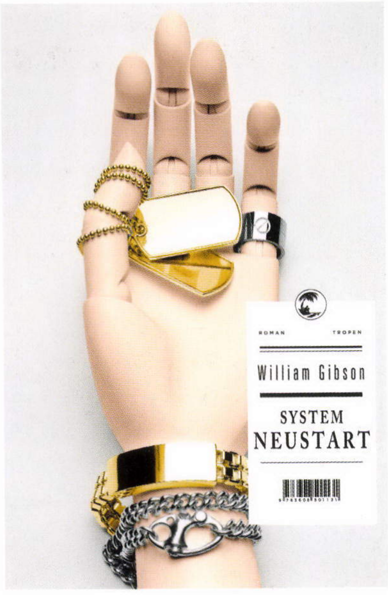
Če hočemo, tudi zmoremo

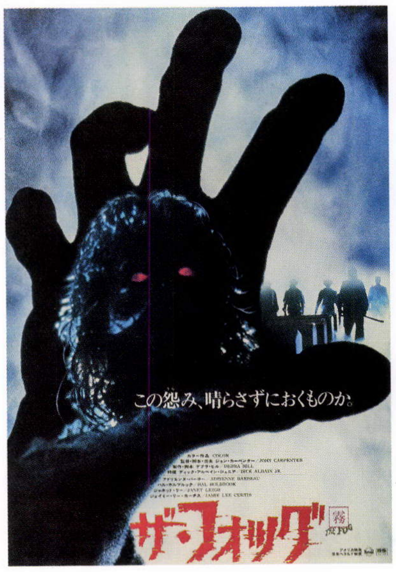
1982 · Radovan Jenko · SL · Poster


Hommage aan Antwerpen
α

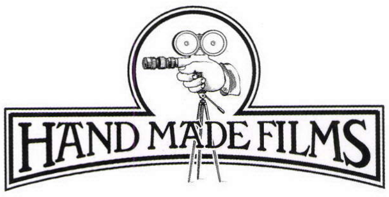
1993 · Uwe Loesch · DE · Poster


ROMAN
TROPEN
William Gibson
SYSTEM
NEUSTART

2011 · Herburg Weiland · DE · Book cover


この怨み、晴らさずにおくものか。
ザ・フォッグ
霧
THE FOG

1980 · Anonymous · JP · Poster


HAND MADE FILMS

1978 · Terry Gilliam · US/UK · Logo · Hand Made Films